

VARIETY

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LAWYERS TAKE OVER SHOW BIZ

Spunky (And Young) Video Writers Dictate Own Film Studio Directors

"Want my script? Take me and my director." That's the new battle cry of television writers who are suddenly finding their wares much in demand by Hollywood. Paddy Chayefsky, whose video-born "Marty" emerged as a hit picture, apparently established the new formula when he and his director, Delbert Mann, were included in the film package. The ability of Chayefsky and Mann to transform the tv drama to a sock boxoffice success had led Hollywood to believe that perhaps it's not such a bad idea to have the original creative forces repeat their contributions.

View of the writer, as expressed by Reginald Rose, another top-ranking tv scripter, is that it was the property's initial success on television that caused a film studio to make the purchase and if the film company desires the same results it must allow the writer and the director the right to make the screen version. "It's the only way a writer can protect a property that bears his name," Rose maintains.

As part of his deal with Allied Artists, which has purchased his tv drama, "Crime in the Streets," Rose will write the screenplay and Sidney Lumet, director of the teleplay, is in line to handle the megger chores on the picture. Rose, as well as other tv scripters, believes it's important to employ the same director. He feels that when a tv drama is a success it's because the writer has found a director

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BUT NOBODY ASKS HIM

That's Danny Kaye's Reason—Why He's Not Harry Lauder

Glasgow, May 31. Who exactly is planning to make that oft-quoted biopic of the late Scot minstrel Sir Harry Lauder? The questioner is Danny Kaye, who told Auld Lang Syne reporters he has been puzzled by the query for four years.

Kaye said he'd like to make such a film, but asks who is going to produce it, who has written the script, and "who's going to ask me to play in it?"

Comedian has visited the home of Lauder and talked with his niece, Greta, about a film but, he says, "just in a general sort of way."

Kaye was quoted in Scot newspapers as saying: "Say, if you can do something to help me, will you just find out why people are always asking this question? I get asked a lot of questions, but they are usually different ones. But all you chaps from Scotland want to know about Harry Lauder."

Feeling among a great number of Scots is that only a Scot actor should play their late well-loved minstrel and that Kaye would be too tall for the part.

Sally of Our Alley

Chicago, May 31.

Sally Rand, who blossomed into a national figure on the lakefront back in 1933, flew in to take part in the 22d anniversary party tossed last week by the Century-of-Progress Assn. Group meets annually to relive memories of the big fair.

Miss Rand flipped to her former associates that "I'm still doing the fan dance with the same equipment."

Brand-New British Film In U.S. Debut Via Video; 250G 1-Shot NBC Deal

A full length motion picture of major calibre will be shown on tv for the first time prior to release in the U. S. It's "The Constant Husband," a British Lion release of a London Films production starring Rex Harrison and Margaret Leighton, which opened at the Pavilion in London April 20, and is primed as an NBC-TV spectacular next fall (probably October) in the Sunday 7:30 to 9 p.m. "Color Spread" groove. This would also mark the initial use of a theatrical film in an NBC specola since this is a live series all the way.

Distribution factor for "Husband" in this country has not been worked out, but will probably be conditioned on the tv reception. Morris Helfrin, repping London films here as U.S. prexy, worked out the negotiations with NBC in New York, for a one-shot sum in neighborhood of \$250,000.

VARIETY's review of "Husband" (by Myro in May 11 issue) called it "a frothy comedy, one of the best examples of sheer entertainment to come from a British studio in some time." The reviewer said "it is handsomely mounted, briskly directed (by Sidney Gilliat) and

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FASCINATED BY IDEA?

Two Different German Films On Plot to Kill Hitler

Two features, both dealing with the July 20, 1944, attempt on Hitler's life, have gone before the cameras in Berlin. One, by CCC-Film, is called "The 20th of July" and the other "It Happened on July 20." Third film, on the same subject, had been planned by Henry Lester.

What makes this German race to exploit a hot theme unusual is the fact that one of the productions has state money in it, but the other does not. Latter's studio is now complaining about unfair competition.

HUNDREDS NOW IN EXEC ROLES

By HY HOLLINGER

There's a new answer to the old question, "How do you break into show business?" It's "Go to law school." With show biz now big biz and intricately involved with Government, taxes, antitrust, copyright, petitions to the Federal Communications Commission, and so on, there's green pasture aplenty for trained attorneys. Lawyers, in fact, are sometimes criticized for crowding out talent agents and even press agents.

Literally hundreds of lawyers, including quite a few women, cater specifically to the entertainment trades. In addition—and this is a new trend—is the growing number of lawyers who are assuming the administrative helm of entertainment enterprises. As one attorney who successfully made the shift from the courtroom to the executive suite put it, "Lawyers found themselves arranging all the deals with the business men only agreeing on the price. This led us to the conclusion that we might as well become part of it and do it all ourselves."

Perhaps the most recent stand-out example of an attorney management team is the executive staff of United Artists. Prexy Arthur Krim and board chairman Robert Benjamin stem from the law firm of Phillips, Nizer, Benjamin & Krim, one of the leading show biz law firms. Louis Phillips, the senior

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Authors League Plots National Assembly For Ink-Stained Wretches

The Authors League of America is drawing plans currently for an Authors & Dramatists National Assembly, something new under their sun. Will be held during 1956, probably in New York, since majority of League members live east of Pittsburgh.

Assembly will run three or four days and take up the status of writers in the U. S. and how to improve same. One objective is to stimulate a more sympathetic interest by the Federal Government in plans for the encouragement of artists, writers and composers, as is the case in foreign lands.

Inferior standing of the creative writer in the light of Federal income tax and the whole failure of "intellectual" property to enjoy the same privileges given tangible property are issues authors want ventilated.

Assembly is the first major project of the League since its "happy divorce" from the Radio Writers Guild and the Screen Writers Guild which have gone their way separately as the new Writers Guild of America.

Lido-Tabarin Syndicate Expanding; Paris-Type Revues for Export

Oucho Gaucho

The men of Buenos Aires went slightly wolf-crazy the first week of the five-month run of the revue from the Lido, Paris. Reason: 28 tall show girls of a type practically unknown to Argentines in their home clime.

Not anticipating the hubbub, the management of the revue had a real problem the first nights. Each girl would attract a voluntary escort of up to 15 jabbering Argentines. Resultantly, a bus is now provided to transport the girls from the Opera Theatre to their hotel. If the girls date afterwards, that's private business. The public riot aspect has been brought under control.

Mother Ding Dong! Boston's Summer Video Workshop for Nuns

Boston, May 31.

Boston's Archdiocesan TV Centre is inaugurating a Television Workshop for Nuns this summer beginning Aug. 8. It will be a five-day session designed to acquaint teachers from communities with local supervisors with the technical and creative sides of the video medium which, it hopes, will spell revolutionary changes in teaching techniques.

Rev. Walter L. Flaherty, director of the Centre, who will be in charge, has long recognized the impact of tv as a means of mass communication and audio visual education which, he says, virtually overnight made national figures of "Miss Ding Dong," Hopalong Cassidy and brought back to life Davy Crockett.

Assisting Rev. Flaherty will be WBZ-TV producer-director W. Lawrence Baker, with William J. Lawless, of the TV Centre's Science Arts Dept. and Donald H. McGannon, Westinghouse Broadcasting exec veepee, also lending an assist.

BACK O' ME HAND

Allied Slaps Deadhead Troops In High Rental Features

Allied States Assn., at its board meeting in New York last week, passed a resolution condemning the use of Government personnel and equipment in feature motion pictures which "are offered to the theatres at such excessive terms as to materially reduce the number of theatres which can afford to show them."

The board's action, according to

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The Paris syndicate which controls three principal night clubs, the Lido, Moulin Rouge and Bal Tabarin, is becoming an international operator. Currently in Buenos Aires for a five-month run at the Opera Theatre, 2,000-seat film house, a Lido export revue (a first) will play a year all told among Argentina, Montevideo, Caracas, Havana and Montreal. The company of 80 with 40 tons of gear will then be returned to Paris for refurbishing prior to either (1) invading New York and various American centres or (2) swinging through Italy, Switzerland, Germany and other European countries.

Meantime, the Bal Tabarin, now being remodeled, will open next March 1 with a swimming pool part of its equipment as an ice floor is part of the Lido routine (about 10 of the 90 minutes). Between these two mammoth cafes the Paris syndicate will offer major bookings for acts recruited from ice show biz and water show biz. Each bill runs a full year.

Rene Fraday, director of productions for the cafes (syndicate's Empire Theatre has now reverted to cinema) was in New York last week. He contracted for Dominique, the pickpocket, the Carsony Bros. trick twin routine and skater Ruth Harrison. Fraday will return to Manhattan in September, then doing a swing west to Las Vegas and completing his bookings for both the Lido and Bal Tabarin, including swimmers for the latter.

Fraday was in Buenos Aires for the opening of the Lido export revue which is collecting 100 pesos admission in a town where an average show price is 15 pesos. Show carries five musicians, three stagehands, two electricians and is completely independent of local theatrical facilities in terms of lighting and sound.

107 YEARS WITHOUT DAMES

Harvard's Hasty Pudding Now May Recognize Opposing Sex

Cambridge, May 31. After 107 years, officers of the Hasty Pudding Theatricals at Harvard have decided that there's nothing like a dame in the chorus. However, agreement must be reached by all concerned before next fall's production of "The Golden Fleece" can have a for real femme chorus line.

The drastic proposal to introduce the distaff side in reality was made this frame by Robert F. R. Ballard, president of the Hasty Pudding Theatricals and Godfrey Truslow, HP president, who said they would talk the vital change over with Dean Robert Watson.

For 107 annual shows of the Hasty Pudding Theatricals, all femme parts have been taken by males.

Las Vegas Interracial Inn Poses Open-Door Problem for Other Hostels

By JOE COHEN

Las Vegas, May 31. The problems of the Las Vegas hotel operators have been multiplied considerably since the advent of the first interracial inn in the casino capital of the country. Preem of the Moulin Rouge Hotel, which opened formally last Thursday (26), has unveiled a new set of social problems of the bonifaces. It's the first hotel here to cross the color line, a rigidly observed demarcation in this otherwise easy-going community.

The problem mixes the democracy of gambling and the traditional hospitality of hotelmen with the fear of jeopardizing an industry with a capital investment of more than \$100,000,000, with more coin flowing in daily. Among the big plungers in the roulette-and-craps casinos are opinionated Southern gent.

Those concerned with the green-felt and hotel industries here are asking: can one hotel admit Negro spenders alongside whites at the bar, swimming pool, dining room and so on and not embarrass the places that don't? Left to their own inclinations, operators would probably end segregation.

However, a lot of gambling coin comes from Texas oilmen and cattlemen, other southerners, and others who are not yet ready to accept an interracial principle. Right now, the whole thing is working "right," according to the views of the hotel men and casino operators. Negro players or hotel patrons just aren't admitted to the Route 91 hotels or at any place as soon as they go through the Clark Street underpass, which divides the white and Negro sections of town. Beyond that boundary, a Negro couldn't get a cup of coffee anywhere in the city.

Own Side of Street

Oaf members of the Las Vegas community can cross Clark St. and partake in the best the Negro district has to offer. Just how soon the Negro members will get to practicing the belief that courtesy is a two-way street and they ought to get some consideration on the "right" side of town, isn't known as yet. Tremendous numbers of (Continued on page 18)

Joe Franklin's Silent Pix for Coney Island

Silent films, a longtime staple at Coney Island, but a casualty of television some five years ago, will be shown again there, and curiously enough, via the success of a tv show featuring the oldies. Joe Franklin, who conducts the "Memory Lane" show on WABC-TV, N. Y., has been signed by Wonderland Park in Coney to operate a silent film theatre there nightly, with Franklin supplying the footage which he features on his show.

Franklin will also appear there Saturday nights to emcee the showings and answer questions about the oldies. Theatre will run from June 10 till Labor Day.

Some Casting

Here's an offbeat doubling assignment. Mike O'Dowd, floor manager of the Roseland Ballroom, N. Y., is playing a role in "Guys & Dolls," which opened yesterday (Tues.) at the N. Y. City Center. O'Dowd is an ex-pug.

Twin Cities' Dream Of Major League Status; Cites Cinerama's Gate

Minneapolis, May 31. Fact that "This Is Cinerama" will have run successfully at the Century Theatre here for 68 weeks by the time that it ends its engagement and gives way to "Cinerama Holiday" July 26 is being used as ammunition by local group seeking a major league baseball franchise for the Twin Cities.

Data regarding the run of one full year and nearly four additional months and also the fact that Lester Isaacs, "Cinerama" theatre operations director, revealed that Minneapolis has proved the sixth best boxoffice city among its 13 for the attraction has been mailed to all major league magnates.

Incidentally, while in Minneapolis to help celebrate the show's first anniversary, Isaacs in several talks before luncheon clubs expressed his own personal view that the Twin Cities would be an excellent bet for big league baseball and would give it excellent support.

Funds already have been raised to build a suitable baseball park at a cost of more than \$4,000,000 and construction on it will start shortly despite the fact that no franchise now is available. For the foreseeable future, too, the prospects are not considered bright, although there has been talk in baseball circles that one of the three New York clubs eventually may be shifted here.

HIT THAT HOUSTON

King, Fields, Lewis Send Down Sideline Roots

Houston, May 31. Orchestra leader Henry King has opened a liquor store here to be managed by his brother and long-time manager, Bob Roy. Designer Ed Perrault put a white grand piano in the liquor store and carried out the same music motif in the decor. The piano is for real but King can't play it. Texas law doesn't allow ivory tickling in liquor markets.

In establishing commercial sideline roots here, Henry King follows the example of Shep Fields, who now headquarters in Houston, does a disc jock stint on the side, and is house hunting for his family. Vet entertainer Jimmy Lewis is also now doing a local radio deejay turn and owns a filling station for tax diversification.



HORACE HEIDT

For Swift & Co.
Offices—J. Walter Thompson,
Chicago

Com'l TV Seen Definitely Established in Britain In Wake of Tory Victory

By HAROLD MYERS

London, May 31. The Conservative Party is back in power with a comfortable working majority and, as a result, the future of commercial television is assured. The Labor Party had threatened to unscramble the Television Act if it had been returned to govern the country.

The election results have justified the claims of the professional forecasters. The swing to the right was accurately anticipated by the pollsters and the final Tory majority came close to the estimates.

Because the Labor Party had intimated in its election manifesto that it would abolish admission tax on the legitimate theatre if elected, the Theatres Entertainment Tax Committee, headed by Dingle Foot, demanded comparable assurances from the Conservative Party. R. A. Butler, Chancellor of the Exchequer in the last Government, explained to Dingle Foot that he regretted he had been unable to make a cut in the last budget, but if he continued to hold office in the Government, would consider, before the next budget, whether it would be possible to reduce the duty.

Election night, as always, proved a bumper business evening for hotels and cafes, all of which were granted liquor license extensions and made special provision for flashing results as they were received on the ticker. Most night spots upped their prices by 50% to 100%, and without exception (Continued on page 18)

MARQUIS DE CUEVAS PIQUED BY ANTA

The Marquis George de Cuevas is sore at America, the U. S. State Dept., and ANTA's International Exchange Program in particular, claiming a sluffoff in connection with the current U. S.-inspired "Salute To France" fest going on in Paris. The Chilean-born (now U. S. citizen) nobleman, married to John D. Rockefeller's granddaughter, is head of the Grand Ballet du Marquis de Cuevas.

Here is an American-owned and operated troupe, containing several U. S. dancers, and playing regularly all season throughout Europe, says the Marquis, showing off American culture. Yet when American lines up an official salute to France, to show off U. S. cultural wares, it employs legit troupes, the N. Y. City Ballet, the Philadelphia Orchestra, but not the Cuevas troupe.

The Marquis has accepted an invite (there's no connection) from the City of Paris to create a mammoth spectacle based on Berlioz's dramatic symphony, "Romeo And Juliet." Billed by the French committee as "The Festival of the Century," production will utilize a chorus of 100 singers, orch of 80, and the 60 members of the Cuevas ballet.

It will be performed nightly June 28-July 4 in the courtyard of the Palais Royale, with a 10,000 seating capacity. George Skibine, John Taras and Vladimir Skouratoff, Cuevas ballet choreographers, will stage the spec.

Will Rogers in Burlesque

Sime felt pretty proud, as he expressed himself in the No. 2 issue of the paper, "Well, how did you like the first issue of VARIETY? Something of a novelty to get 13 pages of solid reading matter for 5c, isn't it? (The paper was 16 pages all told.) Judging from sales, there is room for a paper of just this sort..."

He went on: "This week we are starting a department for the feminine showfolk, conducted by a well-known woman writer whose name you would probably recognize were we to give it..." (For years thereafter, Sime's wife Harriet (Hattie) Freeman Silverman hid under the anonymity of The Skirt. In later years, his daughter-in-law, Marie Saxon, essayed the femme columnist 'stint for a spell as The Skirt Jr.)

In the same issue, where Sime's somewhat peacock proud taking-away editorial appeared, he pulled no punches as he published "Lillian Didn't 'Make Good,'" detailing that Lillian Russell, the former favorite prima donna, was off to Europe. "Lillian didn't want to go especially, but the disappointment of 'falling down' in vaudeville was too much for the fair one to endure. On the other side, amid balmy lands, a little thing like that may be forgiven."

This sample of pure corn portage, okay for its time, would not only be wastebasketed today but would get the reporter his hat or a broom to join the office porter's staff. But it was a tipoff to Sime's iconoclasm; there were no greats or sacred cows. He called 'em as he saw 'em. Incidentally, it wasn't long before the policy of no-first-names—always Miss Russell, not even Garbo is referred to sans Miss—became the hard rule for all portage. But not in reverse for

the men. Mr. George Arliss or Mr. Paul Muni never existed on this paper.

Peppering the early issues of VARIETY was an array of news and tidbits which, when read today, point up the personal flavor of yesterday, to which allusion has heretofore been made. Performers then shilled directly for the benefit of the boxoffice in contrast with current practice which finds a Dietrich or a Bankhead shilling for the Vegas wheels or the top stars ballyhooing General Motors or General Foods.

An other-generation flavor is conveyed by an item of March 3, 1906, reporting:

"Will Rogers, the lariat thrower, was engaged as the added attraction for the N. Y. Stars Burlesque Co. when it played the Casino Theatre, Philadelphia. William McGuire, of the theatre, and Robert J. Cohen, the advance man of the show, put their heads together and evolved the scheme of having a basket-carriage drawn through the city by four 'prop' horses followed by 10 men with banners announcing the engagement of Rogers, who followed behind on his broncho. The theatre was sold out for the week within three hours after the parade, an unusual happening in burlesque."

Burlesque, in those days, differed from the Minsky brand of later years, and the present-day concept of bump-and-grind strippers. Burlesques were broad-humored "extravaganzas," somewhat in the idiom of Olsen & Johnson ("Hellzapoppin") and/or Keen Sisters ("Ankles Aweigh") revues, geared for the family trade.

(In later years, Sime was to advise Rogers to throw away his lariat and use that merely as a prop for his topics-of-the-day humor.)

But Don't Massacre History

Owner of 'Pawnee Bill' Saga Puts Story Approval Condition on Any Deal

THEATRICAL TRAVELERS

371 Actors, 374 Musicians, 2,416 Writers (Sia) Gets Passports

Washington, May 31.

Americans, who did a record-breaking amount of foreign traveling and foreign spending in 1954, may bust the records skyhigh in 1955.

New survey of the State Department's passport division discloses that 131,000 men and women applied for passports for overseas business and pleasure trips, about 13,500 more than during the same period of a year earlier. Figures are exclusive of those who went to Canada and other foreign spots where passports are not required.

Those who received passports during the first three months of this year included 371 actors and actresses, 696 artists, 374 musicians, 2,416 writers and 456 restaurant operators. Biggest batch of all those hitting the trail for overseas were housewives—no fewer than 24,139 so listed themselves in their passport applications.

Downpour No Bar To Bob Hope's Performance, Or Crowds, Down Under

Sydney, May 31.

Despite a heavy rain which caused serious flooding and disrupted railroad and air communications, Bob Hope, currently touring Australia, played to more than 40,000 people over the weekend. The management presenting Hope on this tour wanted to cancel the opening weekend engagement because of the bad weather, but Hope insisted that the show be presented.

The Sydney Stadium played to more than 15,000 Friday (27), the opening night, and 25,000 turned out on Saturday (28). Yesterday (Mon.) Hope flew to Brisbane for a one-nighter which had already been sold out. He returns to Sydney today (Tues.) to resume his engagement here. In addition (Continued on page 20)

By ROBERT J. LANDRY

Sensational current popularity of the frontier hero, Davy Crockett, and the attendant legal dispute over enfranchisement rights (i.e., commercial licensing) has thrust into the foreground of entertainment-plus-merchandising promotion the value and money-making possibilities inherent in other historic American names. Tricky legal questions are involved in certain instances where the hero has been previously exploited or where "public domain" flaws the property contents.

One name which is currently being reactivated is that of "Pawnee Bill" of Oklahoma Boomer fame. A younger (and soberer) man than "Buffalo Bill" Cody, Major Gordon Lillie was actually the owner, 1907 to 1913, of the Buffalo Bill Wild West Show which went down the drain in Denver when the late Fred Bonfils stole Buffalo Bill for the Sells-Floto Circus, which the publisher of the Denver Post then owned.

Toward the end of the silent film period four western features made in Hollywood by Robert J. Horner used the character of "Pawnee Bill." Whereupon Major Lillie (major, courtesy State of Kansas), Allan Rock and Larry Urbach, then a partnership for the promotion of an Oklahoma banking plan to do a big saga based on the Pawnee career, went into Los Angeles Superior Court and secured an injunction (1928) which fixed ownership of the name "Pawnee Bill."

All these angles indicate how far back the picturesque westernisms were commercially recognized. Lillie himself, an inventor of the pageboy bob, was one of the great publicity-getters of his time. But authentic frontier history mingled with the showmanship. His name originated when he was a lad of 14 teaching English to Pawnee Indians who had been moved into the Oklahoma Territory out of Nebraska.

Lillie died in 1942 and his fame has been on the moribund side since. The present revival stems (Continued on page 63)

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STARS TO PLEASE ALL NATIONS

INDIE RELEASES

NOW 'ALL-STAR'

Hollywood, May 31. In a drastic switch from the normal production routine of the last several years, indie producers—and particularly those releasing through United Artists since the distributor has made production coin available—are emerging with what promises to be the year's top "marquee" bait properties in the form of some of the biggest "all star" casts in recent times. The big-name lineup formerly was the special prerogative of the majors, particularly those with large contract rosters.

Two current UA productions emphasize the trend toward top name casts on the part of the indie filmmakers. One, Robert Aldrich's production of "The Big Knife," is now in the final editing stage. It boasts a cast lineup consisting of Jack Palance, Ida Lupino, Wendell Corey, Jean Hagen, Rod Steiger and with Shelley Winters in a special characterization.

The other is Bert E. Friedlob's "News Is Made at Night," which director Fritz Lang guns Friday (3) with a cast headed by Dana Andrews, Rhonda Fleming, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, Sally Forrest, John Barrymore Jr. and Ida Lupino.

TV a Factor

These high voltage casts can be traced in good part to the fact that the major studios' contract lists have dwindled sharply in the past year, making more top freelance talent available to the indie. And the same circumstance that prompted many of the top stars to switch to a freelance status—the right to do as much television as they desire—further enhances their (Continued on page 16)

N.Y. Palace Gets 'Lady'; Vaudfilmer Hard Pressed For Suitable Features

Booking of 20th-Fox's "That Lady" into the Palace Theatre, N. Y., is seen as the initial move in strengthening the house's product lineup. It's also the first C'Scoper to go into the vaudeville showcase.

It's reported that the booking had a double reason: 20th had the pic available and had trouble finding a proper outlet for it, and RKO Theatres, which operates the Palace, was extremely anxious to have "That Lady" as a means of kicking off a new pic policy.

Simultaneously, it's said that, unless the new approach at the Palace works out, the house may be in serious difficulties and may in fact have to shutter. To date, it's been playing mostly action pix.

U. S. DIVIDEND ANALYSIS

Points Up Chesapeake Industries Surge From 0 To \$1,033,000

Washington, May 31. Publicly reported film industry dividends came to \$2,313,000 in April, nearly twice the \$1,241,000 for the same month of 1954, and sent stockholders' melons for the first four months of 1955 up to a fine, fat \$9,456,000. This was far ahead of the \$6,770,000 for the first third of 1954.

U. S. Dept. of Commerce reported that the difference was made by Chesapeake Industries which processes film for United Artists, Universal and Warner Pathe. This year it paid three dividends aggregating \$1,033,000; a year earlier it disbursed none. Other payments were: District Theatres, \$15,000 each year; Republic \$100,000; American Broadcasting-Paramount Theatres \$1,126,000; Loew's Boston Theatres, \$39,000.

Publicly reported dividends, according to the Commerce Department, generally run 60 to 65% of all dividends in any industry.

ALBERT LEWIN'S 'IDOL'

Has Writer-Producer-Director On Mexican-Locale Feature

Having written his own screenplay, Albert Lewin will produce and direct "The Living Idol" in Mexico starting in October. In CinemaScope and color, it'll be a Metro release as was Lewin's last effort, "Saadia."

Lewin, who is going to Mexico soon to prepare the groundwork, indicated "Living Idol" was the story of an archeologist "with supernatural elements." No cast has as yet been set.

Telemeter's Idea, Theatre Feed To Homes, Doubted

Distribution execs, faced with the Telemeter proposition that theatres might book a film and then "pipe" it into homes via closed-circuit toll-tv, are taking a somewhat skeptical view of the legality of this procedure.

While Telemeter v.p. Paul MacNamara holds that theatres have a perfect right to expand their audience into the homes as long as the film company gets its rightful cut of the proceeds, company spokesmen say they don't think it's as simple as that.

"Nothing in our contract specifies that a film can't be shown outside the theatre, but I doubt very much that this kind of procedure, if done without permission of the distributor, would be upheld in any court," was one comment.

Back from Washington and the NARTB convention, MacNamara said last week that Telemeter (owned 80% by Paramount) was being contacted by a great many exhibitors with a view of making franchise arrangements for the toll-tv system. He said the list of cities where Telemeter may now undertake closed-circuit runs in conjunction with exhibition interests had risen to five, and that they may be in operation during 1956.

MacNamara said such cities could not have a population of more than 100,000 and had to have at least 10,000 "free" tv sets in (Continued on page 20)

Salvage \$100,000 for Old Fox Theatre Creditors; Over \$2-Mil. Recovered

Creditors of the old Fox Theatres Corp. will benefit from a \$100,000 settlement from the All Continent Corp. of N. Y. Federal Judge Lawrence E. Walsh okays the arrangement. Trustees for Fox and Robert Aronstein, attorney for the creditors, applied Friday (27) for an order from the court approving the proposed settlement as "just."

Since the Fox loop went bankrupt in the early 1930s, Aronstein has recovered more than \$2,000,000 for its creditors. A decision of the late Judge Martin T. Manton, which awarded the Academy of Music in downtown N. Y. to Skouras Theatres in 1937 for \$155,000, was reversed through his efforts. Subsequently an agreement was negotiated whereby the house was leased to Skouras for 14 years on an annual rental of \$175,000.

Hayes' Passport Quest

Albany, May 31. George "Gabby" Hayes, bearded comedian of Western pictures, is seeking evidence for the State Department that he was born 70 years ago in Wellsville, N. Y., and therefore should be eligible for a passport to tour Europe this summer.

Wellsville attorneys for Hayes turned to Assemblyman W. H. MacKenzie, after the actor reported that records of his birth were lost in a fire. Hayes was expected to come here, with copies of marriage certificate, affidavits of persons acquainted with his family at the time of his birth, and Federal and State census records.

Parsonnet & Wheeler Set Theatrical Film Venture, Milland in Gearon Novel

Parsonnet & Wheeler, the telepix production outfit (Marion Parsonnet also owns the Parsonnet Film Studios in N. Y.), is planning a jump into the theatrical side of the business next spring. Firm has secured rights to "The Velvet Well," a novel by John Gearon, and has lined-up Ray Milland to star in the screen version under the title "Stranger in Munich." Parsonnet, who aside from his telefilm production activities has been a Hollywood scenarist, will start work on the screenplay shortly.

Plan is to film location footage in Munich, where Parsonnet & Wheeler currently have a telefilm series going, and interiors in N. Y. at the Parsonnet Studio in Long Island City. Firm is currently partnered with Carlton Films of Germany and Guild Films (the telefilm distrib) in "Brother Mark," a Richard Kiley-starring tv series which started shooting about three weeks ago in Munich. Feature deal was brought in by Anthony Z. Landi, exec v.p. of the firm.

YOUNGSTEN ATTENTION TURNS TO PRODUCTION

With United Artists having an increasing stake in production activities on the Coast, vice president Max Youngstein will spend the entire summer in Hollywood looking after UA interests. Youngstein plans to move to the Coast with his family at the end of June and will probably resume his N.Y. homeoffice duties sometime in September.

Youngstein made preparations for his Coast stay during the past 10 days. He returned from the Coast yesterday (Tues.) following confabs with Robert F. Blumofe, v.p. in charge of UA's Coast operations; Leon J. Roth, Coast publicity coordinator, and indie producers making films for UA release.

LOEW'S IMPORT TRY

Converts Esquire, Toledo To 'Art' Policy

Tentative try to explore the potential of the art theatre market is being made by Loew's Theatres. Circuit has converted the Esquire, a 900-seater in Toledo, Ohio, into a specialized house. It opened last week (27) with the British "The Little Kidnappers" which enjoyed a lengthy run at the Trans-Lux 52d St., N. Y., some months back.

It's indicated that, if the Esquire is successful, Loew's may convert other situations to a similar policy of playing "select" films. Circuits have been generally hesitant to experiment with imports. However, quite a few have followed the lead of Walter Reade Theatres which has found favor with series showings of imports (mostly British) on a subscription basis.

EFFG Finance Fruit Ripening By Early Fall?

Revising its timetable, the Exhibitors Film Financial Group, the Theatre Owners of America-sponsored body "to cause" films to be produced, now hopes to sit down and offer financing to film companies with the "necessary manpower" by early fall. Under its original schedule, the EFFG had hoped to get off the ground by May. So far, however, the group hasn't selected permanent officers nor has it met its full quota of stock solicitations.

The EFFG committee, headed by Sam Pinanski, president of American Theatres Corp. of Boston, met in New York last week to review the progress of the financing group. Noting that the acute product shortage facing exhibitors is as critical as ever, Pinanski said that the officers and directors of EFFG "are (Continued on page 22)

National Boxoffice Survey

Holiday Boosts Biz; 'SAC' Again No. 1, 'Soldier' 2d, 'Chase' 3d, 'Holiday' 4th, 'Legs' 5th

After being sloughed for several weeks by the first springlike weather of year, the Memorial Day holiday trade in the current session is proving very big and measuring up to highest hopes in most instances. There were some offish key cities covered by VARIETY such as Indianapolis where the annual Speedway races proved too much competition and Boston, where the yen for outdoor attractions was a bigger magnet than the film fare.

For the second week in a row, "Strategic Air Command" (Par) is pacing the field by a wide margin. Stamina of this VistaVision pic is enabling it to wind up on top despite playing in second weeks or extended-run in many keys. Second place is going to "Soldier of Fortune" (20th), out in release for first time this round.

"Sea Chase" (WB), also new this session, is winding up third, not so far behind. "Cinerama Holiday" (Indie) is capturing fourth position.

"Daddy Long Legs" (20th), which was third last round, is finishing in fifth place. It is being closely crowded by "Blackboard Jungle"

(M-G), winner of sixth. "Cinerama" (Indie) is landing seventh spot.

"Prodigal" (M-G) is taking eighth money while "Glass Slipper" (M-G) rounds out the Top Nine list. "Gate of Hell" (Indie), "Doctor in House" (Rep) and "Kiss Me Deadly" (UA) are runner-up films in that order.

"Love Me Or Leave Me" (M-G) shapes as one of the most promising newcomers. It is terrific at N. Y. Music Hall after a record Memorial Day take and largest Sunday coin total in history of house. It also is sock opening week in St. Louis. "Magnificent Matador" (20th), big in N. Y. at Astor, is mild in Portland, Ore., and okay in Seattle.

"Davy Crockett, King of Wild Frontier" (BV) is smash in opening round at N. Y. Globe. "Prize of Gold" (Col), big in Frisco, is only fair in Toronto and mild in Louisville. "Interrupted Melody" (M-G), nice in Boston, shapes fair in Denver and socko in Frisco.

"Far Horizons" (Par) is not doing so well currently in two keys: "Smoke Signal" (U), fine in Toronto, looms moderate in Minneapolis. Violent Saturday" (20th), good in Omaha, is mild in N. Y.

"Annapolis Story" (AA) shapes fat in Chi. "That Lady" (20th), dull in L.A., looms fair in Detroit. "Man From Bitter Ridge" (U) is good in Toronto.

"Country Girl" (Par) is rated big in St. Louis. "Shotgun" (AA) is fine in three Denver ozoners. "Escape To Burma" (RKO) looks fair in St. Louis. "Crashout" (FM) is neat in Chi.

(Complete Boxoffice Reports on Pages 8-9)

CAST SOMEBODY FOR EVERYBODY

Hollywood, May 31. A carefully thought-out, preconceived casting plan aimed at giving added boxoffice allure in individual markets throughout the world is paying big dividends abroad and is expected to do the same in North America for Paramount's Technicolor adventure epic, "Ulysses." Film, with a general September release, will open pre-release engagements around July 1.

In explaining the plan, William W. Schorr, co-producer with Carlo Ponti and Dino de Laurentiis in the Italian outfit's big-budgetter, described it as "one intended to give the exploitation men in each nation that added plus in local appeal that means so much at the ticket window."

"We aimed our casting of 'Ulysses' directly at the world market," he said. "Casting of Kirk Douglas and Silvana Mangano in the two top roles assured us of universal appeal of unquestionable strength—both stars are top draw in any country."

"But we determined to give the theatre man in each different nation (Continued on page 18)

'08/15,' Anti-War Film From Germany, for U. S. Via Goetz-Buck Firm

Negotiations are in the closing stages for Goetz-Buck Productions, to acquire U. S. rights to both the titled and the dubbed versions of the German '08/15', an important grosser in Germany where it was produced by Gloria Film.

According to Don Goetz, deal is being concluded at the moment in Germany by Walter Klinger who's been peddling the picture for some time in N. Y. and on the Coast. Goetz said that any agreement would include also the sequel to the anti-war film which deals with life in the army barracks.

The U. S. releasing outfit is said (Continued on page 16)

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GOLDEN JUBILEE YEAR

VARIETY

1705-1955

YANK EXHIBS STILL COOL ON IMPORTS, AS EUROPE 'STRAINS' FOR U. S. FAVOR

Struck by their lack of progress during the past year, when good American product was in short supply, indie importers and distributors are pinning the blame primarily on what they conceive to be an unimaginative exhibitor approach.

"They can't see beyond their noses," commented one distributor last week. "They consistently underestimate their audience. Even when we have a really good film it's a battle to get theatres to book it." He added that exhibitors would, for the most part, rather take a chance on a reissue than on an import.

However, the outlook isn't all black-and-white. Those who distribute foreign product concede that its quality hasn't always lived up to expectations, a circumstance that is ascribed in part to the pronounced desire on the part of European producers to "tailor" their films to the American audience taste as they think they see it. Furthermore, there is the problem of method of presentation. Where, on the one hand, the broad U. S. public rejects subtitled features, on the other, Americans have not been conditioned to accept and appreciate dubbed versions.

From the point-of-view of the importer, the attitude of the foreign producers, influenced by some very high guarantees handed out in recent months, also isn't of much help. The price of "good" features i.e., those that are considered to have a real chance in the American market, has spiraled (Continued on page 20)

Ernest A. Hall, Retired, Joins Republic Board, Defends Yates Policies

Ernest A. Hall, a retired automotive parts manufacturer with a \$100,000 stake in Republic Pictures stock, was named a member of the board of directors at a meeting of the board in New York last week. Hall succeeds Arthur J. Miller, who resigned as a director and Managing Director of Consolidated Film Industries, a Rep subsidiary, several months ago. Miller, associated with the company for 10 years as an officer and director, has declined to state the reasons for his exit. Albert A. Duryea succeeded Miller as resident manager of the Ft. Lee laboratory.

The board, at its meeting, also declared a 25c per share dividend on preferred stock, payable July 1 to stockholders of record June 10. No divvy, however, was declared on the common stock, a factor of constant irritation to Rep's many stockholders. Rep's failure to pay common stock dividends was one of the beefs registered at the heated stockholders meeting on April 5. It was one of the factors that led to the formation of the Stockholders Protective Committee which is now making preparations to unseat the management of proxy Herbert J. Yates.

At the stockholders meeting, Harold Weil, of the law firm of Leon, Weil & Mahoney and one of the leaders in challenging management, suggested that he would like Hall to serve on the committee. Hall declined and spoke up strongly in defense of the management's policies.

Meanwhile, Rep executives have failed to take cognizance of the existence of the protective group. William M. Saal, executive aide to Yates, termed the group's activities as "just talk." "We haven't been served with anything official," he said. "We can't answer a ghost. We're running our business as we have in the past. What we do speaks for itself."

Andy Gebstaedt Heads Republic's Advertising

Andy Gebstaedt, production manager for Republic for the last 11 years, has been upped to advertising manager.

His appointment was disclosed Friday (27) by ad-pub chief Steve Edwards.

Loew's Oscar Doob Takes His Typewriter Into Palm Beach Retirement

Oscar A. Doob, a pub-ad executive of the Loew's organization for 26 years, confirmed reports that he had handed in his resignation effective Sept. 1. Doob revealed that he and his wife would move to Palm Beach, Fla., where he plans to make his home. The veteran publicity executive described his move as an experiment in semi-retirement. "I am taking my typewriter with me," he said. He has plans to do some writing.

Doob, who began his career as a newspaperman on the LaSalle (Ind.) Daily Post, has for the past two years been head of promotions for special pictures for Metro. He shifted to the M-G pub-ad department from Loew's Theatres where he had been since 1945 special theatre executive and aide to theatre topper Joseph R. Vogel. Doob joined Loew's Theatres in 1929 as head of the advertising-publicity department and held that post until he was promoted to the executive staff.

Doob started his film industry career as publicist for the Lisbon theatre chain of Cincinnati. He previously held newspaper jobs on the Cincinnati Enquirer and the Cincinnati Times-Star, originating the amusement page on the latter.

During World War II, Doob launched the plan for selling war bonds in theatres and was loaned by Loew's to the U. S. Treasury Dept. as a dollar-a-year man. For a number of years he was publicity head of the industry's March of Dimes drive. He was chairman of the executive committee of the Metropolitan Motion Picture Theatres Assn. until he joined Metro. He took an active part in the industry's fight against the admissions tax, in the Will Rogers Memorial Hospital campaigns, and in other industry activities.

JOE SCHENCK QUILTS MAGNA CHAIRMANSHIP

Joseph M. Schenck has resigned his post as board chairman of Magna Theatres Corp., and for the time being at least will devote his entire energies to United Artists, of which he is a principal stockholder.

Resignation was turned in at a board meeting in NY on May 20. Understand one of the reasons for his bowing out is due to his having to devote more time to position than he wished.

One theory is held that the post will be held vacant until such time that the board will not be required to spend so much time to planning policy, when he'll be asked to return.

Hearings on Drive-In (2d) For Loew's Up June 2

Washington, May 31. Hearing on the application of Loew's theatres to purchase the Normandie drive-in, outside of Jacksonville, Fla., will be held in New York City before Federal Judge Goddard on June 2 at 2:15 p. m. If approved by the court, it will be the second drive-in by Loew's since the antitrust divorce decree. Last February the court okayed Loew's purchase of the Twin Drive-In, at Chicago.

Except for replacements and two special situations, these are the only theatre purchases approved for any of the Big Five defendant circuits—Loew's, Paramount, Stanley-Warner, RKO and Fox. No other applications are pending, but it is understood that the remaining four circuits also intend to invade the drive-in field.

The special situations include permission to Stanley-Warner to acquire theatres for Cinerama use only, and authority for National Theatres to place a house in the isolated community of Trona, Calif., where one was needed.

Exposition Takes Shape

Hollywood, May 31. Individual members of the motion picture industry have subscribed a total of \$31,500 to date in debentures of the Motion Picture Exposition, for its proposed permanent exposition to be set up as a benefit for the Motion Picture Relief Fund.

Additionally, four union locals have pledged \$13,500, the Screen Extras Guild \$10,000, and three industry employee organizations \$7,400. Union subscriptions include Make-up, Local 706, \$2,500; Cinetechnicians, Local 789, \$5,000; Property, Local 44, \$5,000; Paramount Studio Office Employees, \$1,000.

Universal City Club Benefit Fund, \$4,000; U Trowel Club, \$400; Paramount Studio Club, \$3,000. Sound Technicians, Local 695, also gifted MPRF with \$1,000 in debentures.

Italian Payments (\$3,500,000) Now Due in New York

Italian authorities have approved the American distributors' application for \$3,500,000 in "official" remittances and Motion Picture Export Assn. now is expecting the coin in N. Y. soon.

While there have been a series of compensation deals in Italy, involving Finmeccanica, a semi-official shipbuilding outfit, no official transfers of U. S. film earnings have taken place since April, 1954. This has come about as the result of so-called "excess" earnings in Italy, deriving from the artificial limitation the Italians placed on the U. S. take under the deal that expired in August, 1954.

The Italo coin, at the official rate of exchange, is supposed to come through quarterly. However, the application for 1954, and the first three-quarters of the current agreement expiring in June, 1955, didn't actually go in until March, '55.

Gottfried Reinhardt In Protracted European Stay; After Salzburg, to Berlin

By PAUL PIMSLEUR
Salzburg, May 31.

Producer-director Gottfried Reinhardt, after 21 years with Metro, is now on his own, adlibbing in Europe. Interviewed in Salzburg, his father's old haunts, he says he plans to spend the next two or three years in Europe, making pictures for the U. S. market at about half their Hollywood cost. His first two features are fully financed already, and he'll direct and produce both.

Reinhardt will shoot in and around Salzburg this fall. He's here now lining up his exteriors for a film which will star Van Johnson and Joan Fontaine and include Celeste Holm. It's a modern comedy with script by Reinhardt and Ronald Miller, and music mostly by Johann Strauss. It'll be shot in cinemascop and color. Coin for film is being anted by Warner Bros., and the Associated British Pictures Corp. The former will have worldwide distribution rights, except for United Kingdom which will be handled by A.B.P.C. Most of the shooting must be done in London, to qualify for important concessions under British law. But certain exteriors will be shot in Salzburg, with crew coming down from England for a scheduled 55 days starting end of August.

In January, Reinhardt will begin shooting in Berlin on "Before Sunset," film version of a tragic drama by the German playwright Gerhardt Hauptmann. Film will be shot in two versions simultaneously. (Continued on page 16)

New York Sound Track

Marilyn Monroe, or rather a 52-foot cutout figure of the blonde film star, is again perched on Loew's State building, N. Y. to herald 20th-Fox's "Seven Year Itch," in which Miss Monroe has a starring role. The three-story high MM was hoisted into place Friday (27) after a previous likeness had been taken down reputedly because of protests.

It cost 20th an extra \$1,700 for the making and setting up of the new cutout. The film company, at the same time, changed the photos in all its advertising matter and eliminated the condemned pose.

Alex Barris, in reviewing "The Prodigal" in Toronto Globe and Mail, remarks that "screenwriters are scraping the bottom of the Bible."

Eva Gabor off to Europe June 5 via BOAC . . . Aileen Brenon (& Morgan Associates) back after a month in Spain to tub-thump "Alexander the Great." Partner Helen Morgan planned to Madrid last week in behalf of the film which is being lensed there for United Artists release . . . Mrs. William Sistrom, who is former British actress Rosalind Boulter, sailed for London Thursday (26) on the Mauretania. Her daughter accompanied her.

Confidential mag is named as defendant in a second suit for damages within a 15-day period. Dave Sutton, Hollywood fotog, demands \$350,000 in a suit filed in Superior Court, charging misuse and misappropriation of pictures used with monthly's current story on singer Billy Daniels . . . Robert Mitchum slapped \$1,000,000 defamation suit against monthly on May 9 for printing a story about him which he alleges is "utterly untrue."

Joan Crawford and her bridegroom, Alfred Steele, left Thursday (26) aboard the S.S. United States for a honeymoon trip abroad. Miss Crawford is due back in Hollywood in mid-summer for a role in a Columbia picture.

Mel Shavelson and Jack Rose, producers of "The Seven Little Foys," arrived from the Coast yesterday (Tues.) in connection with the preem of the Paramount picture. . . . Leonard Spinrad, former Warner Bros. news editor and currently a motion picture business consultant, awarded a medal by Columbia U. "for conspicuous alumni service."

. . . Al Rylander, who's shifting from Columbia Pictures to NBC as exploitation director, farewelled by his Col colleagues at a Danny's Hideaway luncheon last week . . . Columbia v.p. Paul Lazarus Jr. and assistant exploitation chief Ray Murray Coasted yesterday (Tues.) for confabs with William Goetz on "Man From Laramie." . . . Mori Krushen, United Artists exploitation manager, to Montreal and Quebec City for confabs with field reps and circuit heads on campaigns for upcoming UA pix . . . Arne Sucksdorff's "The Great Adventure," currently at the Paris Theatre, selected by the General Federation of Women's Clubs for showing at its national convention in Philadelphia . . . The Desi Arnaz-Luella Ball starrer for Metro, "Forever, Darling," launches production June 9 under the Zanra Productions (Arnaz-Ball firm) banner . . . Paramount v.p. Hugh Owen visiting San Francisco, Seattle, and Portland branch offices . . . Russell Holman, Paramount eastern production manager, returned over the weekend from confabs with studio executives.

'Gimmick' Sub for 'Formula'

Columbia Pictures Approach to Action Product Uses Actors Rated \$20,000-\$30,000 Per Film

PETE SMITH'S ILLNESS DELAYS TOM-TOM DATE

Hollywood, May 31.

Due to the illness of Pete Smith, this year's honoree, the Publicists Guild has called off its third annual Tom Tom Award luncheon, scheduled for June 8. Instead, presentation of the award will be made by Guild proxy at James and the Tom Tom Committee to Smith at his home on the same date.

Smith retired last year from Metro, after 41 years in the motion picture industry as a publicity and advertising director and shorts producer.

L. A. to N. Y.

Fred Alper
Louis Blaine
Stephen Bosustow
Rafael Campos
Wolfe Cohen
Richard Davalos
Vince Edwards
George Haight
Russell Holman
Cornwell Jackson
Jennifer Jones
Henry King
Gus Lampe
Dino de Laurentiis
Kevin McCarthy
Merle Oberon
Fess Parker
Jack Rose
Mel Shavelson
Sol C. Siegel
Ed Sullivan
Mike Todd
Ed Traubner
Glenn E. Wallichs
George E. Wolf

N. Y. to L. A.

Katherine Bard
Morton da Costa
Leonard Field
James Gardiner
Morey Goldstein
Louis Jourdan
Paul Lazarus Jr.
Martin Manulis
Ed Morey
Ray Murray
Jerome Robbins
E. Z. Walters

Exhibitor complaints that the small action picture has disappeared are disputed by a look at the production schedules, particularly that of Columbia. While Columbia has dropped what may be referred to as the "formula" picture, it has substituted the "gimmick" picture. These are low budgeters with an exploitation angle. They usually feature lower-case names, actors who receive between \$20,000 and \$30,000 per picture.

The Sam Katzman unit at Col is especially active in grinding out films of this type. Some of them may never play Broadway but they still chalk up respectable grosses in the hinterlands. This group of pictures includes an occasional western which still can draw patrons in the smaller situations.

The Katzman unit is staying out of harems these days and is concentrating instead on science fiction, crime films and oaters. A (Continued on page 22)

N. Y. to Europe

Luchina Amara
Rudolf Bing
Brian Boydell
Carleton Carpenter
Guido Cantelli
Joan Crawford
Irving Drutman
Dick Frollich
Peter P. Horner
Sol Hurok
Ralph Kirkpatrick
Brenda Lewis
John F. Majeski
Marvin McDonald
Helen Morgan
Lily Pons
Wolfgang Roth
Frederick C. Schanz
Dan Simmons
Alfred N. Steele
William L. Stein

Europe to N. Y.

Meyer Davis
T. Edward Hambleton
Leland Hayward
Kitty Kallen
Richard Kollmar
Marion Parsonnet
Joe Schoenfeld
Alexander Smallens.

LEGION OF DECENCY'S VICTORY

Flick Sees N. Y. Censor Law Too Vague

Need for Revision Evident—Present Lethargy Deplored by State's Top Official

Possibility of a rewrite of the N. Y. State censorship statutes was envisioned last week by Hugh M. Flick, the N. Y. censor, who said he was concerned over the lethargic pace of his division under the current laws.

Flick, often considered the best informed and most reasonable among the state censors, said he had toyed on several occasions with the idea of submitting to the Board of Regents, his superiors in Albany, a memo concerning possible expansion of the statutes, but hadn't done it so far.

"We must do something, that is certain," Flick commented, noting that the present laws did not leave him much leeway and resulted in a more or less perfunctory screening of pix.

One of the aspects of his board which Flick would like to see go through is a rating service "if for no other reason than to guide various state institutions." He also didn't rule out the possibility of the State actually recommending certain films and acting on tv to do so.

Idea of rating films for juveniles and adults has been a pet idea of Flick's for some time, but is generally opposed by the industry itself. The censor feels strongly that the present method of reviewing films is inadequate in that it allows nothing but a black-or-white choice. Flick over the years has advocated a method of grading features. This, he feels, would allow Hollywood to tackle more adult themes without fear of affecting the young.

The N. Y. statutes at the moment are restricted to obscene, the

(Continued on page 22)

Handbills Handed Out, Judge Refuses Restraint While Injunction Pends

Los Angeles, May 31.

Paradise Theatre has been denied a preliminary injunction against picketing and boycotting by Moving Picture Projectionists, Local 150, in a ruling handed down by Superior Judge Arnold Praeger, who on May 16 took under submission a request by theatre for a permanent injunction. Two parties have been hassling over the use of two projectionists, union insisting on the pair and theatre contending one is sufficient.

In a five-page opinion, Judge Praeger ruled that union's use of handbills to present its side of the case arose from "an ordinary labor dispute over working conditions," and that a demand for the continued hiring of two qualified projectionists was a "lawful" objective.

Bench also upheld arguments by union's lawyers that the theatre locked out "two projectionists who are members of Local 150" after it "failed to agree upon the terms of a contract, and then brought in a

(Continued on page 18)

METRO'S CARTOONIST DEPARTMENT UP 100%

Hollywood, May 31.

Metro is doubling its cartoon output, to 18 subjects annually, and correspondingly will boost present personnel in this department 100%. Entire program will be lensed in CinemaScope and Technicolor.

Joseph Barbera and William Hanna, for the past 16 years the writing-directing team on the Tom and Jerry cartoons, have been promoted to full producer status, and will be responsible for the entire year's product. Lineup will include nine Tom and Jerry's, six Droopy one-reelers and three specials which will be adapted from published works.

Hal Elias, 18 years in the dept., also has been upped to dept. manager.

Ohio by a Thread

Columbus, May 31.

House Bill No. 29, which would restore "prior examination" of motion pictures in Ohio and install a film licensing system, was passed by a vote of 105-10 last Thursday (26). The bill attempts to be specific and spell out exactly what is lewd, obscene or lascivious, something the old law, thrown out by the Supreme Court last December as unconstitutional, didn't do.

The proposal now goes to the Senate where it is expected to be referred to the Education Committee, chairman of which is Sen. Charles A. Mosher (R., Oberlin), a firm foe of censorship. Unless lightning-like action is taken on the measure, it may never get to a Senate vote and thus may die with the session's end.

Clergy Better At Raps Than Aid?

Minneapolis, May 31.

Boxoffice flop here of two independently produced straight Biblical pictures sans sex and spectacle trimmings, "Day of Triumph" and "Reaching from Heaven," for both of which gospel ministers' support was solicited, has some film industry members pointing an accusing finger at "a certain segment of the church element."

This particular church element squawks about films' low moral tone frequently and demands pictures that don't stress sex and violence, but when the sort of films they want puts in an appearance they apparently accomplish little or nothing to rally patronage for them.

In the case of both "Day of Triumph" and "Reaching from Heaven," playing here at the RKO-Pan and Lyceum (local legit house), respectively, there were advance preview showings for pastors of the Protestant denominations. The ministers turned out in large numbers for these cuff showings, put their approval stamps on the pictures, promised to plug them from their pulpits and otherwise agreed to help distribute reduced priced tickets. But both pictures did h.o. brodies.

Late Charles Yates Suit Against Rank Dismissed In N. Y. Federal Court

Breach of contract suit which the late Charles Y. Yates brought against the J. Arthur Rank Organization and Rank subsidiary, Aran Pictures Ltd., was dismissed with prejudice according to a stipulation entered by the litigants Friday (27), in N. Y. Federal Court. Yates had sued for total damages of \$2,630,000 on the claim that under a July, 1952 deal Rank and Aran failed to deliver 84 pictures for distribution in the U. S.

Also defendants in the action were Yates' former partners, Bertram Goldberg and Sam Howard. Under the 1952 agreement the trio was to receive 40 pictures from Aran and 44 from Rank. Goldberg assertedly was named in the suit because he refused to join in the proceedings as a plaintiff. Howard, it's understood, couldn't be served with papers.

Yates, a veteran indie agent, died Jan. 9 in Palm Springs, Cal., while golfing with Bob Hope.

Marian Carr and Yvonne Doughty, the "Kiss Me Deadly" girls United Artists brought to Boston for the picture's opening at Loew's State and Orpheum, have closed four-week tour which took them to a total of 13 cities.

STUDIOS NOW TO 'ADJUST' FILMS

The Legion of Decency in New York appears to have won a significant victory over the Hollywood studio production chiefs. After last week's show of bravado in the west the new and more realistic whisper on the longdistance telephone is, "Get along with Father Little!"

In short, the film industry does not want to invite trouble, pulp condemnation, boycotts or pickets. The about-face, under the influence of the New York sales strategists, defers to the Catholic film-classifying body. Already the studios are rushing to "adjust" films and objectionable sequences.

An immediate and openly discussed reaction in New York City film circles centres on the future of Geoffrey Shurlock, administrator of the Hollywood production code and successor to its longtime boss, Joseph Breen. Trade opinion is that Shurlock is very much "on the spot" and that the Legion is after his scalp because he went along with the studio production chiefs in their much-publicized advocacy of more "mature" themes for the screen. Whatever happens, it's thought that Shurlock's position will be an unhappy one personally. "He'll get sympathy," said one oldtimer, "but will he get support?"

A special editorial in Commonweal, the Catholic weekly which hit the stands May 27, (see adjoining box) discussed the general situation and took issue with both the position of the Legion and of "liberal" spokesmen. It said it would be impossible for Hollywood to ignore the aroused pressure of Catholic opinion, and added:

"A new examination of movie morals will be made; and resentment against Catholic pressure will increase in many quarters to the extent that forthcoming films reflect the Legion's power." Commonweal in the past has found occasion to

(Continued on page 20)

Bad Mental Habits on Both Sides

[Of Censorship Controversy]

Conflicting positions on film censorship are analyzed in the current issue of The Commonweal, a weekly mag edited by Catholic laymen and frequently at odds with the "official" American Catholic viewpoint.

Noting the various arguments about morality in moving pictures, an editorial notes that "The familiar lines are thus drawn. Catholics emerge again as, in their own view, defenders of moral values—and in the view of others intolerant phillistines; liberals again stand forth as, in their own view, protectors of freedom and creativity—and in the view of others muddle-headed accomplices in corruption."

"This magazine would suggest that in dealing with this problem both camps, liberals and Catholics, tend to fall into certain simplistic errors. The error of the liberals seems to us more dangerous for democracy, however, than does the error of the Catholics."

"The liberals, in their concern for freedom, frequently forget that the use of pressure is one of freedom's indispensable weapons, and this whether one likes some particular manifestation of pressure or not. Liberals, on the whole, dislike and distrust religious pressure (although they are less than frank about admitting this) and so, in opposing it, they trap themselves in denying the legitimacy of pressure at all; and this is an extremely dangerous thing for any liberal... to do."

"The freedom of the artist is a noble thing, but so is the freedom of any group to influence, as best it may, the course of public events. In a free society the answer to pressure we don't like is not to denounce its use or its right to exist... but to organize counter-pressure."

But, noted the Commonweal editorialist, where liberals talk as though freedom were somehow separate from its exercise, "Catholics... too often seem mechanists in their exclusively moral approach to the arts. They too tend to abstract a virtue or a vice from its existential expression and are thus left with nothing in the concrete order. If liberals are frequently simplistic about freedom, Catholics are frequently simplistic about art."

"The Legion of Decency... operates on the principle of making only moral evaluations of movies, leaving to others all consideration of their artistic aspects. This sounds fine; the trouble is, it cannot be done... Everything depends on the totality of the work. To abstract the theme or the conclusion from this totality and praise or blame it for itself is to praise or blame nothing."

"Yet this is what the Legion of Decency is too often betrayed into doing by its single-minded attention to morals without art. It is fitting and proper, certainly, that the Church concern itself with public morals. It is necessary that such an organization as the Legion of Decency exist. But it is fortunate that Catholics appear always to play the public role of phillistine—and this they must do for as long as they adopt a narrowly and exclusively moralistic approach to the arts."

Studios Call Back Stars, Re-Shoot Scenes, Cut Lines to Mollify Legion

Peep Shows, Too

Chicago, May 31.

Superior Court Judge Daniel A. Covelli issued an injunction last week, restraining the city from interfering with showings of "midget movies" in State St. penny arcades, as long as the flicks have been cleared by the police censor board. The city still retains the right to raid the arcades, if evidence of law violation is found.

The city has maintained that the arcades switch to approved films when investigators are around, but at other times continue to show lewd reels. The arcade operators in turn charge the city with harassment and maintain that only censor-approved pix are shown.

Video Doubles Disney Gross

Boosted by the income from its tv activities, Walt Disney Productions for the six months ended April 2, 1955, more than doubled its gross earnings over the comparable period in 1954, prexy Roy O. Disney told stockholders in an interim report last week.

The gross take for the 1955 half-year was \$9,876,175 compared to \$4,331,827. Of this, film rental and tv income in 1955 accounted for \$3,379,694 as against \$3,213,523 last year.

Net earnings for the six months period ended April 2 was \$430,048 or 66¢ per share as against \$283,662, or 43¢ per share, for the same months in 1954.

In the "expense" column, various

(Continued on page 16)

Hollywood, May 31.

Production chiefs at the various studios here are reappraising scripts, rushes, even ready-for-release films, and certain changes already have been put into force to conform, obviously, with the standards set by the Legion of Decency. What was sanctioned as perfectly permissible two weeks ago may not be tomorrow, and studio toppers aren't willing to send out anything that might draw a frown. So swiftly has the "rebellion" against the Legion been called off.

Paramount, for instance, recalled Jeanmaire to refilm an entire production number of "Anything Goes" because the front-office detected a shadow which it felt might be construed as a bit of bosom cleavage, during one of dancer's routines. Cost for re-shooting the sequence in the Bing Crosby-Donald O'Connor starrer was considerable.

Universal, another studio patently alarmed at the Legion's "laxity" charge, reacted by calling Virginia Grey back to a dubbing stage to alter a line in the recently completed film, "All That Heaven Allows." Line (okayed by the Code in script form) read: "Before Nick went to Korea we were thinking of getting a divorce." Redubbed line now reads: "... thinking of getting a separation."

Studio also made another dialog change in the same picture. A

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Virginia Town Protests 'Blackboard Jungle' But Censors Defend License

Richmond, Va., May 31.

Farmville, Va., Parent-Teachers Assn. has forwarded a resolution urging Virginia Motion Picture Board of Censors to do something about Metro's "The Blackboard Jungle." Censors, of course, did something months ago. They gave it their seal of approval.

Farmville school folks, however, say picture creates "in the minds of children new ideas of unbridled misconduct, rebellion against authority and unbecoming immorality."

Resolution asks that "your efforts and your influence be used to stop the showing in Virginia of this, and any other motion picture which (according to the matrons) are apt to sow seeds of evil or disorder and violence in the minds of children."

The censors answered that there was nothing they could do. The picture was carefully reviewed and found neither "obscene, indecent, nor tending to incite to violence." These are the only things that can get a film blackballed in Virginia.

A board spokesman added that, "when Blackboard Jungle" was reviewed, a number of officials on

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SAG DICKERS WITH EASTERN PRODUCERS

Talks between eastern film producers and the Screen Actors Guild for a new collective bargaining contract commenced in New York late yesterday (Tues.) afternoon. The SAG is bargaining for actors, singers, announcers, dancers, and extra who appear in industrial and educational films.

Producers participating in the initial negotiations are the Film Producers Assn. of New York and other signatories to the present agreement. Confabs are being held at the SAG's N.Y. branch office at 551 Fifth Ave.

Representing SAG are Mrs. Florence E. Marston, regional director; Harold M. Hoffman, N.Y. branch exec secretary, and Herman Gray, counsel. John M. Wheeler, counsel for the Film Producers Assn., will be present at the sessions.

These, and other types such as divorce-seeking gals and men and women to whom gambling is like drink to the alcoholic, people who cast and come off with fair results under Sidney Salkow's direction or Steve Fisher's improbable, sometimes preposterous, script. On the assumption that life is speeded

(Continued on page 22)

ALLIED BILL SHY OF REALITY

Skouras Advises TOA-Allied: 'You Can Make a Better Pitch'

Twentieth Century-Fox execs, who huddled with the TOA-Allied joint committee in N. Y. last week, emerged voicing their surprise at the exhibs' lack of preparation for the talk in terms of specific facts and figures.

When it was all over, and the meet was about to break up, 20th prexy Spyros P. Skouras counselled the theatre spokesmen to get themselves a better grounding before tackling the other distributors.

"Your cause is a lot better than your case right now," he observed smilingly.

COMPO Polling Exhibs for Nominees

Nation-Wide Vote Under Way—Will 'Oscar' Rate As Only a Local Studio Popularity Contest?

Printed ballots for COMPO's motion picture audience awards plan are being mailed out today (Wed.) to National Screen Service branches which in turn will forward the forms to exhibs. The public will vote on their favorite films, stars and young players Nov. 17 to 27, based on the exhib nominations.

The COMPO brochure, explaining the awards procedure in detail, also contains endorsements of the entire project from major circuit heads led by Elmer C. Rhoden, national chairman of the audience awards committee, who said it was estimated that between 50,000,000 and 60,000,000 persons would participate in the eventual polling.

The awards will be arranged on either Dec. 5, 6 or 7, and will be carried by both tv and radio. This leaves only a little more than a week for the tabulating of the national results.

Ballots currently being mailed, and containing titles and names picked by the distributors, cover the first of three nomination periods—from October 1, 1954 through March 31, '55. Theatre men are asked to pick 10 candidates in each category. For the two following periods—April 1 through June 30 and July 1 through Sept. 30—they'll be asked to make five choices in each group.

Write-Ins, Too

When it comes to the public voting, the blanks will have room for write-ins. However, in any case, the original rule stands, i.e. only films having a Code seal will be admissible. All final tabulating will be done by Price Waterhouse & Co. and COMPO will provide each house with a special form on which to make its report.

Exhib leader's stress in their comments is on active participation. COMPO brochure includes endorsements from men like Leonard H. Goldenson, prexy of American Broadcasting-Paramount Theatres; Robert J. O'Donnell, Interstate Theatre circuit topper who cites public interest in the Academy Awards as "a striking illustration of public interest" in films and their personalities, Samuel Rosen of Stanley Warner who promises 100% cooperation with the poll; (Continued on page 18)

JERSEY ALLIED MEETING AT NEW YORK SPOT

Allied Theatre Owners of New Jersey will hold its annual convention at the Concord Hotel, Kiamasha Lake, N.Y., June 21 to 23.

According to prexy Wilbur Snaper, the number of reservations exceeds the original estimated attendance. In addition to the regular business meetings, there will be a round of social activities, with all facilities of the resort hotel being available to the Allied members.

Par Foreign Mgrs. In, Out

Robert Graham, Paramount's manager for Argentina, Uruguay and Paraguay, arrived in New York yesterday (Tues.) for home-office confabs.

Meanwhile, Boris Jankovic, manager for Belgium, and Paul Flodin, manager for Sweden, left New York over the weekend for the Coast where they will meet with Paramount studio executives.

POLITICS BAR IDEA--LOEVINGER

By LES REES

Minneapolis, May 31.

Lee Loevenger, local attorney who represents a number of leading independent exhibitors in their actions against film companies and who won a substantial judgment in the only one of his antitrust suits already decided, has suggested that independent exhibitors exercise less radicalism in their fight for lower film rentals.

Loevenger has informed Allied States' bigwigs, including Abram F. Myers, general counsel, that he doesn't believe the bill drawn up by Myers and calling for federal regulation of film rentals should be introduced at this time.

Loevenger has told the Allied big brass that, while the Myers' law, if enacted, might be successfully defended on constitutional grounds, he believes its chances of passage slight, although U. S. Senator H. H. Humphreys of Minnesota, a member of the same Farmer Labor-Democratic party as is Loevenger, has promised to go to bat for it.

"As to be expected, the conditions in the motion picture industry that have developed within the last several years, particularly the increasing demands of distributors for 'unreasonable and extortionate' film rentals from exhibitors, have given rise to certain proposals for federal legislation to deal with this pressing problem," Loevenger stated in the nine-page memorandum which he was invited to submit to Allied States.

FTC No Want?

"Specifically, a bill has been drafted by the general counsel of the Allied States . . . providing in substance for Federal Trade Commission regulation of motion picture rentals. It is my view that while this bill's purposes are highly laudable, the objectives just and the necessity compelling, nevertheless certain provisions of the bill should be reconsidered before any serious effort is made to secure the enactment. . . .

"In the first place, the bill as now proposed is a political impossibility. It is a bill which politically could not possibly be enacted and which would meet with almost unanimous opposition (Note: Sen-

(Continued on page 18)

Allied Wants Small Exhibs

Heard If Divorced Circuits

Seek to Acquire New Situations

That's His Stand

Minneapolis, May 31.

Back after his New York session with the Allied States emergency defense committee of which he's chairman, Bennie Berger says he has little hope that conferences with the film company heads individually will accomplish the desired aim.

"I don't expect voluntary relief from any of the companies," says Berger. "As I've contended all along it will be necessary to go to Congress to obtain rental relief for small exhibitors."

Allied States Assn. will ask U. S. Attorney General Herbert Brownell to set up special machinery so that small exhibitors may be heard in all cases involving acquisitions of new theatres by the formerly affiliated chains. This was disclosed by Allied board chairman Abram F. Myers at the conclusion of the exhibitor org's two-day board meeting in New York last Wednesday (25). Myers said that the board had asked him to transmit Allied's sentiments to the Dept. of Justice.

The Allied official, speaking for the board, said that the new acquisitions by the divorced theatre chains have "caused a great deal of anxiety" among exhibitors since the Justice Dept. and the Federal District Court of New York have been approving such deals. He pointed out that the government consent decrees provide that the divorced circuit may acquire new theatres only after the court, acting on an application, rules that the new acquisitions will not restrict or unduly restrain competition.

"We feel," said Myers, "that the only manner in which the Dept. of Justice can fulfill its duty and the court exercise its jurisdiction is for the affected exhibitors to be notified and afforded the opportunity to furnish information as to the competitive conditions in such areas."

Myers charged that these matters are now handled in secrecy by the Justice Dept. and "evidently are presented to the court in chambers so that the exhibitors know nothing about the acquisition until it's an accomplished fact."

Allied: We Ain't Been Courted Yet; No TOA Union

Chances of an immediate get-together of Allied States-Theatre Owners of America, much in the wind last week, dissipated this week as a result of a "unanimous" decision of Allied's board. The exhib org's governing body ruled that there should be no consideration of a merger at this time.

While Allied did not rule out a possible merger in the future, attitude of the group, as expressed by an Allied leader, is that that "you must have a romance first before you consider a marriage." Board's action in scotching the merger talk was taken to stem the "confusion" and "anxiety" expressed by Allied members, according to board chairman Abram F. Myers.

In a reversal of a previous comments relating to a "united" exhibitor organization, Allied prexy Rube Shor said that he personally had always opposed a merger of the two organizations.

135 TOA DISPLAYS IN LOS ANGELES OCT. 6

Theatre Owners of America plans to hold its own trade show in conjunction with its convention in Los Angeles Oct. 6-9. Space for 135 industry exhibits have been allocated at the Biltmore Hotel, where theatreowners will have the opportunity to view the latest developments in theatre equipment and products.

Contract for management of the trade show has been awarded to the Orkin Management Assn. of New York.

Allied Group Backtracks On 'Crockett' Boycott

Pittsburgh, May 31.

Allied Motion Picture Theatre Owners of Western Pennsylvania, which voted a boycott on Walt Disney's "Davy Crockett, King of the Wild Frontier" at its convention here last month because picture had previously been shown free on tv, has had a change of heart and in a bulletin to members over week-end told them they may play the film "at their discretion."

Memo signed by Harry Hendel, executive secretary of exhibitors organization, said AMPTO was cognizant of apparent public interest in "Davy Crockett" and "in recognition of fact that this subject is the first ever to be screened nationally in theatres following a first-run and repeat showing on free television and despite the imposition of unwarranted, arbitrary terms with no assurance of a fair profit for any exhib," members were being released from their previous pledge of a boycott.

Pornography Pinch

Houston, May 31.

E. Florence, charged with showing lewd motion pictures, was freed from County Jail under \$1,000 bond. Mrs. Catherine Hammon was freed under the same amount of bond on same charge.

It's alleged they possessed 76 reels of film, 120 pornographic books and more than 10,000 stills.

Distribs Hands-Off As TOA Thorns Up Arbitration

Industryites are pondering the future of the long-sought arbitration system in the light of Theatre Owners of America's about-face in demanding that film rentals be included as an arbitrable point. Some flinties predicted the immediate abandonment of the arbitration talks while others took a more optimistic viewpoint, pointing out that the TOA leaders would not let months of hard work go down the drain.

TOA's shift was revealed by prexy E. D. Martin following the joint TOA-Allied meeting with

(Continued on page 20)

20TH-FOX TO EXHIBS: YA GOTTA POINT

New Sales Policy in Formulation

By HY HOLLINGER

The joint Theatre Owners of America-Allied States Assn. committee has received positive assurance that there will be a major change in the sales policy of 20th-Fox, particularly in relation to the sale of pictures to small theatres. It was reliably learned this week. Revision of 20th's selling methods resulted from the four-hour conference last Tuesday (24) involving the exhibitor group and 20th prexy Spyros Skouras, assistant general sales manager William C. Gehring, and other 20th officials.

The exact nature of the changes 20th plans to make is being kept under wraps under an agreement between the TOA-Allied group and 20th. The exhibitors agreed to allow 20th to make the official announcement of its new sales policy. It will be issued by the film company following conferences with general sales manager Al Lichtman, who is currently recuperating on the Coast from a recent illness. (Lichtman's health is said to be improving rapidly and his return to the homeoffice is expected shortly.)

The meeting with 20th was the first of several the exhibitors hope to hold with film company toppers in effort to obtain a revision in sales policies, especially in the prices charged for pictures. The individual confab method was decided upon after the film companies nixed an overall roundtable session of all the picture firms.

Hope To See WB and Par

The joint committee hopes to meet later this week with Warner Bros. and Paramount. The exhibitor committee members returned to their home bases for the Memorial Day weekend but are expected to return to the Coast by June 5.

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20th Broke the 'Common Front'

By FRED HIFT

Twentieth Century-Fox's conciliatory attitude vis-a-vis exhibitor complaints, as well as its willingness to arbitrate film rentals up to \$50, have drawn the fire of other distributor who feel 20th erred in breaking distribution's "common front."

An exec at 20th admitted last week that "some of the others are raising hell with us" but reiterated the view of 20th sales toppers Al Lichtman and William C. Gehring that conditions in the field demanded a reappraisal of policy followed in dealing with the "little" fellow in exhibition.

Last week's N. Y. confab between the joint committee of Allied and Theatre Owners of America and 20th execs headed by prexy Spyros P. Skouras revolved for the most part around the plight of the small houses who're having a tough time of it, and the need to grant them relief via "reasonable" rentals. Discussions also took in the question of print availabilities, the equitable sharing of the advertising load, ways and means of raising attendance, etc.

A 20th spokesman said the exhibs pleaded for more and better films and added, with a smile, "we couldn't agree with them more."

Following the powwow, Skouras said the exhibs' requests would be taken under advisement and would be discussed by himself, Lichtman (director of distribution) and Gehring (exec assistant sales head). After that, he said, a statement of policy would be issued.

The Rationale

The entire 20th position is predicated on the theory (1) that the small exhibitors "have a point" in their squawks about film rentals, and (2) that the

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L. A. Biz Brisk; 'Soldier' Standout, Sturdy \$47,000, 'Chase' Rugged 32G, 'SAC' 13G, 5th, 'Legs' 17G, 4th

Los Angeles, May 31.

First run trade generally is brisk over the holiday weekend, although the week's expectations are under the corresponding frame of 1954. Making the biggest holiday splash is "Soldier of Fortune," fancy \$47,000 in four theatres, to lead new bills.

"Sea Chase" shapes snappy \$32,000 in two houses while "Tight Spot" is medium \$17,000 or near in three locations. Other newcomers are sluggish to dull. However, "Davy Crockett-Indian Scout," on reissue, is not too bad with \$11,000 in two houses.

Extended-runs, still getting respectable coin, with holiday weekend helping, are holding close to recent biz in many instances. "Daddy Long Legs" looks sturdy in fourth week at Chinese. "Strategic Air Command" is hefty \$13,000 in fifth Warner Beverly week.

Estimates for This Week

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-\$1.50)—"Soldier of Fortune" (20th). Fancy \$47,000. Last week, L. A. Fox, Ritz, "Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA), \$15,700.

Downtown Paramount, Egyptian (AEP-UAO) (2,200; 1,536; 90-\$1.50)—"Sea Chase" (WB). Snappy \$32,000. Last week, "Court Martial" (Indie), (9 days), \$11,300.

Ritz (FWC) (1,363; 90-\$1.50)—"That Lady" (20th). Dull \$3,500. Last week, with unit.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 80-\$1.25)—"Far Horizons" (Par). Slow \$10,000. Last week, Orpheum with Hollywood, Uptown, "Gangbusters" (Indie), \$14,200.

Hillstreet, New Fox, Wiltern (RKO-FWC-SW) 2,752; 965; 2,344; 80-\$1.25)—"Tight Spot" (Col) and "Seminole Uprising" (Col). Mild \$21,000. Last week, with Vogue, without Fox, "Rage at Dawn" (RKO) and "Murder My Beat" (AA), \$12,500.

Warner Downtown, Hollywood Paramount (SW-F & M) (1,757; 1,330; 80-\$1.25)—"Davy Crockett-Indian Scout" (UA) and "Innocents Trail" (UA). (reissues). Light \$11,000. Last week, D'town, "Crash-out" (FM) and "Know What Sailors Are" (UA) (2d wk), \$3,500; Paramount, "Prince Players" (20th), \$3,000.

El Rey (FWC) (861; 80-\$1.25)—"Heart Matter" (Indie) and "Inspector Calls" (Indie) (2d wk). Only \$1,500 in 5 days. Last week, \$2,400.

Fine Arts (FWC) (631; \$1-\$1.50)—"Glass Slipper" (M-G) (3d wk). Nifty \$8,500. Last week, \$9,400.

State, Pantages (UATC-RKO) (2,404; 2,812; \$1-\$1.50)—"Blackboard Jungle" (M-G) and "Utopia" (Indie) (3d wk). Good \$23,000, plus \$2,000 in two nabes, six ozoners. Chinese (FWC) (1,905; \$1-\$1.75)—"Daddy Long Legs" (20th) (4th wk). Sturdy \$17,000. Last week, \$17,400.

Fox Wilshire (FWC) (2,296; \$1-\$1.50)—"Prodigal" (M-G) (4th wk). Dull \$5,500. Last week, \$5,800.

Iris (FWC) (816; \$1-\$1.50)—"Man Called Peter" (20th) (4th wk). Okay \$3,000. Last week, \$4,700.

Warner Beverly (SW) 1,612; \$1-\$1.75)—"Strategic Air Command" (Par) (5th wk). Steady \$13,000. Last week, \$13,200.

Four Star (UATC) (900; 90-\$1.50)—"Doctor in House" (Rep) (10th wk). Nice \$2,800. Last week, \$3,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinerama" (Indie) (109th wk). Started current frame Sunday (29) after good \$18,800 last week.

'Soldier' Smart \$32,000, Det.; 'Chase' Fancy 18G

Detroit, May 31. Good weather during long Memorial Day weekend held downtown grosses to a fair level. "Soldier of Fortune" is good at the Fox. "Cinerama Holiday" looks great in 16th week at Music Hall. "Strategic Air Command" held smash in second Michigan week. "Sea Chase" is rated fast at Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 20th) and "Canyon Crossroads" (UA). Good \$32,000. Last week, "Daddy Long Legs" (20th) and "5 Guns West" (Indie) (2d wk), \$19,000.

Michigan (United Detroit) (4,000; (Continued on page 16)

Broadway Grosses

Estimated Total Gross
This Week \$517,900
(Based on 20 theatres.)
Last Year \$630,000
(Based on 22 theatres.)

'Soldier' Solid \$12,000 in Cincy

Cincinnati, May 31.

"Soldier of Fortune," solid at the Palace, is showing the way in the new bill procession this week. Holiday-padded weekend was below expectations as a trade filter. Big Albee shapes fairish with "Sea Chase." "10 Wanted Men" got off to mild start at the Grand. Hold-over "Daddy Long Legs" is okay in final strut at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"Sea Chase" (WB). Fairish \$10,000. Last week, "Violent Saturday" (20th), \$9,500.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65)—"Cinerama" (Indie) (50th wk). Holding strong at \$18,000 same as last frame.

Grand (RKO) (4,100; 75-90)—"10 Wanted Men" (Col) and "Pirates Tripoli" (Col). Mild \$5,000. Last week, "Tight Spot" (Col) and "Wyoming Renegades" (Col), \$5,500.

Keith's (Shor) (1,500; 75-\$1.25)—"Daddy Long Legs" (20th) (3d wk). Solid \$7,000 after \$10,400 in second.

Palace (RKO) (2,600; 75-90)—"Soldier of Fortune" (20th). Bang-up \$12,000. Last week, "Purple Plain" (UA), \$9,000.

'Chase' Torrid \$20,000, Frisco; 'Melody' Lusty 18G, 'SAC' 19G in 2d

San Francisco, May 31.

Plenty of h.o. activity at firstruns here this stanza. Best money is being grabbed by "Sea Chase," smash at Golden Gate. Only a step behind is "Interrupted Melody," socko at Warfield. "Soldier of Fortune" is not stirring much excitement at the Fox. "Strategic Air Command" still is smash in second round at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1)—"Sea Chase" (WB) and "Ma, Pa Kettle at Waikiki" (U). Great \$20,000. Last week, "City Across River" (U) and "Girls in Night" (U) (reissues), \$11,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Soldier of Fortune" (20th). Fair (Continued on page 16)

Holiday Hits Mpls.; 'Chase' Good 8G, 'Plain' Flat 6G, 'SAC' Wow 14G, 2d

Minneapolis, May 31.

Long Memorial weekend holiday, sending many to lake fishing resorts, has current stanza off to a slow start, although comparatively low temperatures and sunshine's absence during part of period lessened the downbeat. Another reason for h.o. inertia is the routine lineup of newcomers. Fresh entries include "Sea Chase," "Purple Plain" and "Kiss Me Deadly," with the first-named easily showing by far the most strength. "Chase" looks good in State. "Strategic Air Command" still is smash in second Radio City session. "Blackboard Jungle" is potent in fifth week at Gopher.

Estimates for This Week

Century (S-W) (1,140; \$1.75-\$2.65)—"Cinerama" (Indie) (59th wk). Announcement of final nine weeks in ads stimulating take. Hotzy \$12,000. Last week, \$9,000.

Gopher (Berger) (1,000; 85-\$1)—"Blackboard Jungle" (M-G) (5th wk). Still plenty of life in this Virile \$5,000. Last week, \$5,600.

Lyrie (Par) (1,000; 65-\$5)—"Kiss Me Deadly" (UA). Boxoffice

'JUNGLE' TORRID 14G, OMAHA; 'SAC' 15G, 2D

Omaha, May 31.

Biz is up at all houses with some new entries helping this week. "Blackboard Jungle" shapes smash at the State. "Tight Spot" is fancy at the Brandeis while "Violent Saturday" looks good at the Omaha. "Strategic Air Command" has dipped in second session at the Orpheum but still is big.

Estimates for This Week

Brandeis (RKO) (1,100; 50-85)—"Tight Spot" (Col) and "New Orleans Uncensored" (Col). Fine \$4,500. Last week, "End of Affair" (Col) and "Cangaceiro" (Col), \$3,000.

Omaha (Tristates) (2,000; 65-85)—"Violent Saturday" (20th) and "Carolina Cannonball" (Rep). Good \$6,500. Last week, "Daddy Long Legs" (20th) (m.o.), \$4,500 at 75c-90c scale.

Orpheum (Tristates) (2,890; 75-\$1)—"Strategic Air Command" (Par) (2d wk). Big \$15,000. Last week, \$18,500.

State (Goldberg) (875; 65-90)—"Blackboard Jungle" (M-G). Rousing \$14,000. Last week, "Hit Deck" (M-G), \$7,000.

'SAC' Wham 18G, K.C.; 'Chase' 12G

Kansas City, May 31.

Big improvement in product this week augurs some great money for the city. "Strategic Air Command" at Paramount is standout. "Sea Chase" at the Missouri, and "Blackboard Jungle" at Roxy are sock. All will hold. "Purple Plain" is dull at the Midland. "Daddy Long Legs" in four spots is sturdy.

Estimates for This Week

Glen (Dickinson) 750; 85-\$1)—"Game of Love" (Indie) (6th wk). Oke \$1,000. Last week, same.

Kimo (Dickinson) (504; 85-\$1)—"Glass Slipper" (M-G) (8th wk). Okay \$1,200. Last week, ditto.

Midland (Loew) (3,500; 60-80)—"Purple Plain" (UA) and "Steel Cage" (UA). Lightest in weeks, sad \$5,000. Last week, "End of Affair" (Col) and "Seminole Uprising" (Col), \$5,500.

Missouri (RKO) (2,585; 65-90)—"Sea Chase" (WB) and "Quest for Lost City" (RKO). Fancy \$12,000, best in many weeks. Holds. Last week, "Jump Into Hell" (WB) and "Drums of Tahiti" (Col), \$5,000.

Orpheum, Uptown, Fairway, Granada (Fox Midwest) (1,913; 2,043; 700; 1,217; 65-\$1)—"Daddy Long Legs" (20th). Fat \$19,000. Holds at Orpheum. Last week, Orpheum with "Man Called Peter" (20th) (7th wk), \$5,000.

Paramount (United Par) (1,900; 75-\$1)—"Strategic Air Command" (Par) Wham \$18,000; holding. Last week, "Hell's Island" (Par), \$5,000.

Roxy (Durrwood) (879; 70-90)—"Blackboard Jungle" (M-G). Giant \$9,000, stays. Last week, "Violent Saturday" (20th) (3d wk), \$2,800.

Vogue (Golden) (550; 75-\$1)—"Song of Land" (Indie) and "Beachcomber" (UA). Moderate \$2,000; may hold. Last week, "Doctor in House" (Rep) (7th wk), closed successful run at \$1,100.

edge seems to have rubbed off Mickey Spillane. This one, without cast names, is only okay at \$5,500. Last week, "Bedevelled" (M-G), \$3,500 at 85c-\$1.

Radio City (Par) (4,100; 85-\$1)—"Strategic Air Command" (Par) (2d wk). This one proving to be a b.o. slicker and it continues to do wow trade. Tall \$14,000. Last week, \$18,500, a bit over hopes.

RKO-Orpheum (RKO) (2,800; 65-85)—"Purple Plain" (UA). Gregory Peck's name an asset, but picture is failing to catch in. Slow \$6,000. Last week, "End of Affair" (Col), \$5,000.

RKO-Par (RKO) (1,600; 65-85)—"Smoke Signal" (U) and "Killers From Space" (RKO). Mild \$4,500. Last week, "Asphalt Jungle" (M-G) and "Battle Cry" (M-G) (reissues), \$4,000.

State (Par) (2,300; 85-\$1)—"Sea Chase" (WB). Combo of Wayne and Turner accounting for some trade. Varied opinions are split on film's merits which is holding back some potential patrons. Good \$8,000. Last week, "Daddy Long Legs" (20th) (2d wk), \$7,000.

'Soldier' Lusty \$16,000, Hub; 'Chase' Lively 17G, 'SAC' Rousing 25G, 2d

Boston, May 31.

Key City Grosses

Estimated Total Gross
This Week \$2,384,000
(Based on 21 cities and 202 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,378,400
(Based on 21 cities and 201 theatres.)

'Girl' Big \$22,000, St.L.; 'Love Me' 19G

St. Louis, May 31.

Surge of cool weather is offsetting exodus of natives from city for Memorial Day holiday weekend, making biz at larger cinemas very good. "Country Girl" is topper with a big session at the St. Louis. "Love Me or Leave Me" is just about as strong with a smash total at Loews. "Cinerama Holiday" is maintaining its fine average at Ambassador although in 15th week. "East of Eden" continues good in two arty houses. Hefty bally is getting world preem of "Son of Sinbad" off to flying start today (Tues.) at the huge Fox.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (15th wk) Nice \$15,000. Last week, \$15,300.

Fox (F & M) (5,000; 51-75)—"Son of Sinbad" (RKO) and "Crashout" (FM). Opened today (Tues.). Last week, "Escape to Burma" (RKO) and "Rage at Dawn" (RKO) fair \$11,000.

Loew's (Loew) (3,172; 50-85)—"Love Me or Leave Me" (M-G). Socko \$19,000 or near. Last week, "Prodigal" (M-G) (2d wk), \$10,500.

Orpheum (Loew) 1,400; 50-85)—"3 for Show" (Col) and "Masters of Kansas" (2d wk). Mild \$4,500 after \$8,500 initial stanza.

Pargent (St. L. Amus) (1,000; 51-90)—"East of Eden" (WB) (3d wk). Good \$2,500 after \$3,000 in second.

Richmond (St. L. Amus.) (400; \$1.10)—"East of Eden" (WB) (3d wk). Fine \$2,000 following \$2,500 last week.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Country Girl" (Par). Big \$22,000. Last week, "That Lady" (20th) and "They Were So Young" (Indie), \$6,000.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Doctor in House" (Rep) (4th wk). Big \$2,500 after \$3,000 in third stanza.

'SAC' SOARS IN PORT., \$17,000; 'CHASE' 10G

Portland, Ore., May 31.

Biz is much improved this round over recent sessions. Biggest thing in city is "Strategic Air Command," great at Paramount. Both "Sea Chase" at the Broadway and "Soldier of Fortune" at the Fox are rated stout, both being new entries. "Magnificent Matador" looks mild at Orpheum as is "Kiss Me Deadly" at Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 90-\$1.25)—"Sea Chase" (WB) and "Tall Men Roping" (WB). Tall \$10,000 or close. Last week, "7 Angry Men" (AA) and "Treasure Ruby Hills" (AA), \$5,200.

Fox (Evergreen) (1,536; \$1-\$1.25)—"Soldier of Fortune" (20th) and "Jump Into Hell" (WB). Stout \$10-\$10,500. Last week, "Daddy Long Legs" (20th) and "Seminole Uprising" (Col) (3d wk), \$8,200.

Guild (Indie) (400; \$1)—"Gate of Hell" (Indie) (2d wk). Okay \$3,000. Last week, \$3,600.

Liberty (Hamrick) (1,875; 75-\$1)—"Kiss Me Deadly" (UA) and "The Steel Cage" (UA). Modest \$7,000. Last week, "Eternal Sea" (Rep) and "I Cover Underworld" (Rep), \$7,000.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Magnificent Matador" (20th) and "Trouble in Glen" (Rep). Mild \$6,500. Last week, "Tight Spot" (Col) and "Cannibal Attack" (Col), \$4,000.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Strategic Air Command" (Par). Great \$17,000. Last week, "Hell's Island" (Par) and "Bitter Creek" (Indie), \$6,900.

Hot weather is spelling continued spotty biz this frame—but it's considerably better all around than last week. "Strategic Air Command" held up sturdily at the Met. "Soldier of Fortune" looks strong at the Memorial. "Kiss Me Deadly" shapes just routine despite stout bally at State and Orpheum. "Doctor in House" still is bright in second round at the small Exeter. "Interrupted Melody," another newcomer, at the Astor looks fine.

Estimates for This Week

Astor (B&Q) (1,500; 75-\$1.25)—"Interrupted Melody" (M-G). Nice \$8,000. Last week, "Wuthering Heights" (M-G) (reissue), \$4,000.

Beacon Hill (Beacon Hill) (800; 75-\$1.25)—"To Paris With Love" (Indie) (7th wk) and "Fingers of Dr. T" (Col). Mild \$3,700. Last week, \$4,000.

Boston (Cinerama Productions) (1,354; \$1.25-\$2.58)—"Cinerama" (Indie) (74th wk). Special parties helped to big \$12,500. Last week, \$10,500.

Exeter (Indie) (1,300; 60-\$1)—"Doctor in House" (Rep) (2d wk). Bright \$11,000. Last week, \$7,000.

Fenway (NET) (1,373; 60-\$1)—"Sea Chase" (WB) and "Dial Red-O" (AA). Okay \$6,000. Last week, "Hell's Island" (Par) and "Timberjack" (Rep), \$4,000.

Kenmore (Indie) (700; 85-\$1.25)—"Dancing Years" (AA). Opened Saturday (28). Last week, "Aida" (IFE) (7th wk), big \$3,200.

Memorial (RKO) (3,000; 60-\$1)—"Soldier of Fortune" (20th) and "Quest Lost City" (RKO). Solid \$16,000. Last week, "That Lady" (20th) and "Devil Girl From Mars" (Indie), \$9,000.

Metropolitan (NET) (4,367; 75-90-\$1.25)—"Strategic Air Command" (Par) (2d wk). Lofty \$23,000. Last week, \$30,000.

Orpheum (Loew) (3,000; 60-\$1)—"Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA). Nice \$14,000. Last week, "End of Affair" (Col) and "Bedevelled" (M-G), \$11,000.

Paramount (NET) (1,700; 60-\$1)—"Sea Chase" (WB) and "Dial Red-O" (AA). Good \$11,000. Last week, "Hell's Island" (Par) and "Jump Into Hell" (WB), \$7,500.

State (Loew) (3,500; 60-\$1)—"Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA). Okay \$9,000. Last week, "Treasure Ruby Hills" (AA) and Rock 'N Roll stage revue, \$23,000.

'Shotgun' Lofty \$10,000, Denver; 'Chase' Big 11G, 'SAC' Whopping 18G, 2d

Denver, May 31.

"Strategic Air Command" again is sockeroo in second round at Denham and stays a third. Most takes are up from last week, with spill from Memorial Day parade better than usual. "Soldier of Fortune" is rated fairish at the Denver. "Interrupted Melody" looks only passably okay at Orpheum. "Shotgun" looks fine in three ozoners. "Sea Chase" is big at Paramount.

Estimates for This Week

Centennial Drive-In (Lee) 1,250 cars; 75)—"Shotgun" (AA) and "Dial Red O" (AA). Good \$3,000. Last week, "7 Angry Men" (AA) and "High Society" (AA), \$2,500.

Centre (Fox) 1,247; 60-\$1)—"Daddy Long Legs" (20th) (3d wk). Good \$10,500. Last week, \$10,000.

Denham (Cockrill) (1,750; 60-\$1)—"Strategic Air Command" (Par) (2d wk). Smash \$18,000. Holds. Last week, \$25,000.

Exeter, Fox (2,525; 60-\$1)—"Soldier of Fortune" (20th). Fairish \$10,000. Last week, "That Lady" (20th) and "I Cover Underworld" (Rep), \$6,000.

Esquire (Fox) (742; 75-\$1)—"Pickwick Papers" (Indie). Good \$2,000. Last week, "Game of Love" (Indie) (2d wk), \$1,500.

Monaco Drive-In (Lee) 800 cars; 75)—"Shotgun" (AA) and "Dial Red O" (AA). Big \$4,000. Last week, "7 Angry Men" (AA) and "High Society" (AA), \$3,500.

Orpheum (RKO) (2,600; 60-\$1)—"Interrupted Melody" (M-G) and "Jungle Moon Men" (Col). Fair \$10,000. Last week, "Escape to Burma" (RKO), \$7,000.

Paramount (Wolfberg) (2,200; 60-\$1)—"Sea Chase" (WB). Big \$11,000 or near. Last week, "Prodigal" (M-G) (2d wk), \$10,500.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walk-ins; 75)—"Shotgun" (AA) and "Dial Red O" (AA). Good \$3,000. Last week, "7 Angry Men" (AA) and "High Society" (AA), \$2,500.

Chi Soars; 'Cover'-Satchmo-Crosby Socko \$60,000, 'Bedevilled' Trim 12G, 'SAC' Big 31G, 'Jungle' 29G in 4th

Chicago, May 31.

Windy City biz is getting a real hypo this session from Rotary International convention and other folks in city for Memorial Day weekend. "Run For Cover" with Louis Armstrong and Gary Crosby topping the stageshow at the Chicago, should get a smash \$60,000 in opening week. "Strange Lady in Town" shapes modest \$16,000 in same stanza at the United Artists. "Bedevilled" and "The Marauders" combo is fast \$12,000 in first round at the Grand.

"An Annapolis Story" and "Seven Angry Men" combo is solid at the McVickers in second week. "Crashout" and "Mad at World" stays sturdy, also second, at Roosevelt. "Daddy Long Legs" still is big in third Oriental week.

"Strategic Air Command" continues strong in fourth frame at State-Lake. "Blackboard Jungle" is still sock in fourth Woods week. "Cinerama" stays hefty in 96th week at Palace.

Estimates for This Week
Carnegie (Telem't) (480; 95)—"Gate of Hell" (Indie). Nice \$4,200. Last week, "Sleeping Tiger" (Indie), \$1,900.

Chicago (B&K) (3,900; 98-\$1.50)—"Run For Cover" (Par) with Gary Crosby and Louis Armstrong topping vaude. Sock \$60,000. Last week, "Marty" (UA) (2d wk), with "Mariners" topping stageshow, \$37,000.

Grand (Nomikos) (1,200; 98-\$1)—"Bedevilled" (M-G) and "The Marauders" (M-G). Fast \$12,000. Last week, "3 Against House" (Col) and "Seminole Uprising" (Col) (2d wk), \$7,800.

Loop (Telem't) (606; 90-\$1.25)—"Camille" (M-G) (reissue) (4th wk). Nifty \$9,500. Last week, \$10,900.

Monroe (Indie) (1,000; 98-\$1.50)—"Mambo" (Par) (3d wk). Fair \$4,500. Last week, \$6,500.

McVickers (JL&S) (2,200; 65-\$1.25)—"Annapolis Story" (AA) and "Seven Angry Men" (AA) (2d wk). Fat \$17,000. Last week, \$20,600.

Oriental (Indie) (3,400; 98-\$1.25)—"Daddy Long Legs" (20th) (3d wk). Fancy \$19,000. Last week, \$20,300.

Palace (Eitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (96th wk). Swell \$33,200. Last week, \$30,500.

Roosevelt (B&K) (1,400; 65-98)—"Crashout" (PFM) and "Mad at World" (FM) (2d wk). Neat \$16,000. Last week, \$18,300.

State-Lake (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (4th wk). Nifty \$31,000. Last week, \$33,000.

Surf (H&E Balaban) (685; 95)—"Animal Farm" (Indie). Big \$4,000. Last week, "Heart of Matter" (Indie) (2d wk), \$2,400.

United Artists (B&K) (1,700; 98-\$1.25)—"Strange Lady in Town" (WB). NSH \$16,000. Last week, "The Prodigal" (M-G) (3d wk), \$14,000.

Woods (Essaness) (1,206; \$1.25)—"Blackboard Jungle" (M-G) (4th wk). Strong \$29,000. Last week, \$31,000.

World (Indie) (697; 98)—"Green Magic" (Indie) (2d wk). Solid \$5,500. Last week, \$4,000.

Ziegfeld (Lopert) (430; 98)—"The Wench" (Indie). Nice \$3,600. Last week, "Caroline" (Indie), \$2,900.

'Legs' Lush \$20,000 In D.C.; 'Chase' Hep 17G, 'SAC' Bright 23G, 2d

Washington, May 31.
Exodus from city for long government holiday weekend is taking its toll at firstruns. Natives, as always, are ozone-minded on balmy days, so deluxers find biz generally disappointing. "Daddy Long Legs" at the Palace, is by far sturdiest of the three newcomers but not living up to rave reviews. "Sea Chase" day-and-dating Ambassador and Met, looms stout. "Strategic Air Command", which was smash in first stanza at Capitol last week, is down sharply in second round but above average for holdover. "End of Affair" looks fancy at Playhouse.

Estimates for This Week
Ambassador (SW) (1,490; 75-\$1)—"Sea Chase" (WB). Fair \$6,000. Last week, "Tight Spot" (Col), \$4,000.

Capitol (Loew's) (3,434; 85-\$1.25) (Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'SAC' Smash 12G, L'ville; 'Chase' 7G

Louisville, May 31.

"Strategic Air Command" at the Kentucky looks like the only real grosser in an otherwise slow-paced week. It is smash at this 1,200-seater. Heavy rains over the week end helped some while Louisville Colonels' baseball games hurt. "Soldier of Fortune" at the Rialto shaping healthy if not big. Mary Anderson with "Sea Chase" is rated good. "Prize of Gold" at State looms modest.

Estimates for This Week
Kentucky (Switow) (1,200; 75-\$1)—"Strategic Air Command" (Par). At \$1 top this is the big leader this week. Outlook is for a smash \$12,000. Last week, "Chief Crazy Horse" (U) and "New Orleans Uncensored" (Col), \$6,000.

Mary Anderson (People's) (1,200; 50-75)—"Sea Chase" (WB). Opened well with good \$7,000 likely. Last week, "Tall Man Riding" (WB), \$4,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Soldier of Fortune" (20th). Shaping for healthy \$11,000. Last week, "Escape to Burma" (RKO) and "Quest of Lost City" (RKO), \$10,000.

State (United Artists) (3,000; 50-75)—"Prize of Gold" (Col) and "Wyoming Renegade" (Col). Mild \$7,000. Last week, "Bedevilled" (M-G) and "Marauders" (M-G), \$4,500.

'SAC' Toronto Topper, Boffo 21G, 2d; 'Signal' Fine 14G, 'Legs' 12G, 2d

Toronto, May 31.

The new product here currently is fair to light. It is taking such holdovers as "Strategic Air Command" and "Daddy Long Legs", both in second stanza, to provide the top coin. Newcomers include "Smoke Signal", nice in four houses, and "Man Who Loved Redheads", okay in two houses. "Gate of Hell" is rated big at Towne. "Prize of Gold" shapes fair playing two theatres.

Estimates for This Week
Christie, Hyland (Rank) (848; 1,354; 75-\$1)—"Divided Heart" (Rank). Light \$7,000. Last week, "Desires" (Astral), \$11,000.

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 696; 694; 40-75)—"Smoke Signal" (U) and "Big Tip Off" (AA). Nice \$14,000. Last week, "N. Y. Confidential" (WB) and "Mad Magician" (Col), \$11,000.

Eglinton, University (FP) (1,089; 1,558; 60-\$1)—"Man Who Loved Redheads" (LP). Oke \$10,000. Last week, "Tight Spot" (Col), \$8,500.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-\$1)—"Prize of Gold" (Col). Fair \$10,000. Last week, "End of Affair" (Col), \$4,000.

Imperial (FP) (3,373; 60-\$1)—"Strategic Air Command" (Par) (2d wk). Holding hefty at weekend, with turnaway biz at night. Wow \$21,000. Last week, \$29,000.

Loew's (Loew) (2,090; 60-\$1)—"The Prodigal" (M-G) (2d wk). Hep \$12,000 or near. Last week, \$17,500.

Shea's (FP) (2,386; 60-\$1)—"Daddy Long Legs" (20th) (2d wk). Nice \$12,000. Last week, \$15,000.

Towne (Taylor) (693; 75-\$1)—"Gate of Hell" (Indie). Good \$5,000. Last week, "Heartbreak Ridge" (M-G), \$3,500.

Uptown (Loew) (2,745; 60-\$1)—"Man From Bitter Ridge" (U). Mild \$6,500. Last week, "This Island Earth" (U), \$11,000.

'Soldier' Brisk 10G, Seattle; 'SAC' 12G

Seattle, May 31.

Too many holdovers here currently, and they are not big enough to carry the load. "Soldier of Fortune" is rated fine at Paramount while "Magnificent Matador" shapes okay at Coliseum. "Strategic Air Command" still is smash in second round at Orpheum. "Daddy Long Legs" is big for third round at the Fifth Avenue.

Estimates for This Week
Blue Mouse (Hamrick) (800; 75-\$1)—"Jump Into Hell" (WB) and "Utopia" (Indie). Fair \$2,500. Last week, "Escape to Burma" (RKO) and "Rage at Dawn" (RKO), \$3,300.

Coliseum (Evergreen) (1,870-75-\$1)—"Magnificent Matador" (20th) and "Jungle Moon Men" (Col). Okay \$8,000 or near. Last week, "Angry Men" (AA) and "Las Vegas Shakedown" (AA), \$6,300.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Daddy Long Legs" (20th) and "Angela" (20th) (3d wk). Great \$8,000. Last week, \$7,700.

Music Box (Hamrick) (850; 75-\$1)—"French Touch" (Indie) and "4 Ways Out" (Indie). Good \$3,500. Last week, "Good Die Young" (UA) and Marciana-Cockell fight (UA), \$4,200.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"Blackboard Jungle" (M-G) (4th wk). Big \$8,500. Last week, \$7,800.

Orpheum (Hamrick) (2,700; \$1-\$1.25)—"Strategic Air Command" (Par) (2d wk). Huge \$12,000. Last week, \$18,800.

Paramount (Evergreen) (3,039; \$1-\$1.25)—"Soldier of Fortune" (20th) and "Devil's Harbor" (20th). Nice \$10,000 or over. Last week, "Shotgun" (AA) and "Big Tipoff" (AA), \$4,300.

'Matador' Hep 11G, Philly; 'Chase' 13G

Philadelphia, May 31.

New entries for holiday weekend plus perfect weather is helping to good if not sensational big currently. Holdovers are getting a big share of total coin. "Sea Chase" shapes brisk at Goldman to pace newcomers. "Magnificent Matador" looms nice at Midtown. "Strategic Air Command" looks lofty in fourth session at the Stanley.

Estimate for This Week
Arcadia (S & S) (625; 99-\$1.49)—"Blackboard Jungle" (M-G) (10th wk). Fine \$7,500. Last week, same.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Cinerama Holiday" (Indie) (15th wk). Steady \$18,500. Last week, \$20,000.

Fox (20th) (2,250; 99-\$1.40)—"Daddy Long Legs" (20th) (3d wk). Solid \$17,000. Last week, \$18,000.

Goldman (Goldman) (1,200; 65-\$1.30)—"Sea Chase" (WB). Brisk \$13,000. Last week, "Big House U. S. A." (UA), \$12,000.

Mastbaum (SW) (4,370; 75-\$1.30)—"Aint' Misbehavin'" (U). Good \$16,000. Last week, "Hell's Island" (Par), \$10,000.

Midtown (Goldman) (1,200; 65-\$1.49)—"Magnificent Matador" (20th). Nice \$11,000 or near. "Romero and Juliet" (UA), \$10,500.

Randolph (Goldman) (2,500; 75-\$1.40)—"Three for Show" (Col) (2d wk). Fine \$15,000. Last week, "East of Eden" (WB) (6th wk), \$7,000 in 5 days.

Stanley (SW) (2,900; 74-\$1.40)—"Strategic Air Command" (Par) (4th wk). Lofty \$17,000. Last week, \$18,000.

Stanton (SW) (1,483; 65-99)—"Tall Man Riding" (WB) and "Jump into Hell" (WB). Okay \$7,800. Last week, "Smoke Signal" (U) and "West of Zanzibar" (U), \$7,500.

Viking (Sley) (1,000; 74-\$1.50)—"Prodigal" (M-G) (3d wk). Big \$15,000. Last week, \$16,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Wayward Wife" (IFE) (3d wk). Fair \$2,800. Last week, \$9,000.

'Soldier' Snappy 14G, Indpls.; 'SAC' 10G, 2d

Indianapolis, May 31.

With public race-minded over holiday weekend, biz is spotty at firstruns here this session. "Soldier of Fortune" at Indiana is leading town with nice figure. "Strategic Air Command" in second week at Circle shapes sock. "Kiss Me Deadly" at Loew's shapes thin.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 75-\$1.95)—"Strategic Air Command" (Par) (2d wk). Sock \$10,000 after \$15,000 opener.

Indiana (C-D) (3,200; 50-85)—"Soldier of Fortune" (20th). Nice \$14,000 in 9 days. Last week, \$14,000.

(Continued on page 16)

Holiday Booming B'way; 'Love Me' Mighty 170G, 'Soldier' Smash 68G, 'Davy' Bangup 21G, 'Matador' Same

Memorial Day holiday weekend is giving Broadway firstrun business a big hypo this session, aided by some fresh fare and usual tipped holiday scales. Rain Sunday (29) night, threat of rainfall and milder weather Monday (Memorial Day) plus a rainy Tuesday also gave a slight assist to trade. There were thousands of visitors in town over the weekend which more than overcame the exodus of natives from New York City. Three-game series between the Giants and Dodgers starting last Friday (27), which drew upwards of 120,000 people, was no b.o. help.

Pacing the new entries is "Love Me or Leave Me" with stageshow at the Music Hall. After getting rave reviews, pic is headed for a terrific \$170,000 in opening week winding up today (Wed.). Looks in for five or six weeks. "Soldier of Fortune" also is sock with \$68,000 in prospect on first stanza at the Roxy. Turnaways from the Hall obviously helped some.

"Davy Crockett, King of Wild Frontier" finished its initial week at the Globe with a great \$21,000. "Conquest of Space" and "vaudeville looks to hit a sturdy \$23,000 at the Palace.

"Magnificent Matador" wound up its first session with a big \$21,000 at the Astor. "Great Adventure", with smash \$13,300, got the second biggest gross ever at the Paris opening week. It looks in for a long run.

Ace longrunners, "Strategic Air Command" and "Cinerama Holiday", both are showing up well currently. "SAC" at the Paramount, is heading for a sock \$40,000 in sixth round, same as fifth. It stays on until June 10 when "Sea Chase" opens at Far flagships. "Holiday" concluded its 16th stanza with a great \$44,800 at the Warner.

"Strange Lady in Town" is sagging to a mild \$10,000 in second week at the Victoria. "Far Horizons" probably will reach a light \$14,000 in initial holdover frame at Criterion.

"Violent Saturday" is lagging at \$5,500 in third stanza at Mayfair while "The Prodigal" looks to dip sharply to light \$17,000 in third round at Capitol. "Blackboard Jungle", which has had a great run at the State, is down to around \$9,000 in final six days of 11th (final) week. "Seven Year Itch" replaces Friday (3).

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1.75)—"Magnificent Matador" (20th) (2d wk). Initial session finished Monday (30) hit big \$21,000. In ahead, "East of Eden" (WB) (11th wk-5 days), \$12,500.

Little Carnegie (L. Carnegie) (550; \$1.25-\$2.20)—"Green Magic" (IFE) (3d). Second round ended Sunday (29) held with fancy \$8,400 after \$11,400 in first.

Baronet (Reade) (430; 90-\$1.55)—"Hiroshima" (Indie) (3d wk). First holdover week ended Monday (30) was solid \$4,500 after \$6,500 for first stanza.

Capitol (Loew's) (4,820; 85-\$2.20)—"The Prodigal" (M-G) (3d wk). Current round winding tomorrow (Thurs.) likely will sag to mild \$17,000 or near after \$22,500 for second week. Stays on until late in June, according to present plans.

Criterion (Moss) (1,700; 75-\$2.20)—"Far Horizons" (Par) (2d wk). Initial holdover session finishing tomorrow (Thurs.) is heading for modest \$14,000 after \$19,300 opening week, over hopes.

Fine Arts (Davis) (468; 90-\$1.80)—"To Paris With Love" (Indie) (10th wk). Ninth week completed Monday (30) was great \$7,300 after eighth week's \$7,700.

Globe (Brandt) (1,500; 70-\$1.50)—"Davy Crockett, King of Wild Frontier" (BV) (2d wk). Initial frame finished last night (Tues.) was smash \$21,000. Holds. Pic perked up as soon as kiddies got out of school.

Guild (Guild) (450; \$1-\$1.75)—"Gate of Hell" (Indie) (25th wk). The 24th week completed Monday (30) perked to big \$8,500 after \$7,500 in 23d round. Continues.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Violent Saturday" (20th) (4th wk). Third frame finished yesterday (Tues.) was light \$8,500 after \$13,000 for second week.

Normandie (Trans-Lux) (592; 95-\$1.60)—"Adventures o' Sadie" (20th) (3d wk). First holdover session finished Monday (30) was

fine \$5,000 after \$7,500 for opening week.

Palace (RKO) (1,700; 50-\$1.60)—"Conquest of Space" (Par) and vaudeville. Week ending tomorrow (Thurs.) is heading for sturdy \$23,000. Last week, "Escape To Burma" (RKO) and vaude, \$20,000.

Paramount (ABC-Par) (3,664; \$1-\$2)—"Strategic Air Command" (Par) (6th wk). Current round ending today (Wed.) looks to hold with smash \$40,000, same in fifth week. Stays until "Sea Chase" (WB) opens June 10.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Great Adventure" (Indie) (2d wk). Initial stanza finished Sunday (29) soared to sockeroo \$13,300. Looks in for run.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Love Me Or Leave Me" (M-G) and stageshow. Terrific \$170,000 looms. Memorial Day total of nearly \$33,000 was biggest ever for such day here. Sunday take also biggest for a Sabbath. Holds, natch! In ahead, "Interrupted Melody" (M-G) and stageshow (3d wk), \$118,000. Rave reviews naturally proved a real help for pic. Long lines so persistent over four-day period, Friday-through-Monday that nearby houses—benefited. The four-day stretch was greatest such four-day coin period in history of Hall.

Roxy (Nat'l. Th.) (5,717; 65-\$2.40)—"Soldier of Fortune" (20th). First session ending tomorrow (Thurs.) likely will reach socko \$68,000. Holding in ahead, "Daddy Long Legs" (20th) (3d wk), \$41,000, for a strong run, and perhaps could have stayed longer.

State (Loew's) (3,450; 78-\$1.75)—"Blackboard Jungle" (M-G) (11th-final wk). Going only six days in order to open "Seven Year Itch" (20th) on Friday (3). Looks to hit slow \$9,000 in abbreviated stanza. The 10th full week was \$10,000.

Sutton (RAB) (561; \$1-\$1.80)—"Marty" (UA) (8th wk). Seventh round concluded Sunday (29) held with great \$19,600 to \$20,500 for sixth week. Stays on indef.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Doctor in House" (Rep) (15th wk). Present frame winding today (Wed.) looks to move up to big \$5,000 after \$4,400 for 14th week.

Victoria (City Inv.) (1,060; 50-\$1.75)—"Strange Lady in Town" (WB) (2d wk). First holdover stanza ending tomorrow (Thurs.) is heading for slow \$10,000 after \$14,000 opener.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama Holiday" (Indie) (17th wk). The 16th week finished Saturday (28) held with \$44,800, great for this stage of run and season. The 15th stanza was \$45,200. Current session has one extra show (Mon.) and holiday weekend to help.

'SAC' Sockeroo \$16,000, Prov.; 'Chase' Swift 15G, 'Soldier' Robust \$14,000

Providence, May 31.

Long holiday weekend helped drag in the few who stayed in town. Prevailing summery weather hurt some. On the hot side too are RKO Albee's "Sea Chase" and Majestic's "Soldier of Fortune". But standouts are "Strategic Command" playing at the Strand.

Estimates for This Week
Albee (RKO) (2,200; 65-85)—"Sea Chase" (WB) and "Murder Is My Beat" (Rep). Very nice \$15,000. Last week, "Jump Into Hell" (WB) and "Tobor The Great" (Rep), \$5,800.

Majestic (Fay) (2,200; 50-75)—"Soldier of Fortune" (20th). Big \$14,000 or near. Last week, "Capt. Lightfoot" (U) and "Smoke Signal" (U) plus tight pix, \$10,000.

State (Loew) (3,200; 50-\$1.50)—"Kiss Me Deadly" (UA) and "Canyon Cross Roads" (UA). Opened nicely Monday (30). Last week, "Purple Plain" (UA) and "Shield for Murder" (UA), \$18,000 in 10-day run.

Strand (Silverman) (2,200; 65-90)—"Strategic Air Command" (Par). A good number for its 40th's anni. Headed for sock \$16,000 or over. Last week, "Annapolis Story" (AA) and "Jungle Moon Men" (Col), \$10,000.

'Wages' Hints Lourau Films May Go to DCA

Acquisition by Distributors Corp. of America of the French "Wages of Fear" is seen as the first step in what may develop into a more permanent tieup between DCA and a group of French producers headed by George Lourau who produced "Wages."

With Lourau channeling "Wages" via DCA, latter outfit may well figure with other important French product, or at least get first refusal rights on it. John G. McCarthy, Lourau's U.S. rep. and, through International Affiliates, distributor of "Wages" so far, is seen moving into DCA.

Extent of this affiliation—whether it involves McCarthy actually becoming an officer in DCA—isn't clear at this moment and may not be resolved until he returns to N. Y. from an extended European trip during which he went to Cannes and huddled with Lourau and others in Paris. McCarthy is due back this week.

It's recalled, however, that when McCarthy negotiated with IFE Releasing Corp. for "Wages," it was done on the basis of his taking over the presidency of the outfit by way of being able to supervise sale of his picture.

DCA, which is exhib backed and has been reported in trouble of late, has been scouting around for foreign films. If it ties up with Lourau's group, such an arrangement may also include pix made by Italo producer Angelo Rizzoli. DCA already has taken on the Italo "Bread, Love and Jealousy" which it's calling "Frisky."

HEART HOSPITAL GIVEN VARIETY CLUB PLEDGE

Minneapolis, May 31.

Northwest Variety club has committed itself to raise \$247,000 for the construction of an additional fifth floor to provide facilities for needed research and study at its \$1,330,000 exclusive heart hospital on the U. of Minnesota campus.

A. W. Anderson, Warner Bros. district manager, permanent hospital committee chairman, and L. J. Miller, Universal branch manager, chief backer, will pilot the drive for the funds.

Completed in 1950, the heart hospital has gained international prominence for its research and its treatment of heart ailments, especially among children afflicted with rheumatic fever. The cross-circulation heart operation was conceived by the U. of Minnesota medical center in recent months.

The heart hospital project won the Variety International humanitarian award for Northwest Variety club in 1946. And again this month at the annual convention in Los Angeles Variety International gave honorary mention to the club here for the same activity. This was the first time in the organization's history that any one "Tent" has been so honored.

In addition to raising the funds to get the hospital project started, the local club has committed itself to a minimum annual \$25,000 contribution to aid in its maintenance and last winter it presented the university with \$236,100 to pay for improved elevator facilities.

Giving French Airport 1927 Look for Hayward

Producer Leland Hayward returned to New York over the weekend from Paris where he completed arrangements for the location sites for the filming of the Charles A. Lindbergh autobiography, "The Spirit of St. Louis," to star James Stewart and be released by Warner Bros. Hayward reached a deal with French officials for changes at Le Bourget Airport to have the field look as it did when Lindbergh arrived there after his solo hop in May, 1927.

After several days in New York, conferring with WB officials on the release plans of his upcoming "Mr. Roberts," Hayward flies to Cuba to confer with Ernest Hemingway on the filmization of "The Old Man and the Sea," which will star Spencer Tracy.

PUBLIC RELATIONS FOR EXECS

Or How to Spot An Amateur

By ROBERT J. LANDRY

THE PUBLIC RELATIONS INCIDENT WHICH ANNOYS THE EXECUTIVE

Story too short

Rival Gets Plug

Columnist is Sarcastic:

Columnist Continues Sarcastic

Trade Paper gets scoop

Trade Paper is not obsequious

Trade Paper calls to check rumor

Trade Paper fails to check rumor

A leak is suspected

Paper publishes other side of question

Rival gets award

Account wants more free publicity

Old photograph of company president used

Executive's Name Omitted

What can be done to improve public relations?

THE COMMENT WHICH REVEALS THE EXECUTIVE IS AN AMATEUR ON PUBLIC RELATIONS

'Why did you (the press agent) let him (the editor) cut the story? Why don't you make him run it the way you write it?'

'Why didn't you (the press dept.) prevent that?'

'Take him out to lunch and straighten him out.'

'Call up the managing editor and straighten him out'

'Make them contact the press dept. That will stop them getting scoops.'

'Tell them we'll cancel our advertising.'

'I'm getting tired of their sticking their noses into our business.'

'Did I ever lie to you?' (Yes).

'They use dictaphones in the walls.'

'They're pro-Soandso.'

'Why didn't you (the press dept.) do something?'

'Get them a picture in Time, or maybe Newsweek, and shut them up.'

'Why didn't they (the press) send over for my latest pose?'

'Threaten to shut off service to them unless they play ball.'

'We control the news. If they don't cooperate better, take them off the mailing list.'

LOVE THOSE NUDIES

Houston Has a Flash-Flood
Of Back-To-Nature

Houston, May 31.

In what seems a back to nature movement, drive-in theatres in this area are giving a big play to nudist and burlesque films.

Three ozoners — South Main, Shepherd and King Center Twin Drive-Ins — featured the nudist opus, "Garden of Eden." The Epsom Drive-In, which shows its films on an old race course site, led the field in the undrape parade, presenting five flesh-tinted indie specialties on one program from May 11 to 21.

Pictures, provided by Sonny Pictures of Dallas, included "Garden of Paradise," billed as "filmed in an actual nudist park," "French Sun Bathers," "First Lady of Strip — Lili St. Cyr," "Form Divine" and "Nature Girl."

Adults only were permitted at 75c per head. Last show was at 11 p.m. On the last night of the five-of-a-kind, Epsom segued into a Saturday "midnight ramble," with fare being a triple bill of "Glenn or Glenda," "Scanties of '55" and "Babes of Burlesque."

EXTRAS TO DEMAND WELFARE ADVANTAGES

Hollywood, May 31.

Screen Extras Guild will make demands for health and welfare benefits for its membership as one of the principal proposals in its new collective bargaining contract.

This was disclosed at group's annual membership meeting Sunday (29) by Richard H. Gordon, re-elected proxy along with the Guild's other officers. Topper also reported that the Guild will seek an up in both daily and weekly wage minimums and several improvements in working conditions.

Panel reelected without opposition also included Franklin Farnum, first vp; George Barton, second vp; Tex Brodus, third vp; Kenner Kemp, recording secretary, and Jeffrey Sayre, treasurer.

In Guild's annual election, winners of three-year terms on the Board of Directors were Mary Benoit, Heinie Conklin, Ben Corbett, Franklin Farnum, Mary Ellen Gleason, Richard H. Gordon, Vi Ingraham, Buddy C. Mason, Snub Pollard, Jeffrey Sayre, George Sowards.

Two-year term: Eve Gordon, one-years terms, Anna Mabry, Max Reid, Roy Thomas, Jack Warthman.

'PASSBOOK' GIMMICK

Sells For \$2—Promoter Takes
All The Cash

Minneapolis, May 31.

The "passbook" gimmick adapted to moving picture theatres has bobbed up locally—under outside promotion.

It's advertised in newspapers' amusement columns as "Movietime Passbook" and offers purchasers "80 passes" to 20 Minneapolis theatres for \$2.

Rub is, of course, that the "passes" are good only along with one paid admission at the regular scale at any of the 20 theatres, all of them independent neighborhood houses. But the holder of the book does receive .80 admissions for the price of 40 if he takes someone along each time.

There's no cost to the participating theatres, aside from the granting of twofers which they're willing to do at this slack period. The promoters pocket all the dough accruing from "passbook" sales.

A similar gimmick tried here several years ago failed to click satisfactorily for anybody concerned because "the promoters failed to do a good selling job," according to local exhibitors.

Syracuse Overflow To See Bout On Closed-Circuit

Boxing fans unable to obtain seats for the sellout Tony DeMarco-Carmen Basilio, welterweight title fight in Syracuse June 10 will be able to witness the match via closed-circuit television. This is the first time that closed-circuit video has been employed to accommodate an overflow crowd for a sports event.

Bout, promoted by Norman Rothschild in association with the International Boxing Club, is a sell-out at the 9,000-seat Syracuse War Memorial. The promoters have made arrangements with Nate Halpern's Theatre Network Television to set up facilities at the New York State Fair Coliseum which also seats 9,000. Two 20x25 foot screens, set back to back, will be installed at the Coliseum, where seats will be sold at \$3.50 per head. The fight is blacked out from home tv in Syracuse.

SEATTLE COMPROMISES CITY CENSOR ISSUE

Seattle, May 31.

What at first had the earmarks of a battle royal over theatre censorship in this burg, with the existence of the Seattle Board of Theatre Censors itself hanging in the balance, ended up on a soft note. The ruckus was over Metro's "Blackboard Jungle," currently at John Hamrick's Music Box. The censors wanted the theatre to advertise the showing "for adults only" but this "request" was defied by the management.

So a hearing was held before the city council license committee to iron out the trouble. Bernard Reiter, son of the late Carl Reiter, longtime manager of Orpheum (vaudeville) Theatre in Seattle, served as attorney for the Hamrick interests. Interestingly, he had been a former chairman of the Censorship board.

After a "linen washing" the agreement was reached to put out a new admittance limitation, instead of the sweeping "Adults Only" which excludes 21 year-olds. The new line: "No children under 16 admitted" was suggested, accepted and is now being used.

A position similar to that taken by Mayor Frank Tobey of Memphis, as reported by VARIETY (April 27) was taken by Seattle's mayor, Allan Pomeroy, in regard to city censorship. "In my opinion it is somewhat debatable," said the mayor, "as to whether the Board of Theatre Supervisors should exist."

Internationalized Criteria Theme at Stockholm June 1

Stockholm meet aimed at establishing international standards to aid in the interchangeability of films among different nations gets under way June 11.

A sizable U.S. delegation, headed by Dr. Deane R. White of Du Pont, will attend and will offer eight American standards and proposed standards on cinematography as possible items on the agenda. More than 40 delegates from all over the world will attend the powwow which will last through June 16.

Boyce Nemece, exec secretary of the Society of Motion Picture & Television Engineers, left N.Y. Monday (30) for Sweden to serve as secretary of the second meeting of Technical Committee 36 on Cinematography of the International Standardization Organization.

Items on the agenda include dimensions of 35m film, alternate standards for either positive or negative rawstock dimensions for 8m film; dimensions for 35m motion picture shortpitch negative film; cutting and perforating dimensions for 35m negative rawstock; magnetic coating, etc.

Following the confabs, Nemece plans to visit studios and equipment manufacturers in Britain, Holland, Germany, Switzerland and France.

OILY NEAR-EAST'S FILM BOOM

Allied Rap at Buena Vista

Call Rental Terms Too Much, Sales Staff Unsatisfactory For Walt Disney Pictures

Denver, May 31.

The board of directors of Allied Rocky Mountain Independent Theatres met here, elected officers, named an advisory committee and adopted a resolution condemning the sales policies of Buena Vista.

The resolution "protested (a) the sales policies of the Buena Vista Distributing Co. which prevents small town exhibitors from profitable playing Walt Disney productions, and thereby denying a large segment of the public the opportunity of seeing these desirable films, (b) the indifference and inadequacy of the sales force representing such important pictures, and (c) furthering the misconception of distribution, in general, that class entertainment in a comparatively few key theatres is healthier for the motion picture industry than mass entertainment available in all theatres."

Officers named include Neil Beezley as national director; James Peterson, president; Tom Smiley, vice president; Fred Hall, secretary; Gus Ibold, treasurer, and J. H. Ashby, general manager.

The advisory committee, which will consider mainly intra-organization matters, consists of Neil Beezley, Tom Smiley, J. K. Powell, Robert Kehr and C. L. McLaughlin.

Film Theatres Discover Popularity of Pinky Lee On TV Untransferable

Minneapolis, May 31.

Pinky Lee's kid tv shows' triumph has given rise to a new promotion wrinkle, "Pinky Lee's Movie Theatre Party," a special morning affair for youngsters.

Party, comprising an oldie feature film with Pinky Lee and Roy Rogers plus 12 cartoons, was held day and date on Saturday morning at 9:30 a.m. at the Minneapolis and St. Paul RKO Orpheum theatres, with admission 50c. for adults and 25c. for children.

At the boxoffice here the parties didn't do very well, the theatre managements report.

RKO THEATRES RETIRES 583,976 OF SHARES

RKO Theatres has retired 583,976 shares of common stock owned by the company, it's disclosed in a report to the Security & Exchange Commission. The shares were authorized and unissued securities.

The retirement of this block leaves the company a total of 3,330,936 shares currently outstanding. Cutting down in the number of issued shares is regarded by some observers as the reason for the recent activity of the company's stock on the Exchange. With less shares outstanding, it holds that the value of the outstanding shares is due to increase. Stock jumped from 8 1/2 to 9 1/2 during the last week, with the trading volume at a high rate. Some observers feel, however, that the rise in the company's stock may have something to do with an unannounced decision made by the board of directors which convened last week.

Miner Chain Shrinks

Minneapolis, May 31.

The Miner Amusement Co., which was once one of the larger independent circuits in this territory, is down to a single remaining showhouse, the Rivoli at Chipewa Falls, Wis., following the sale of its Miner theatre at Ladysmith, Wis., to W. M. Vikra, resident of a Minneapolis suburb.

Previous recent action pointing to the chain's withdrawal from exhibition was the sale of three theatres at Rice Lake, Wis., and one at Ladysmith, Wis.

Shea Theatres Purchase Pine Isle, Manchester, N.H.

The Shea Theatre interests have purchased the Pine Island recreation at Manchester, N. H., including the Pine Island drive-in along with the amusement park and the picnic grove areas.

According to Gerald J. Shea, head of the circuit, which operates the downtown theatres in Manchester, plans for the park include establishment of an ultra-modern ozone. Entire project is headed up by Edward J. Fahy, former manager of the company's Manchester theatres.

African Locales

Still Attracting Film Producers

Hollywood's search for new locales to fulfill the needs of the widescreen camera, to make use of frozen coin, and to cash in on front page events has placed Africa in the forefront as one of the most popular filming areas.

The film companies recall with envy the success of the early "Trader Horn" and the Martin Johnson adventure films as well as the latter day "King Solomon's Mines," "Mogambo," and "The African Queen." As a result, film patrons can expect more adventures dealing with the various areas of the Dark Continent. In addition to Africa-located films coming up, there were such recent entries as 20th-Fox's "Untamed" and Columbia's "Fire Over Africa."

Alfred Hitchcock has pair of films coming up which will be filmed in Africa. The director and stars James Stewart and Doris Day recently returned to London from Marrakech, French Morocco, where filming on "The Man Who Knew Too Much" started on May 12. On Hitch's future slate is "Flamingo Feather," based on a novel by Laurens Van der Post, and dealing with a contemporary adventure set in Africa. The director and Stewart plan a safari to film the property.

Warner Bros. contribution will be "Africa," to be produced and directed by Howard Hawks, with Gary Cooper starring. Like WB's soon-to-be-released "Land of the Pharaohs," filmed by Hawks in Egypt, "Africa" will be made in its actual African locale. Production is scheduled for mid-November, with WB planning an "extensive and adventurous" location safari.

Metro, which snared the rights to Robert Ruark's current best-seller, "Something of Value," plans to shoot the film in the Mau Mau territory described in the book.

Cops Nix 'Miracle'

Chicago, May 31.

Cook County Circuit Court Judge Harry Fisher will rule June 13 on an injunction sought by the American Civil Liberties Union to force the City of Chicago to permit showing of "The Miracle," Italian picture banned by the Chicago police censor board on the grounds that it is sacrilegious.

The Illinois State Supreme Court has ruled that obscenity is the only ground for censoring or banning a film, and the ACLU's court fight is based on this decision. They will base their argument on the premise that the pic is not obscene and cannot therefore be banned on any other grounds.

FEW REMITTANCE OR QUOTA BARS

By GEORGE GILBERT

Oil-rich Near East shapes up as a lucrative market for American product in the opinion of William E. Osborne, assistant export manager of Allied Artists International Corp., who just returned from a six-month swing through that territory. Remittances can be made in full, with few exceptions, he said, and quotas are non-existent.

In recent years Allied Artists had not been too active in the Near East but on the basis of Osborne's re-appraisal the company has been busy setting up deals with local distributors in an effort to tap that area's potential revenue. Especially helpful saleswise, Osborne noted, is the company's upcoming program of top budget pictures from John Huston, William Wyler and Billy Wilder.

"Most distributors and exhibitors had heard of the firm's production plans," Osborne said, "and of course while the first of these big pictures won't be ready until next season they were eager to establish a business relationship now in order that they might be in on the ground floor." Among new deals consummated in the course of his junket were agreements with Nour Ali & Co. in Pakistan, Mehdi Batmangheli in Iran and a company in Syria.

"There are no remittance difficulties in Iran," Osborne emphasized, "and not only is the country's economy benefiting from its extensive oil deposits but from the Point Four program of the U. S. as well. Batmangheli, who has the agency for Ford cars and Case tractors in Iran, recently opened Teheran's newest theatre—the Cinema Lux. The house has 1,875 seats in the theatre proper, another 1,000 seats on the roof for the hot weather season and facilities in the basement for legit presentations.

No Air Conditioning

"Air conditioning hasn't reached Iranian theatres as yet and most houses usually have open air arenas nearby in summer months. As for Iraq there is a tremendous amount of new building, new streets, new parks, etc.—all part of the economic boom from oil. This healthy situation is reflected at the boxoffices of Baghdad's nine first-run theatres as well as the 50-odd other houses in the country which screen 35m product."

The Arabs, who predominate in such countries as Iraq, Lebanon, Jordan and Syria, are liberally inclined as far as censorship is concerned according to Osborne. Their entertainment preferences lean toward strong dramatic fare and action pictures. In contrast, censorship is most severe in India and Pakistan. However, the AA exec stressed that "We earn good grosses in those countries when the picture is right."

In reviewing the overall remittance situation, Osborne declared that American companies are getting 100% of net earnings out of India and most other countries with exception of Egypt, where strict exchange regulations permit only 70% remittance of billings. Of this, 35% is at the official rate and the other 35% at a slightly higher rate. While remittances in Greece were entirely blocked about a year ago, earnings can now be withdrawn on an unrestricted basis following the recent devaluation of the drachma.

Osborne pointed out that while the general economic wellbeing of the Near East is proving a boon to Yank producers, European producers are also making headway in that territory. French and Italian films in particular, he said, are popular at the b.o. due to improved quality and the fact that the studios are carefully choosing stories with an appeal to that market. Reasonable admission scales, which range from 25c to 70c, is another factor in stimulating biz.

Poe Seeks U.S. Bank Loan Support For Varying Italian Film Export; Confers Soon With Parent Board

90-Seater Film Theatre In Philadelphia Airport

Philadelphia, May 31.

Airport Theatres, of New York, will construct and operate, a film theatre in the International Airport here for convenience and entertainment of air travelers.

Bid of New York film calls for the city to be guaranteed 10% of the gross, or \$5,600 annually, or whichever is greater. House to cost \$20,000 will seat 90 persons and show newsreels, cartoons, travelogues and shorts instead of features for a 25c admission.

All construction costs, furnishings and operation equipment will be paid for by Airport Theatres.

Asiatic Lands Yen Know-How —Lothar Wolff

Far Eastern countries, with limited film production facilities, are very eager to learn about and pick up American production know-how, Lothar Wolff, producer for Louis de Rochemont Associates, said in N. Y. last week. Wolff recently returned from a 20-months visit to Indonesia where he headed an American technical group advising the government on film operations.

The de Rochemont outfit has a contract with the Indonesians to do this type of advisory work. Costs are split by the Djakarta government and the Foreign Operations Administration, a U.S. government agency.

Wolff, who produced the "Martin Luther" film for de Rochemont and several Lutheran churches in Germany, said the Indonesian government was anxious to strengthen its program of documentaries, newsreel and informational films, the latter sometimes couched in feature form. The American group's job primarily is to assist in production, help train technicians and aid in repairing local facilities, including a new printing lab. Some new equipment has been purchased with F.O.A. funds.

Members of the de Rochemont group included, besides Wolff, Jules Bucher, a documentary cameraman and director; Miriam Bucher, film editor and writer; Lodge Cunningham, sound engineer, and Lauritz Jessen, lab engineer. Bucher has now taken over for Wolff. De Rochemont had a similar contract with the Burmese government which has just about been terminated.

Gardner's New Drive-In

Albany, May 31.

Turnpike Theatre, Inc., has been chartered to conduct business in the Town of Niskayuna, Schenectady County, with capital stock of \$100,000, \$100 par value. Directors are: John W. and Margaret Gardner, of here, and attorney Henry J. Horstman of Schenectady.

Gardner, whose late father operated one of Albany's first nickelodeons, built the Turnpike Drive-in in 1953—after selling the Colony, Schenectady—a four-wall had previously been a partner in two Vermont drive-ins; constructed that state's first, at Burlington, Mrs. Gardner teams at the Turnpike.

Italian Film Export Releasing Corp. is huddling with various American banks in an attempt to secure a \$500,000 fund for the purpose of giving advances on important pix, Seymour Poe, IFE exec v.p., disclosed in N.Y. last week.

Poe, who goes to Rome in mid-June to discuss this and other re-organizational matters with the IFE board, said his study of IFE Releasing had convinced him that the outfit absolutely needed the potential of handing out advances if it was to compete with others in the field. So far, such advance guarantees haven't been given.

The new IFE Releasing topper reiterated his belief that his company's primary task for the moment was the "education" of exhibitors who are often blindly resisting the foreign product without even giving it a chance. The backbone of IFE always will be Italian features, he said, adding that the company would look hard to supplement the Italian fare with films from other countries, including the U. S.

It's Poe's feeling that, to succeed, IFE must concentrate more than ever on the quality of its releases and forget about being "just a supplier of foreign films." The entire organization will stress the "hand-tailored" approach in the future, and the selection of the product will be made with an eye to this policy.

Cheerful Future?

Poe said IFE Releasing, with its decks cleared, was in a very fortunate position for the indie producer wanting to entrust it his film. "Those first releases coming to us now will get our undivided attention, and there is no danger of their getting lost in a shuffle," he commented.

When Poe returns from Rome, he expects to be able to put IFE on a much sounder footing that, in his view, should make the outfit a very attractive releasing channel for indies in the U.S. and abroad. While acknowledging that certain economies in the running of the organization were necessary, and would be undertaken, Poe was vague as to details. One of his purposes in going to Rome is to seek "autoism" for IFE Releasing in the U.S.

While Poe didn't say so, it's been known for some time that IFE was having difficulties latching on to addition of features and getting them delivered. Its "Aida" has turned out to be a very satisfactory grosser and it's believed that "Madame Butterfly" also will go IFE's way. Outfit also is handling "Bread, Love and Dreams," the Lollobrigida starrer, which is holding its own but isn't setting any houses on fire.

Journalistic Junket To Venice Gives High Marks for 'Summertime'

Venice, May 31.

One hundred international newspapermen, flown here at the expense of producer Ilya Lopert and the city of Venice, joined 300 film and government dignitaries in applauding "Summertime," the Katharine Hepburn starrer which was filmed here, at the picture's world preem at the Palazzo Grassi Sunday (29). United Artists, which is releasing the film, junketed the U.S. scribes to Venice.

Local critics embraced the film, citing David Lean's direction, the performances of Miss Hepburn and Rossano Brazzi, and the Technicolor photography. It was rated as shaping up as having great tourist appeal.

Some 40 American newspapermen were held up for six hours because of strong headwinds and did not arrive until midnight Saturday (28).

In July
we'll teach you

"How to Be Very, Very Popular!"

FROM THE PRODUCER OF "HOW TO MARRY A MILLIONAIRE" ***
IN **CINEMASCOPE**



* KEEP YOUR EYE ON
SHEREE NORTH!
WOW!



20th Century-Fox presents BETTY GRABLE • SHEREE NORTH
BOB CUMMINGS • CHARLES COBURN • TOMMY NOONAN in
"HOW TO BE VERY, VERY POPULAR" with Orson Bean • Fred Clark
Produced, directed and screen play by NUNNALLY JOHNSON**
COLOR by DELUXE

Dollar 'Gusher' for U.S. Talent In Aussie Seen Hitting \$2,000,000 in '56

Sydney, May 24.
The Aussie dollar "gusher," discovered by two Yank ex-servicemen (Lee Gordon and Benny Reyes), is figured to hit the \$2,000,000 mark in 1956, based on the biz garnered in 1954-55. This would give top American talent its greatest intake outside the U. S.

Up to March 31 this year, the Aussie government greenlighted the takeaway by visiting stars to the sum of 155,000 pounds (about \$348,000). This amount will triple over the balance of this year. Early in 1956, with such toppers as Bob Hope, Betty Hutton (currently a wham hit) and Abbott & Costello due in, the total may soar even higher.

Topper, prior to Bob Hope, was Johnnie Ray, playing to sellout in 12,000 capacity stadiums on two visits. Hope is tipped to smash all current existing records, being due in this week.

Anticipated in financial circles that the government will unleash additional dollars for takeaway because of the terrific revenue being obtained by the local Treasury via taxation presently.

Aussie Only Two Days Away

With Aussie only two days' flying time from the U. S., a quick run-around by the toppers for about 18 to 20 shows, covering Sydney, Melbourne and Brisbane, the dough offering is too hot for the top names to nix. Amazing thing to local showmen is the fact that the U. S. toppers pull terrific mobs to unheated and tin-roofed barns with a revolving stage set in the middle of the boxing ring. There just isn't any glamour in these playing spots.

Betty Hutton was ready to return home pronto when she first took a gander at the Sydney Stadium. The warmth of welcome given by the local mob, plus the heavy coin on tap, prompted Miss Hutton to change her mind.

Figuring is that 1956 will see the biggest U. S. talent lineup playing here in the history of local show biz. Understood that a plush offer again has been made to Danny Kaye for a Down Under date. Feelers have also been put out to Bing Crosby.

In the legit field Katharine Hepburn and Robert Helpman are doing turnaway biz in Sydney at the Tivoli for J. C. Williamson by arrangement with David Martin in "The Merchant of Venice," under the Old Vic banner.

'HEIDI,' FIRST SWISS TINTER, BIG GROSSER

Zurich, May 24.
First Swiss tinter, "Heidi" und Peter, sequel to the successful "Heidi," both Praesens (Lazar Wechsler) entries, now looms as the alltime top grosser among all Swiss-made pix so far. This includes such local moneymakers as "Marie Louise," "Last Chance," "The Search," the initial "Heidi," as well as "Palace Hotel," the last one a Gloria-film production. Pic is now in its 11th week at Rex Zurich and has drawn more than 150,000 persons in its first 10 weeks at this 1,150-seat house. It is also reported a high grosser in Germany.

Compared to "Heidi I," the sequel had a somewhat slower start here as well as at Capitol Basle and Capitol Berne, but picked up to such a degree in all three cities during subsequent weeks that it has now outgrossed its predecessor. It is estimated that a major portion of the success is due to the juvenile trade since, according to law, no persons under 16-18 are admitted to films in this country, except on certain pks. Exceptions to the rule, therefore, usually bring about a hefty uptake in grosses. The same thing happened with Walt Disney's "Living Desert" and Metro's "Gypsy Colt."

Philips' Scot Disks

Glasgow, May 31.
Philips Records has launched Yellow Label Scot series. First waxings are by Bobby McLeod and his Scottish dance band, Kirk Stevens and Jimmy Logan. Both Stevens and Logan are backed by the Wally Stott orch. Sale of Scot disks is specially brisk in Canada, where many emigrants have settled down.

6 Yank Pix Get Prize Frankfurt Playdates

Frankfurt, May 31.
Of particular significance in the theatre exhibitor circles is the fact that during this week's and last session's important holidays, six of the city's main 17 heart-of-city theatres are booked with U. S. films.

With German religious holidays last week (May 19) and this week (May 28 and 30), and a special local Frankfurt celebration and holiday May 31 (plus the fact that all U. S. forces and businesses are observing the Memorial Day weekend), this is normally the year's second largest theatre biz season.

The six U. S. films holding these key booking dates are "Desiree" (20th), in its fifth week here; "Vera Cruz" (UA), in its second week; "Drei Caballeros" (Disney), "Der Talsmann" (WB), "Sadia" (M-G) and "Der Attentat" (Sudden) (UA).

Greek Producers Eye World Mart

Athens, May 24.
There have been nearly 30 pix made by the Greek studios for release this year and an equal number are reported in production in 1955 to be ready for release next year. Greek producers, in spite of the heavy taxes, have been forced because of the increased number of productions to pay more attention to production values.

The local producers are not making films for local market exclusively any longer, but for worldwide distribution as well. The Greek entry, "Stella," at the Cannes Film Festival this year scored quite a success, and has already been sold in some foreign markets.

Young Greek-American director Georges Makropoulos from Toledo, O., has come to Greece to direct his first major film. It is based on one of the better pop novels here, "Sexten," by Elia Venezis. Venezis has visited the U. S. recently and his books are best sellers here and have been translated into many foreign languages.

The story has been adapted to the screen by Makropoulos. It is a dramatic story about some people who come in as refugees to till Greece soil as a means of a living. Pic will be shot shortly in Anafissos, a village near here, with a Greek cast and a high production budget.

500,000 Yank Tourists Expected in Mex. in '55

Mexico City, May 24.
All-high American tourist volume of 500,000 people is seen for Mexico this year by Ricardo Estrada Berg, director of the Mexican Tourist Assn. He cites information from U. S. official and private travel agencies as the basis of his estimate. Reports reveal that Mexico will be the favorite foreign vacation land for Yankies this year.

The counted on 500,000 does not include the numerous but unspecified number of Americans who will go no farther than border spots in Mexico, Berg explained. However, those border visitors are a big item in Mexico's tourist trade. Berg said that Tijuana alone has a daily floating population of 19,000, mostly Americans, and has a daily average spending of \$64,000.

The government's tourist department estimates that 11% of Americans who visit Mexico do so for their health. The department figures that at least 5,000 Yankies come down here for a month of rest and other conditioning to be found at the spas and other spots. These visitors, nearly all wealthy and good spenders, are an important item in tourist traffic which is becoming increasingly more profitable for Mexico, the department pointed out.

New Comedy for Glasgow

Glasgow, May 24.
A new comedy, "Ghosts and Old Gold," by Reid Kennedy, is set for preem in July at Theatre Royal here. Play will be staged by Wilson Barrett Co. The Barrett group normally sticks to established plays and comedy successes and doesn't experiment with new works. "Ghosts" will be first new play presented by this company in three years.

Other plays set for producing here by the Wilson Barrett Co. include Graham Greene's "The Living Room" and Agatha Christie's mystery thriller, "Alibi."

French Pix Chief On U.S. Looksee

Paris, May 31.
Jacques Flaud, head of the Centre National De La Cinematographie, is going on a two-week looksee of the U. S. foreign film distrib setup and a confab with Eric Johnston, MPAA prexy. He leaves on Sunday (5). He will spend 10 days in N. Y., meeting with foreign distributors and being hosted by the various picture company overseas departments.

Flaud then heads for Washington where he will begin U. S.-French Film Accord talks with Johnston. Flaud will be accompanied by MPAA Paris rep Marc Spiegel, and Joseph Martenati, member of the Ministry of Commerce and Industry directly in charge of cinema problems.

This will be the first time two important French government film execs obtained a close look at the U. S. foreign distribution setup and at the same time met the film company officials in charge of foreign outlets, on their home territory.

This should give them a clearer view of problems in these fields, and lead to more direct huddles and agreements on the new accord. Trio heads back here June 18.

'Window' Top Grosser In West Berlin; 'Cruz' Also Big at Wickets

Berlin, May 24.
There is no question about the currently best drawing pic on Berlin's Kurfuerstendamm (local preem house area). It is Paramount's "Rear Window" at Filmtheatre Berlin. Declared "valuable" by the West German film classification board, pic is doing surprisingly big biz with several sellout performances daily. One reason of film's success undoubtedly is the fact that it has been given exceptionally outstanding press appraisal. Another is James Stewart, male star of this thriller. After his "Glenn Miller Story," he has become one of the most popular Hollywood stars in city.

There is another big American hit in town, "Vera Cruz" (UA) at Gloria Palast. The public is strong for this first SuperScope film, which also has received great reviews.

One of the less successful U. S. pks here, however, is "Three for the Show" (Col), premeated at Filmtheatre Wien. Reviews were rather moderate and crux objected in particular to the film's story which is about a musical star (Betty Grable) and two husbands, one being reported dead during the war only to return.

"Gone With Wind" (M-G), now in its 18th month at the Kurbel, is in its last weeks. Pic has broken all existing long-run records in town.

Deep River Boys On BBC Variety Parade

London, May 31.
American acts were featured in the 21st birthday edition of the BBC's Variety Parade last Saturday (28). They included the Deep River Boys, shortly due for a return Paladium engagement; the Coltons and the Arizona Boys Chorus.

Other artists on the birthday show included Derek Roy, Dave Willis, Harriot & Evans, Shana Bergman, Syd & Paul Kaye and Peter Glover & June Laverick.

London Pix Biz Up; 'Busters' Boff \$20,000, 'Sea' Big 12G; 'Farthings' Smash 12½G, 'Untamed' \$6,700 in 2d

'Debutante' Scores On London Preem; Run Likely

London, May 31.
"The Reluctant Debutante," presented by E. P. Clift in conjunction with Anna Deere Wiman at Cambridge Theatre last Tuesday (24), is a new comedy by William Douglas Home dealing in light-hearted vein with the problem of anxious parents who want to find suitable partners for their daughters. The piece is excellently acted by Wilfred Hyde White and Celia Johnson, with Anna Massey making an impressive debut in the title role.

Play has been unanimously acclaimed by the London crux and was enthusiastically received by the opening night audience. Its West End prospects are healthy.

Yank Fare Still Big in Scotland

Glasgow, May 31.
American interest in new legit fodder is maintained here in forthcoming shows. Laurier Lister's new Anglo-American revue, "From Here And There," is set for a week at the King's Theatre June 13. It also plays the Lyceum Theatre, Edinburgh. Show is being presented by Lister in conjunction with Michael Abbott, U. S. impresario. The principal writers are Jack Gray, who is British, and Jerry de Bono, who is American.

Lister recently visited the U. S. to make arrangements for the revue with Abbott.

Company is led by Betty Marsden and June Whitfield, representing Britain, and James MacColl and Richard Tone, from America. Others in the cast are April Orlich, Ellen Martin, Peter Tuddenham, Denny Bettis, Michael Mason, Peter Mander and Myra de Groot. Most of the music is by Dolores Claman, with the musical numbers arranged by John Heawood.

The American comedy, "The Moon Is Blue," by F. Hugh Herbert, is on a repeat visit to Scotland on Monday (6), Continental Opera & Ballet Entertainments Ltd. present dances, songs and rhythms of Brazil in "Braziliana" at the King's Theatre. Ruth Draper is due in for a week at the Lyceum, Edinburgh, opening July 18.

Munich Confabs Set On German Film Tax Plan

Munich, May 24.
Reps of the German producers and distributors plus a few theatre exhibitors are currently meeting in Munich to work out final details of the newly-proposed Groschen Plan for a film boxoffice surcharge. Charge would be about 2½c levied on each theatre ticket in West Germany. This would raise funds to be used mainly for German film production.

The plan, which has stirred up much local comment and controversy, has as its basic supposition that German, U. S. and other foreign distributors would agree not to give their films to exhibitors unless the exhibs would promise to levy this added boxoffice charge.

This aspect of the plan would be a violation of the German cartel laws unless an exception is granted by the German Ministry of Economics. Final Plan is expected to be submitted to the authorities not later than June 30, when the Parliament goes on leave. Before that time, it must obtain the approval of the members of MPEA and SIMPP in Germany.

One group of theatre owners, meeting last week in Nuremberg, has announced its opposition to the plan. It contends this would be too complicated and costly for exhibs to collect the additional fee. Also the exhibs disagree with the proposed methods for spending the money it brings.

Smash biz returned to the West End last week with two British newcomers strongly leading the field. "The Dam Busters," launched with two royal preems, opened to a smash \$20,000, at the Empire. At the Plaza, "A Kid for two Farthings" is holding at a solid \$12,500 in second stanza.

The new Walt Disney pic, "20,000 Leagues Under Sea" is heading for a big \$12,000 in initial frame at the Odeon Marble Arch. The other Disney entry, "Vanishing Prairie," clicked to a boff \$4,200 in its sixth round at Studio 1.

"New York Confidential" hit a fancy \$9,000 opening week at the London Pavilion. "Untamed" still is fine in second Carlton week with \$6,700.

Estimates for Last Week
Carlton (20th) (1,128; 70-\$1.70) — "Untamed" (20th) (2d wk). Fine \$6,700 or near. Last week, \$7,300. "Daddy Long Legs" (20th has royal charity preem June 6).
Casino (Indie) (1,337; 70-\$2.15) — "Cinerama" (Robin) (33d wk). Continues at big \$11,000.

Empire (M-G) (3,099; 55-\$1.70) — "Dam Busters" (AB-Pathe). Smash \$20,000 for opening week, after being launched with two royal charity galas. Stars, natch.
Gaumont (CMA) (1,580; 50-\$1.70) — "Five Against House" (Col), and "Chicago Syndicate" (Col). Fair \$7,000 or near.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Three for Show" (Col) and "Riot on Pier 6" (Col) (3d wk). Moderate \$4,100, same as previous session. Theatre closing for redecoration at end of current run.

London Pavilion (UA) (1,217; 50-\$1.70) — "N. Y. Confidential" (WB) (2d wk). Hefty \$7,800 after \$9,000 opening week.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "Purple Mask" and "Ain't Misbehavin'" (GFD) (2d wk). Steady \$6,700 after \$7,800 opening round. "Marty" (UA) preems June 2.

Odeon Marble Arch (CMA) (2,200; 50-\$1.70) — "20,000 Leagues Under Sea" (Disney). Big \$12,000 or near.

Plaza (Par) (1,902; 70-\$1.70) — "A Kid for two Farthings" (IFD) (2d wk). Heading for sock \$12,500 after \$13,300 opening week. Stays third round with "Far Horizons" (Par) set for June 1.

Rialto (LFP) (592; 50-\$1.30) — "Such Men Are Dangerous" (20th) (3d wk). Solid \$3,900. Last week, \$4,200.

Ritz (M-G) (432; 50-\$1.70) — "Brigadoon" (M-G). Steady \$3,000. Holds.

Studio 1 (APT) (600; 30-\$1.20) — "Vanishing Prairie" (Disney) (6th wk). Solid \$4,200. Stays on indefinitely.

Warner (WB) (1,735; 50-\$1.70) — "Three Cases of Murder" (BL) (2d wk). Fair \$5,500. Last week, \$6,300.

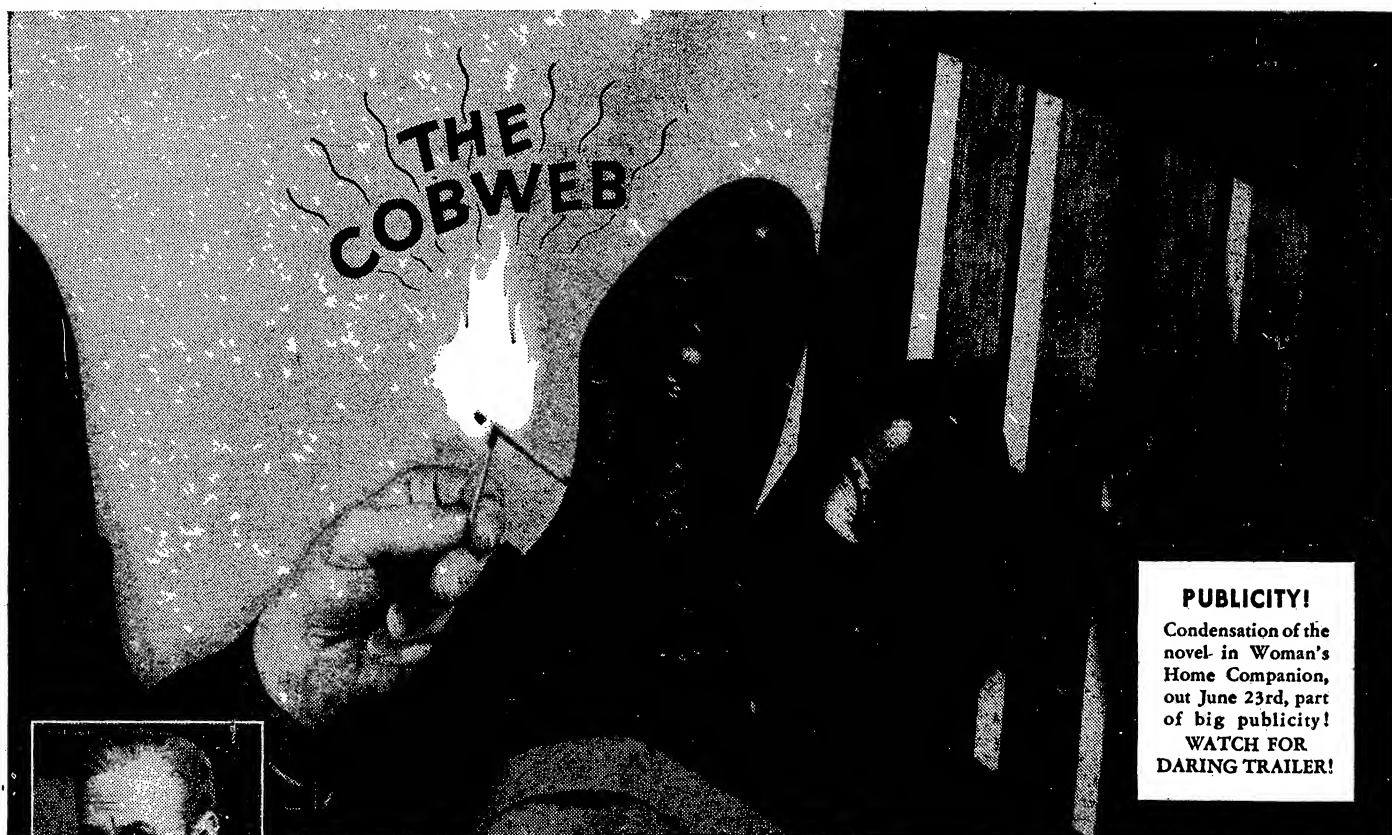
2 BRITISH FILMS TO BERLIN PIX FESTIVAL

London, May 31.
Two British films, "The Constant Husband" and "Animal Farm," have been entered for the Berlin Film Festival, which opens June 24 and runs to July 5. "Beau Brummel," made by Metro in Britain, is being submitted as an American entry, along with "Seven Year Itch" (20th) and "Strategic Air Command" (Par). French and Italian selections are now being made.

The United Nations is participating in the Berlin fest for the first time, with "Workshop of Peace." The director of the UN international centre is attending. A total of 28 countries have indicated they will participate in the junket, including Australia, Indonesia and Sweden.

Seek Honolulu Rep Director

Honolulu, May 24.
Resignation of Campton Bell as director of Honolulu Community Theatre is sending a rep to the U. S. to find a full-time director who can take over Aug. 1.

**PUBLICITY!**

Condensation of the
novel in Woman's
Home Companion,
out June 23rd, part
of big publicity!
WATCH FOR
DARING TRAILER!



Many women confided in him

**RICHARD
WIDMARK**



Once you have loved...

**LAUREN
BACALL**



Behind the dignity, a wolf

**CHARLES
BOYER**

After "Blackboard Jungle" ANOTHER BOX-OFFICE HOTFOOT!

A hitherto forbidden subject, M-G-M has dared to dramatize the revealing best-seller, "THE COBWEB." It will blast the nation just as "Blackboard Jungle" did! The secrets of the psychiatrist's couch are bared in the strange mansion on the hill whose occupants are caught in the Cobweb of human emotions!



M-G-M presents in **CINEMASCOPE** and **COLOR**
"THE COBWEB"

And Introducing **JOHN KERR** • and **SUSAN STRASBERG**

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Additional Dialogue by William Gibson • From the Novel by William Gibson

Photographed in **EASTMAN COLOR**

Directed by **VINCENTE MINNELLI** • Produced by **JOHN HOUSEMAN**



A neglected wife finds trouble

**GLORIA
GRAHAME**



The despot of the Mansion

**LILLIAN
GISH**

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (31)

1955		Weekly Vol.		Weekly	Weekly	Tues.	Net
High	Low	in 100s		High	Low	Close	Change for week
31½	22½	Am Br-Far Th	128	30½	29¾	30½	— ½
32	28	CBS, "A"	82	30	28½	29½	+ ½
31	28¾	CBS, "B" . . .	47	29½	28¾	28½	+ ½
39½	30	Col. Pix . . .	44	30½	29	29¾	— ½
16½	14½	Decca	163	16½	15½	15½	+ ¼
82½	67	Eastman Kdk.	50	82½	80½	80¾	+ ½
5½	3½	EMI	441	4½	4¼	4¼	— ½
21½	17½	Loew's	464	21½	21	21	+ ¼
12½	9½	Nat. Thea. . . .	256	11½	10¾	11½	+ ½
44½	36	Paramount . . .	55	43½	43	43¼	+ ¼
40½	35¾	Philo	396	40	39¾	40	+ ¾
52	36¾	RCA	401	52	49	52	+ 3½
10	7	RKO Pict. . . .	31	9½	8¾	9½	+ ¼
9½	7½	RKO Thea. . . .	358	9½	8¾	9½	+ ½
8¾	5½	Republic	126	8¾	8¼	8¾	+ ½
15½	13½	Rep., pfd. . . .	3	14½	14½	14½	— ¼
22½	19½	Stanley War. . .	175	20½	20	20½	— ½
31½	25½	20th-Fox	179	29½	28½	29¼	+ ¾
30½	26¾	Univ. Pix	14	28¾	27¾	28¾	+ ½
91	83½	Univ., pfd. . . .	*60	87	86¼	86½	— ½
20½	18½	Warner Bros. . .	40	19½	18¾	19	+ ¼
13½	8½	Zenith	37	12½	12½	12½	+ ¼
American Stock Exchange							
5½	4	Allied Artists . .	9	4¾	4¾	4¾	—
11½	9¾	All'd Art., pfd . .	5	11	10½	11	+ ½
17½	13½	Du Mont	92	16½	15½	15½	+ ½
16½	14½	Technicolor . . .	55	15½	15	15½	— ½
4½	3½	Trans-Lux	5	4	4	4	—

American Stock Exchange

5½	4	Allied Artists	9	4¾	4¾	4¾	—
11½	9¾	All'd Art., pfd	5	11	10⅞	11	+ ⅜
17½	13¾	Du Mont . . .	92	16½	15½	15⅞	+ ⅜
16¾	14½	Technicolor	55	15½	15	15⅞	— ½
4½	3¾	Trans-Lux	5	4	4	4	—

Over-the-Counter Securities

Company	Bid	Ask
Chesapeake Industries	4 1/2	5 1/2
Cinerama Inc.	13 1/2	14 1/2
Cinerama Prod.	4 1/2	5 1/2
Official Films	2 1/2	3 1/2
Polareid	54	56
Skatiron	7 1/2	8 1/2
U. A. Theatres	17 1/2	18 1/2
Walt Disney	36	39

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

A former newspaper reporter enrolled for graduate study in UCLA was winner of the first Samuel Goldwyn Award for creative writing, established by the producer as an annual foundation to stimulate writing at U. of California's Southland school. Joel Climenhaga, who inked the San Bernardino (Calif.) Sun to return to college to study playwriting, copped the \$1,000 prize for his three-act comedy, "The Marriage Wheel."

Due to close judging, Goldwyn also added a second prize of \$250 which went to Reiko Hatsumi, a Japanese coed from Tokyo, now a graduate student in journalism. Her winning entry was a short story, "Rain and the Feast of the Stars."

Judges were Robert E. Sherwood, Charles Brackett, F. Hugh Herbert and Kenneth Macgowan, head of the UCLA Theatre Arts Dept.

Screen Directors Guild will be able to view pictures in every aspect, including CinemaScope, VistaVision and Todd-AO, on the screen being installed in the theatre of its new Hollywood building, marking the first time this has been possible. A special screen frame has been developed which contains eight locking racks to enable the screen to be adjusted to the various curvatures necessary for each of the different types of projection. Through the use of springs at the bottom and sides of the framework, the screen will be held firm at any desired position. The frame measures 30 feet by 54 feet and the screen will take a picture 28 feet by 52 feet. Through the technique it employs, depth of the screen's curve can be changed from three feet to 19 feet as required. It is a Raytone Super HiloX Screen.

The Italian industry, with a great yen for the American market, now has completed the cycle and will make the first American film made in Italy by an Italo outfit. Project is "The Story of a Black Cap," which Titanus Film has skedded as a CinemaScope tinter. Richard Conte will star, with Vincent Sherman to direct from a script by Allan Scott.

Also on Titanus' list: A sequel to a sequel—another one in what's turning out to be a "Bread, Love and Dreams" series. It'll again star Vittorio deSica, only this time teamed with Sophia Loren instead of Gina Lollobrigida. The two earlier features were "Bread, Love and Dreams" (IFF in the U. S.) and "Bread, Love and Jealousy" (DCA release in U. S.).

Ruling of the Ontario, Canada, censor board, stipulating that all foreign features submitted must carry English subtitles, has affected American distribs of imports, particularly those from France and Germany.

The indies for the most part obtain Canadian rights to the films they acquire and the German and French productions particularly find a certain market in the Dominion.

Result of the Ontario board's provision is that the foreign linguaguals are now being titled even if they have only the most limited U.S. potential. A great many German films, for instance, are brought into the American market to find a payoff only in the German language houses.

Report, carried in VARIETY's last issue, that Technicolor may be planning to raise its prices on imbibition prints, was "categorically" denied last week by Herbert T. Kalmus, Techni prez. He stressed that no price rise was contemplated and, furthermore, that it was the intention of the lab to offer prints in its new and improved Technicolor process on the same price scale now prevailing for imbibition prints, i.e. 5.25c per foot. On May 13, Kalmus stated in N. Y. that Technicolor was studying the general price structure. However, he said at that time that neither an upward nor a downward move were immediately contemplated.

Five gunmen, who last January held up the Astor Theatre in Boston and wounded a police officer, were sentenced to a total of 116 years in prison in Superior Court by Judge John P. Higgins.

Stanley's Philly Meeting

Philadelphia, May 31.

Discussion of showmanship, physical operation and new product marked the two-day meetings of the Stanley Warner managers, from Philadelphia, South Jersey and Eastern Pennsylvania.

Ted Schlanger, S-W chief, conducted the meetings which were addressed by Ted Minsky, head film buyer, Henry Eberle, sound and production chief, and Bob Mills, head of engineering and maintenance.

Changes announced by Schlanger at the sessions included Harry Kaplowitz, buyer and booker who was named head film buyer for S-W New Haven zone; Elmer Hirth, who comes in from New Haven to augment local buying and booking staff, and the promotion of Bill Yurasko in same department. Managers were also introduced to Birk Binnard, new ad-publicity chief for Philly zone.

Film Shares Gain Pre-Memorial Day

BY MIKE WEAR

After displaying surprising strength for a pre-holiday market, last week's session finally tapered off in the final day with few in the Amusement Group showing anything but minor changes. Market observers felt that the ability of the market to hold so well currently bids well for the future despite the threat of an automobile strike.

Many film shares moved higher apparently in anticipation of a healthy upbeat over the Memorial Day weekend. 20th-Fox gained a point on the week. Paramount was near its high of 44 1/2 much of the 5-day period. Universal common was nearly a point higher.

While not making any big gains, both Loew's and National Theatres were trading favorites most of last week. The former was around 21 most of the time on considerable volume, and less than a point from the best price of the year. National Theatres went to 11 1/2 on Friday (27) for a 50c gain on the week. Obviously Loew's has latched on to new sponsorship in the market. Both current and near future product, of course, provided the excuse for pushing up the shares, with traders always keeping in mind that the theatre and production-distribution setup should be split by next year.

National Theatres improvement seemingly stems from two factors. One is the belief that the company will wind the year with considerably higher net profit. The other is the interest taken in the shares by a group which admittedly is interested in National's valuable theatre properties. The shares finished at 11 1/2 which is less than a point from the higher 1955 quotation of 12 1/2.

ABC-Paramount Theatres hovered around the year's best quotation much of the week. Interest in these shares obviously does not stem from the annual divvy rate of \$1 but rather from its future earnings prospects.

There was renewed buying in Republic common with indications that the group buying in still is intent on taking a more active part in the company management.

Columbia Broadcasting System was represented last week on the Big Board by the three-for-one split shares. The new Class A issue range is from 32 to 27 1/2, showing a gain of 75c for the week at the closing price of 30. CBS "B" stock range is from 27 to 31. It finished at 29 1/2. RCA again went to a new high albeit only 50 1/2, only 25c higher than the 1955 peak made in the previous week.

New York City—Not Theatre—Gets Windfall From Tax Breakage; Appeal Lost by Film Exhibs

By JAMES M. CONNERS

Albany, May 31.

The New York City five per cent tax on theatre admissions is constitutional and the collection of major breakage is valid. The Court of Appeals so ruled unanimously Thursday 26 in a decision which reversed a 3-2 Appellate Division and reinstated the judgment and order of Special Term, Queens County, upholding the city's contention and procedure. The State's highest tribunal answered in the negative the question "Was the order of the Appellate Division properly made?"

The decision, with an opinion written by Judge John Van Voorhis, of Rochester, represented a sweeping victory for New York City, and a defeat for RKO-Keith-Orpheum Theatres, Inc. et al. The latter had brought an action for a declaratory judgment voiding the local admissions tax law, and particularly that portion which directs the collection of an entire additional cent tax in instances where only half or a major fraction of a cent is due.

Judge's Reasoning

Judge Van Voorhis, the most persistent inquisitor in the arguments presented to the Court of Appeals March 3, wrote that the law's provision waving payment of the fraction when it is less than one half and requiring payment of a full cent when it is one-half or more, produced fractional disposable parts colloquially known as "breakage." He said that "Mathematically considered, the result in certain instances is to require payment of more than a 5% admission tax."

Smallest Coin Issue

The burden of paying the admissions levy, falling upon the theatre patron, "the problem should be studied from the viewpoint of the purchaser of a ticket," continued Judge Van Voorhis, opinion. "When he buys his ticket, he is not likely to consider whether the extra payment will range from five to 9% of the admission tax imposed, but in his eyes it is simply the payment of one additional penny due to circumstances that the currency of the country does not admit of paying less than that amount." Coins representing mills "are no longer produced by the United States mint."

"The abstract justice of paying the exact amount due in monetary transactions has been thought by the Congress to be outweighed in importance by the inconvenience of coins of such infinitesimal value," added Judge Van Voorhis. "Consequently the custom has arisen of paying an extra cent if the amount mathematically payable would be one-half of one cent or more, and of disregarding the extra cent when the computation comes to less than one half a cent."

\$1,600,000 At Stake?

If plaintiffs be correct in their computation "that the City has at stake about \$1,600,000 (this figure allows for no offset by reasons of fractions of the extra cent is less than half a cent), this amount would be substantial to the City, nor is the fraction of the admission tax negligible that is represented by breakage, yet practically speaking the breakage is inconsequential in amount to the patron when he buys his ticket," continued the opinion. "The reason for charging the extra cent would be manifest to any theatregoer if brought to his attention, for fits into his habit in other departments of life."

The opinion said that when the Legislature authorized municipalities to levy such taxes at 5%, "we think it meant 5% subject to the

manner of handling breakage which is usual in commercial transactions." Binghamton and Elmira, both of which levy 5% admissions taxes, collect breakage. So do seven cities and two counties which adopted a 2% sales tax, as well as subdivisions where a consumers' utility tax has been adopted, the Court of Appeals ruling pointed out.

Assistant Corporation Counsel Stanley Buschbaum, who successfully argued the case for New York City, stated at the time that it would move to take the disputed moneys, held by theatres separately. Buschbaum indicated, outside the court, that the exhibitors hoped for a big "windfall."

WB's Net Best Since Divorce

Coming up with its best showing since it divested its theatre interests, Warner Bros. reports a net profit for the six months ending Feb. 26, 1955 of \$2,081,000 after provision of \$2,100,000 for federal taxes and \$250,000 for contingent liabilities.

For the same stanza of 1954, the net profit amounted to \$1,618,000 after provision of \$1,700,000 for federal taxes and \$250,000 for contingent liabilities.

Most recent net profit is equivalent to 84c per share on the 2,474,280 shares of common stock outstanding as compared to 65c per share on 2,247,364 shares outstanding for the same period of 1954.

Film rentals, sales, etc. for the six months ending Feb., 1955 amounted to \$35,079,000 as compared to \$34,059,000 for the corresponding period last year.

WB's reliance on participation and outside deals is again pointed in the financial statement which reveals a total of \$14,831,379 in advances to indie producers and \$13,675,476 for royalties and participations.

M-G Production Pace At 5-Year High With Eight More Pix Ready

Hollywood, May 31.

Metro will be operating at its highest production peak during the past five years within the next seven weeks. Five top productions are currently before the cameras and eight more are scheduled to start before the end of July, production chief Dore Schary revealed today (Tues.).

"The current production upswing is a forecast of Metro's plans for the remainder of 1955," Schary stated. "We expect this accelerated schedule, with its accompanying vast increase in employment, will continue without interruption through the remainder of the year."

To meet the new production up-beat, M-G has launched an expansion program, increasing the facilities of numerous departments in some instances more than double their present capacities.

Teeing off the new program is "Tribute to a Bad Man," Spencer Tracy starrer, starting today (Tues.) on location in the Colorado Rockies. This will be followed by another locationer, "The Last Hunt," starring Robert Taylor, to be filmed in the buffalo country of South Dakota.

All of the pictures now filming and five of the eight set to start will be in CinemaScope and color, the exceptions being "I'll Cry Tomorrow," the Lillian Roth biography; "Fearful Decision," and "The Rack," both based on tv dramas. Other pictures on the schedule include the filmization of the Broadway stage hit, "The Tender Trap," with Frank Sinatra; "Gaby," starring Leslie Caron; and "Weekend at Las Vegas," starring Cyd Charisse. In addition to the studio pictures, Zara Productions will start "Forever Darling," starring Lucille Ball and Desi Arnaz.

Camera Bugs Lured Into Cinerama

Boston, May 31.

"Cinerama" at the RKO Boston, now in its 73rd week, keeps its grosses up by attracting amateur photographers in groups, student groups and school parties.

Stuart Nolan, chief engineer at the theatre, escorts groups through the three projection booths and explains the new projection process in terms suitable for understanding of the layman.

Judge's Decision on 'Muenchhausen' (Being Appealed) Snafu of a Snafu

Curious twist has developed in the wake of last week's decision by a Los Angeles Court, granting a preliminary injunction to the U.S. Attorney General in connection with the attempt by the Government to bar exhibition of the German tint pic, "Muenchhausen." Herbert Brownell Jr., the Attorney General (as successor to the Alien Property Custodian) and Skelus, Inc. (licensed by the Custodian in 1953 to show "Muenchhausen") had asked for the injunction against Levinson-Finney Enterprises, which had acquired a print of the German pic, had dubbed the film, and had planned to open it on the Coast.

Wording of the decision by Judge William C. Mathes in L.A. Federal Court, citing the Custodian's legal right not only to the picture but to "all prints in the United States of the photoplay," raises the possibility that the government may actually have the right to take possession of the Levinson-Finney print or prints. This after Levinson-Finney spent thousands of dollars on creating a dupe from the original print and putting on a new English soundtrack.

In his decision, the Judge noted that the Custodian has vested "all right, title, interest and claim" to the feature, along with "all arrangements, adaptations, translations, and versions of the photoplay and . . . Every . . . right, of whatsoever nature . . . with respect to the property described."

He noted, too, that Skelus was "but a nominal party plaintiff" and that it was therefore unnecessary to go into the question of rights as between Skelus and the Levinson-Finney group. "The Trading with the Enemy Act prevents defenses where, as here, the Attorney General, as successor to the Alien Property Custodian, joins in the suit as co-plaintiff," he wrote. Judge Mathes noted that he could not inquire into the ownership or title of the pic, thus doing away with one of the primary arguments of the defense.

Print of "Muenchhausen," illegally acquired in Germany by some GIs, was brought into the U.S. and acquired (on the basis of a now allegedly forged bill of sale) by Levinson-Finney which group at the time included Harry Popkin and Ben Peskay. Suit was slapped by the Government and Skelus last December when Levinson-Finney planned to release the film to U.S. theatres.

As for the Custodian, his office had licensed the American rights to "Muenchhausen" to Skelus (headed by Sidney Kaufman and the late Moritz Hamburger) in 1953. However, the Government had no prints or other material available. Thereafter (and not, as erroneously reported last week, before), Skelus got in touch with Francital, a Canadian outfit, which did have "Muenchhausen" prints and rights to seven other UFA color pix which it had acquired from an Allied trade group in Germany right after the war. Eventually, Skelus took over Francital and its UFA properties. However, it has been licensed "Muenchhausen" alone for this country, leaving it free to distribute it and the rest in the Western Hemisphere.

Judge Mathes's decision is being appealed by Levinson-Finney.

Video Doubles

Continued from page 5
Items were up sharply. Amortization of picture and tv costs was up to \$5,086,767 from last year's \$2,175,311; distribution costs ran to \$1,178,538 via the new Buena Vista outfit, there being no comparison with last year when Disney channeled his pix through RKO, and general administrative and selling expenses totaled \$1,449,619 as against \$77,274 the year before.

In his report, Disney termed his company's experiences with tv "most gratifying" and added: "As we review our entrance into television we feel that it has proved to be a powerful factor in the exploitation and marketing of our motion pictures. Television is growing everywhere and we anticipate its increasing importance to us, not only at home but throughout the world."

Indie Releases

Continued from page 1
value to the indie producer in today's market.

The "Knife" lineup is typical of the added value which indies expect to get from television appearances of performers. Miss Lupino has regularly appeared on Four Star Playhouse during the past season, has other such roles coming up and is launching her own telefilm series. Miss Hagen has been exclusively on tv for the past two years on the "Make Room for Daddy" program. Steiger, an Academy Award nominee last year, is widely known for a variety of video performances and Corey recently garnered top attention for an hour-long tv show. Palance and Miss Winters, of course, are top boxoffice attractions who are not so active on tv.

UA program with so-called all-star casts is more extensive this year than in the past, such as the following:

Stanley Kramer's "Not As a Stranger"—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford, Charles Bickford.

Paul Gregory's "Night of the Hunter"—Mitchum, Shelley Winters.

Robert Bassler's "Gentlemen Marry Brunettes"—Jane Russell, Jeanne Crain, Rudy Vallee, Scott Brady, Alan Young.

Studios Recall

Continued from page 5
dissolve from a romantic interlude between Jane Wyman and Rock Hudson had actress observing, "It's getting light." This line now has been changed to "It's getting late."

United Artists is in a quandary now that Robert Aldrich has canned "The Big Knife." Leading character, and a sympathetic one, is essayed by Jack Palance, who commits suicide at film's windup. Another character remarks, "This was his act of faith."

The Code okayed the "Knife" screenplay, but the Legion of Decency, of course, does not screen films until they're ready for release, and the Catholic Church holds a suicide as damned.

Other film companies also are in the process of ensuring themselves against possible future attack and tightening their self-regulatory screws.

Another instance of this self-censorship: When the Legion objected to Robert Aldrich's "Kiss Me Deadly," which had received a Code seal after a little pruning, and with the picture booked, UA wasted no time in N. Y. It summarily sheared the final eight minutes off the film and got Legion approval, while Aldrich was still weighing means of judiciously re-editing the Mickey Spillane saga.

G. Reinhardt

Continued from page 4
ly, with each scene done first in German, then in English. The German version will star Hans Albers and the English star will be Ronald Colman. Shooting will take place at Arthur Brauner's CCC Studios in Berlin; Brauner is co-producer with Reinhardt. English writer isn't set yet, but German scripter is Jochen Ith. The story deals with an old man who falls in love with a young girl, but his family wrecks the affair. German release will be through Schorch Films; no U. S. distribution set as yet.

Special interest in this film in Germany is due to fact that "Before Sunset" ("Vor Sonnenuntergang") was originally directed for the stage by Max Reinhardt, father of Gottfried, at Berlin's Deutsches Theatre in 1931. It was one of his last directorial stints there before leaving for America in 1933.

'Luther' Crowds Quebec Churches; Reaction Of Censors Is Awaited

Montreal, May 31.

The Protestant film, "Martin Luther," was shown here yesterday (Mon.) in 11 local churches to overflow crowds, representing the first screening of the pic in Quebec province where it's been banned. Other church "bookings" are contemplated.

"Luther" was billed as part of the church sermons and will continue to show in the churches—without admission charge—for the entire week. Reaction of the Quebec censor board on the matter is awaited with interest. While there is no question that showing of the feature in theatres would constitute a violation of the censor's decision, the gratis exhibition of the film in churches is a different matter.

Apart from Quebec, other Canadian provinces have seen the film and it's been a strong grosser. Quebec is predominantly Catholic.

Video Writers

Continued from page 1
"who understands your type of writing and who has an empathy for the characters."

Since the writer and director have worked in close harmony previously, Rose says a writer feels more confident in working with a director whom he knows and whom he can work with. "In that way," he said, "you can be certain that the story will be put on the screen as it is intended and you can be sure that the motivations aren't altered."

The question of interpretation of a writer's brainchild has always troubled scribes when their properties are shifted over to other hands. The complaints of novelists, playwrights, and short story writers whose properties have been turned over "to some Hollywood guy" would stretch from New York to the Coast.

Other Examples

Rose's observations have frequently been echoed by other writers and the new outspokenness of the writing craft is bringing concrete results. Rose will also pen the screenplay of another of his tv successes, "12 Angry Men," which is being readied for a United Artists package. Rod Serling, also a topflight video dramatist, will write the screenplay and director Fielder Cook will repeat his assignment on Serling's "Patterns," which Jed Harris and Michael Myerberg will produce for UA release. Van Heflin has been signed for the starring role.

Frank Gilroy, whose "Last Notch" was a Theatre Guild-U.S. Steele tv click, is going along as scripter of the picture version. The examples set by Chayefsky, Rose, Serling, and Gilroy is serving as potent bait for other tv writers and, as a result, Hollywood may find itself with a whole new crop of young writers.

Judge Refuses

Continued from page 5

single boothman from a "so-called independent union" to replace duo.

"The union has a right to publicize its dispute by the use of handbills," Judge Praeger stated. "If what the union has done amounts to picketing . . . it is the opinion of the court that it cannot, lawfully, be enjoined at this time."

Clyde W. Shuey, Local 150 manager, reported that the union will continue its "publicity campaign to inform movie-goers about the lockout at the Paradise Theatre, now that the employer's trumped-up charges have been exploded in court."

George Lait Joins U

Hollywood, May 31.

George Lait, for many years studio publicity chief of Columbia Pictures, has been named assistant studio publicity director of Universal. He assumes his new post on June 13.

Since leaving Columbia, Lait has been at Paramount on a special assignment for "Ulysses." He checks out of Par on Friday (3) for a week's vacation prior to reporting to Universal.

Picture Grosses

WASHINGTON

(Continued from page 9)
—"Strategic Air Command" (Par) (2d wk). Nosedived to \$23,000 but above average. Last week, \$41,000. Stays.

Columbia (Loew's) (1,174; 70-95) —"Blackboard Jungle" (M-G) (6th wk). Firm \$7,000 after \$7,500 last week. Stays.

Dupont (Lopert) 372; 75-1) —"Innocents in Paris" (Indie) (2d wk). Bright \$4,000 after \$5,500 last week. Continues.

Keith's (RKO) (1,939; 70-95) —"Eternal Sea" (Rep). Sluggish \$7,000. Last week, "Run for Cover" (Par), \$5,000.

Metropolitan (SW) (1,200; 75-1) —"Sea Chase" (WB). Big \$11,000. Last week, "Tight Spot" (Col), \$7,000.

Palace (Loew's) (2,360; 70-95) —"Daddy Long Legs" (M-G). Best of newcomers with solid \$20,000. Stays on. Last week, "Prodigal" (M-G) (3d wk), \$11,000.

Playhouse (Lopert) (435; 75-1) —"End of Affair" (Col). Pleasant \$7,000. Stays. Last week, "Glass Slipper" (M-G) (8th wk), \$3,500.

Translux (T-L) (600; 70-1) —"Country Girl" (Par) (17th wk). Oke \$4,000 for second consecutive week. Stays another.

Warner (SW) (1,300; \$1.20-\$2.40) —"Cinerama" (Indie) (81st wk). Holiday pulled this up to big \$12,000 after \$11,000 last week.

SAN FRANCISCO

(Continued from page 8)
\$15,000. Last week, "Daddy Long Legs" (20th) (2d wk), \$11,500.

Warfield (Loew's) (2,656; 65-90) —"Interrupted Melody" (M-G). Sock \$18,000 or near. Last week, "Prodigal" (M-G) (3d wk), \$10,000.

Paramount (Par) (2,646; 90-1) —"Strategic Air Command" (Par) (2d wk). Smash \$19,000. Last week, \$29,500.

St. Francis (Par) (1,400; \$1-\$1.25) —"Prize of Gold" (Col) and "5 Against House" (Col). Big \$14,000. Last week, "Tight Spot" (Col) and "Masterson Kansas" (Col), \$10,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65) —"Cinerama" (Indie) (73d wk). Fancy \$16,000. Last week, \$15,800.

United Artists (No. Coast) (1,207; 70-1) —"Marty" (UA) (2d wk). Good \$9,000. Last week, \$15,000.

Stagedoor (A-R) (400; \$1-\$1.25) —"Glass Slipper" (M-G) (6th wk). Big \$2,200. Last week, \$2,300.

Larkin (Rosener) (400; \$1) —"Sabaka" (UA) and "This Yesterday" (WB) (2d wk). Oke \$1,800. Last week, \$2,800.

Clay (Rosener) (400; \$1) —"Belles St. Trinian's" (Indie). Tall \$3,100. Last week, "Gate of Hell" (Indie) (5th wk), \$1,900.

Vogue (S. F. Theatres) (377; \$1) —"Animal Farm" (Indie). Big \$3,000. Last week, "Game of Love" (Indie) (9th wk), \$1,500.

Bridge (Reade-Schwartz) (349; \$1-\$1.25) —"Doctor in House" (Rep) (10th wk). Okay \$1,900. Last week, \$2,200.

DETROIT

(Continued from page 8)
\$1-\$1.25) —"Strategic Air Command" (Par) (2d wk). Big \$20,000. Last week, \$31,000.

Palms (UD) (2,961; \$1-\$1.25) —"Sea Chase" (WB) and "Man Bitter Ridge" (U). Fast \$18,000. Last week, "Kiss Me Deadly" (UA) and "Looters" (Indie) (2d wk), \$12,000.

Madison (UD) (1,900; 80-\$1) —"Marty" (UA) (2d wk). Okay \$9,000. Last week, \$14,000.

Broadway-Capitol (UD) (3,500; 80-\$1) —"Hell's Island" (Par) and "Good Die Young" (UA). Dull \$8,000. Last week, "Escape to Burma" (RKO) and "Snow Creature" (UA), \$10,000.

United Artists (UA) (1,938; \$1-\$1.25) —"That Lady" (20th) and "Mariners" (M-G). Fair \$12,000. Last week, "Prodigal" (M-G) (3d wk), \$7,800.

Adams (Balaban) (1,700; \$1-\$1.25) —"Blackboard Jungle" (M-G) (7th wk). Steady \$6,000. Last week, same.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) —"Cinerama Holiday" (Indie) (16th wk). Great \$29,300. Last week, same.

Krim (Krim) (1,000; \$1-\$1.25) —"Gate of Hell" (Indie) (2d wk). Oke \$5,500. Last week, \$7,500.

'CHASE' FAIR \$10,000, PITT; 'SAC' SOCK 176

Pittsburgh, May 31.

Long holiday weekends have always been murder on film biz here, and current Memorial Day is no exception. Holdover of "Strategic Air Command" looks like the best thing around although dipping from first session, with "Soldier of Fortune" at Fulton in runner-up berth at stout figure. Both will hold. "Daddy Long Legs" is a disappointment at the Harris while "Sea Chase" is barely getting by at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 65-\$1) —"Soldier of Fortune" (20th). Stout \$11,000. Last week, "Abbott-Costello Meet Mummy" (U) and "The Looters" (U) \$4,000.

Harris (Harris) (2,165; 65-\$1) —"Daddy Long Legs" (20th). Shaky but there are hopes for decent pickup. Unlikely to better ordinary \$10,000. Last week, "That Lady" (20th), \$4,000.

Guill (Green) (900; 65-\$1) —"Green Scarf" (AA). (6th wk). Heading for about \$2,000, okay. Last week, \$2,100.

Penn (UA) (3,300; 75-\$1.25) —"Strategic Air Command" (Par). Falling off on holdover but still doing well enough to rate at least one more week. Looks like \$17,000, great. Last week, \$26,500.

Squirrel Hill (SW) (900; 65-\$1) —"Doctor in House" (Rep). Fine \$4,000. Last week, "Aida" (IFE) (3d wk), \$1,700.

Stanley (SW) (3,800; 65-\$1) —"Sea Chase" (WB). Fair \$10,000, but holdover may pay off. Last week, "Jump Into Hell" (WB) and "Mambo" (Par), \$5,000.

Warner (SW) (1,365; \$1.40-\$2.65) —"Cinerama Holiday" (Indie) (16th wk). Not being hurt too much by holiday because of advance sale. Big \$16,000. Last week, \$14,000.

INDIANAPOLIS

(Continued from page 9)
"Eternal Sea" (Rep) and "Santa Fe Passage" (Rep), \$6,000 in 6 days. Keith's (C-D) (1,300; 50-85) —"Mambo" (Par) and "Falstaff's Fur Coat" (Indie). Dull \$3,000. Last week, "Theodora, Slave Empress" (IFE) and "Inspector Calls" (AA), \$3,500.

Loew's (Loew) (2,427; 50-80) —"Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA). Thin \$6,500. Last week, "3 For Show" (Col) and "Seminole Uprising" (Col), \$7,500.

Lyrie (C-D) (1,600; 35-70) —"Hell's Island" (Par) and "Master Plan" (Indie). Sluggish \$3,000. Last week, "Strange on Horseback" (UA) and "Square Ring" (Rep), Ditto.

'08/15' Sold

Continued from page 3
to be ready to give Klinger a \$50,000 advance on the pic which was dubbed in Germany with reportedly excellent results.

Apart from "Angst," the Rossellini film with Ingrid Bergman which has been acquired by Jacques Grinfield for the U. S., "08/15" is the first important German feature to be snapped up for American distribution in some time. A number of other German features—such as "Carnaris" and "The Devil's General"—have been screened in N. Y. and are being set as re-makes by American companies.

German films are having a rough time establishing themselves in the U. S. market where they are something of a Johnny-come-lately among the foreign product. Teutonic imports are relegated with few exceptions to the German language houses, but have played some arties spots, the last example being "No Way Back."

Ed Morey to Hollywood

Edward Morey, v.p. and assistant to Allied Artists prez Steve Broidy, leaves for the Coast Friday (3) to attend a board meet there scheduled for next Tuesday (7).

Preceding him west was sales v.p. Morey Goldstein who left yesterday (Tues.) for the board conclave via Chicago, where he'll make a brief stopover.

MILLIONS OF FANS WAITING!

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A Leonard Goldstein Production • Released thru United Artists

thru
UA

Clips From Film Row

NEW YORK

Peter P. Horner, prez of Union Film Distributors and national distribution agency for Kingsley International, sailed on S.S. United States Thursday (26) for six-week European trip to land new pix.

Ralph Kautzky, who formerly was temporary division manager of Altec's northeastern division, given that post permanently.

LOS ANGELES

Frank Thomas replaced Roy M. Copeland as manager of Allied Artists' exchange in Kansas City, following latter's retirement from film industry. Copeland came out of retirement three years ago, after a 25-year association with Paramount, to head up AA's K.C. branch, where Thomas was a salesman for five years.

Edward Ashkins, former St. Louis branch manager for United Artists and L.A. sales manager for RKO, appointed western division sales manager for Filmakers Releasing Organization. He will headquarter at LA exchange.

Universal will open "This Island Earth" in more than 900 theatres throughout country during 30-day period starting June 15, and has assigned 14 field exploiters to cover 29 key cities for the saturation launching.

Metro set "Love Me or Leave Me" as second release to be given the local saturation day-date treatment, opening June 15 in four hardtops and seven ozoners.

Elmer C. Rhoden, national chairman of Compo's Audience Awards Committee, meets today (Wed.) with studio ad-pub toppers to discuss audience poll set for Nov. 17-27 and role that studios can play to make it go over.

Allied Artists will distribute Samuel Bischoff-David Diamond's indie, "Screaming Eagles," to roll at Fort Benning, Ga., July 15. Deal is in addition to pair's three-year pact with AA, first of which is "Phenix City," now in editing stage.

CHICAGO

William Cattledge, general manager of Associated Theatres in England, was here visiting Indianapolis Theatres head James Coston last week. Cattledge went on to Indianapolis and Washington.

Essaness general manager Ralph Smitha back from the Coast where he previewed "Phenix City," co-produced by Essaness owner Ed Silverman. Smitha is coordinating pic's advance bally.

DALLAS

Bruce Williams opened Urban Theatre here with a dual policy: House was formerly operated by Lloyd Rust.

Michael Dennis reopened the Majestic, Ft. Worth as fulltime art house.

C. E. Barnes, formerly of Dallas, took over operation of the Palace, Plano. Barnes plans three changes of program weekly.

Front of Queen Theatre at Roanoke demolished by a cyclonic windstorm.

J. G. Long, circuit operator, plans to convert Port Lavaca Drive-In at Port Lavaca into a twin screen ozoner.

Opening of the Ol-Worth Drive-In at Olney, postponed, according to Billy Wilson, manager. Ozoner was damaged by a windstorm.

PITTSBURGH

Paul Bulmer, of Victor Theatre, McKeesport, upped to manager of the Harris in Tarentum, replaces Michael Carlone, shifted by SW circuit to the State, Washington, Pa. Howard DeBolt recently left latter spot to go with Wometco circuit in Florida.

Carl Poke, vet exhibitor, sold his Shiloh Theatre to Paul Bronder because retiring. Latter also operates the Grandview and McKee.

Milton Broudy resigned from UA sales force to become salesman for Samson Buick company here; gives him more time to devote to his two stock racing cars.

Saul I. Perlman, who recently quit his WB sales post to go into exhibition, back on Film Row as Main Line salesman for Allied Artists.

Peter J. Loschiavo leased the Strand in Alliquippa, which has been operated for some time by Notopoulos circuit. Loschiavo had been working for Jess Lund, district manager for Notopoulos.

Dave Kimelman, Par branch boss, celebrates his 30th anni with company this month at same time

he and Mrs. Kimelman also observe their 30th wedding anni.

With closing of his Regent, New Castle, Speer Matrousis retired from exhibition after more than 40 years in the biz.

Henry W. Norton purchased the Beaver, Pa., Theatre from Dr. Louis H. Urling, New Brighton exhib.

British TV

Continued from page 2

operated at capacity level. To make it an old-fashioned gala night, the majority of them introduced an evening-dress-only rule. The notable exception was the Colony restaurant in Berkeley Square, which continued its normal policy.

BBC sound radio and television dropped their normal programming and exclusively reported the election. The two main radio programs, Home and Light, merged to give a continuous commentary of the results and the state of the parties. TV coverage followed a similar pattern, with the evening program teeing off with Ed Murrow's "See It Now" feature, which had previously been shown in the United States. Both the radio and tv networks were on the air until 4 a.m. last Friday morning (27), when the final night results were received. They broke off for only two hours to continue with their running reports of the constituency results.

Unless prompted by the turn of international events, the Conservatives are now expected to remain in power for their full five-year term. In this period, commercial tv, if it finds favor with the British public, will become firmly established. A Labor government, if voted into office in 1960, would hardly dare to meddle with an established entertainment medium. So it's a Sept. 22-starting date for London, with the Birmingham and Manchester stations debuting around the turn of the year.

Cast Somebody

Continued from page 3

give him local angle to ballyhoo him what literally amounts to a "hometown angle" for his publicity and exploitation in addition to the strength of his star names."

That the plan is paying off is evident, Schorr pointed out, as the picture is grossing beyond Paramount's blockbuster, "White Christmas," both in the European and Souths and Central American markets.

French Appeal, Too

"To create a distinct appeal to the French market, for example, we gave important roles to Jacques Dumesnil and Mme. Sylvie, both good marquee names on the Continent," producer noted. "We prepared special ads for France highlighting these two 'local' personalities along with Douglas and Mangan. We prepared special radio tapings and interviews with Dumesnil and Sylvie in the French language."

"For the German-Austrian market we added Tania Weber, young German starlet who was 'Miss Hamburg' in the big German beauty contest. We prepared special exploitation in German and Hollandish with Tania featured along with Douglas and Mangan."

"In the Spanish market Anthony Quinn, who is Mexican-born, made the added plus and his radio tapes in the Spanish language have had tremendous b.o. draw throughout Latin America."

"The Italian market was well cared for by our two top stars, but we cannot overlook the extra draw of Rossana Podesta, one of Italy's fastest growing stars, and director Mario Camerini, who himself is a boxoffice name in Italy. We added terrific Italian exploitation by casting Olympic wrestling champion Umberto Silvestri in a dual role; this would be the equivalent in the United States of using Rocky Marciano in a featured part."

"Appeal for the British market was sufficiently strong with Douglas, Mangan and Quinn, but we still added a 'hometown flavor' for England with a special exploitation campaign hung on the special British Technicolor crew assigned to

assist our cameraman, Hal Rosson. Robert Kindred, John Winbolt and Ernest Gladwell all prepared special radio tapes and interviews for the British press which brought us a tremendous amount of publicity space we otherwise would not have grabbed."

The North American campaign will, of course, be hung on Douglas, Mangan and Quinn, Schorr stressed, but he pointed out that a special emphasis will be directed at the foreign language press in America, concentrating in each foreign language on the particular members of the cast applicable to that language.

Las Vegas

Continued from page 2

the casino's own security men may discourage any overt attempt immediately, but the inevitable test will come, it's believed, and the hotelmen just do not know how it will be handled. The security men are big and wear loaded holsters.

To them, here's a \$3,000,000 investment in an interracial inn, endangering \$100,000,000 representing the physical value of the inns now in existence. "If a few do get in, there's no guarantee that a hot-head Confederate won't start a brawl. They won't like to take the chance on losing some of the tremendous money from the oilmen, ranchers, etc."

Talent Angle

There are many facets to the problem. It's felt that the top Negro performers will still continue to play the hotels on the Strip irrespective of the Moulin Rouge's existence. Some are tied up by long-term deals, others have loyalties to individual operators and talent bookers who helped them develop to star status. And besides, the old established hotels with beaucoup capital, and the newcomers seeking to make a tremendous splash, can outbid the Moulin Rouge for top names, Negro or otherwise, in such a manner that a performer would have to be dedicated or a philanthropist not to pick up some of these offers.

A few years ago, Negro performers and musicians were fed in the kitchen of the Strip hotels. Today, most of them eat in the dining rooms, but the hotels will not admit those from other hotels.

Others feel that the problem will resolve itself. There are more worthy causes in Las Vegas relating to the plight of the Negro. This hardcore Mormon community has untenanced a bad situation. Within a few feet of the Moulin Rouge are some of the meanest hovels in which the Negroes live. City administration after administration have attempted to do something about this condition, but all have been stymied about housing until new units were built.

Critical Months

Some of the hotel reps feel that the next few months will be critical in this respect. If they maintain the color line during that time, the division will be permanent. They argue along the lines that there are many wealthy Negroes who would like to hit Las Vegas but cannot because of the housing situation. Now that they have a place, there are wealthy Mexicans, South Americans, Harlem residents and Haitians that comprise an entirely new market. As a matter of fact, they feel that with proper development of this market, the Moulin Rouge with its 400 rooms won't have enough space to house this new crop of customers.

Besides, it's argued, the problem may take the path of the old days of Harlem's Cotton Club, Dickie Wells and others. Things used to jump in Harlem during the Prohibition days, with white coin predominating. The whites will go to the Moulin Rouge as diversion, they say, and the number of ofay customers will depend upon the quality of the show. But Harlem, in those days, didn't send any customers to the midtown spots in New York.

Of course, the world has moved considerably since then. There's been a great stress on brotherhood, the Supreme Court has come through with some historic decisions, and this city has seen the A-bomb in operation. But at the moment, the means of voluntary implementation of High Court dicta on advancing anti-discrimination, is expected to be stopped by the elaborate security systems in Las Vegas hotels,

Best-Worst Treatment Box Score

Columbus, May 31.

Metro-Goldwyn-Mayer won the accolade as giving the best treatment and Warner Bros. the booby prize as giving the worst in a poll of 52 exhibitors in Ohio responding to the Allied Box Score. The 52, all members of the Independent Theatre Owners of Ohio, represent about double that number of theatres. Here is the result of the poll (point values: three for a first place, two for a second and one for a third) to the question of "Which company treats you best?"

Company	Firsts	Seconds	Thirds	Total
Metro	38	6	2	128
Universal	5	14	10	53
20th-Fox	3	11	7	38
Columbia	4	6	10	34
RKO	0	4	4	12
Paramount	0	2	10	10
United Artists	0	5	5	7
Allied Artists	0	1	3	5
Republic	0	1	1	3
Warner Bros.	0	0	3	3

(One member said, "There is no best," which accounts for total of only 51 first places; several exhibs named only a first place and no second or third choices).

Allied Bill Shy of Reality

Continued from page 7

ator Humphrey apparently thinks otherwise).

"The bill, of course, would be opposed by the motion picture distributors, as any bill would be. However, in addition, all other major industries in the U.S., as well as such organizations of industry as the N.A.M. U.S. Chamber of Commerce and other major organizations, would oppose this bill as setting an extremely dangerous precedent."

"Undoubtedly the Federal Trade Commission itself would oppose the bill on the grounds that it was not equipped and did not desire to regulate the prices of any industry. The bill would have tremendous opposition within the Congress as indicated by the statement of the Chairman of the last committee to investigate the motion picture industry."

"Socialism" Angles!

"Furthermore, any Administration, whether Republican or Democratic, might be expected to oppose the bill since an Administration which permitted such legislation would undoubtedly be subjected to political charges of encouraging 'Socialism.' It is recognized that the bill is intended largely as a threat to the distributors. But it is submitted that the legislation will be an effective threat only to the extent that there is at least some possibility of its enactment."

"It is, therefore, believed that legislation which is less drastic but which has some possibility of enactment would be a more serious threat than the proposed bill which goes so far as virtually to preclude the possibility of enactment."

"In the second place, the proposed bill, even if it were possible of enactment, would in practice not provide with any degree of assurance the protection sought. It contains no real standards for film rentals, but makes the matter dependent upon a single administrative agency's views. This, in effect, invites the highly organized and financially powerful segments of the industry, such as production and distribution, to take over the commission by pressing constantly for appointment of their own people and by bombarding the Commission constantly with argument and propaganda favorable to their own views."

It's War Thinking

"The third major objection to the scheme of regulation contained in the proposed legislation is that it is unsound in principle. The system of price regulation by the filing of proposed price classifications in advance of sale or rental is, of course, the same system that was used during the war by OPA and OPS. On the other hand, the provision in another section, permitting conference and cooperation between distributors, is similar to the scheme of the ill-fated NIRA. It will be recollected that the latter legalized the notorious Film Board of Trade for a short time. It was under the latter that the exploitation of the independent exhibitor really began, and that the producers and distributors' conspiracy was given its great foothold."

Loevenger suggests that Allied States begin by seeking "somewhat less drastic legislation." This could be done, he feels, by bringing motion picture distribution and exhibition within the framework of existing laws relating to price discrimination, especially since the general feeling is that "the fixing

or regulation of prices by an administrative agency is inconsistent with the theory of free enterprise."

"In all this connection," says Loevenger in the memorandum, "it should be noted that there has been some law in this country relating to price discrimination since the Clayton Act's passage in 1914. Furthermore, this law was expanded and strengthened by the Robinson-Patman Act in 1936. This law now applies to American business generally and it is only by virtue of a technical accident that it does not apply to the motion picture business, the reason being that it speaks in terms of the sale and purchase of commodities, whereas motion pictures are not sold but are leased to the exhibitor."

Loevenger believes that, if necessary, the Robinson-Patman Act could be amended by Congress at this time in a manner so that there would be no doubt as to application to the motion picture industry. He points out as an example of price discrimination within the film industry the fact that first-run and moveover theatres enjoy early availability at successively lower rentals for each week so that they end up playing extended firstruns on cheaper rentals than subsequent run theatres frequently pay."

That the Myers bill calling for FCC regulation of film rentals would have to be defended in the courts where its constitutionality would be attacked is conceded in Allied circles, Loevenger points out. The Robinson-Patman Act amendment, in addition to having a much better chance of passage, likely would not be fought in the courts, he thinks.

Favorable for the Myers bill, however, is the fact that price fixing in the U.S. free enterprise economy is far from unprecedented, Loevenger concedes. There is fair trade and price fixing, he points out. Also, he finds that many of the sections of the Myers' bill are, in his opinion, "excellent and should be included virtually unchanged in any legislation."

COMPO Polling

Continued from page 7

Sol A. Schwartz, RKO Theatres prez, Joseph R. Vogel of Loew's Theatres, etc.

The audience awards, designed to enliven public interest in pix and their personalities, fall a little more than three months before the Academy Awards, usually handed out March 19, also with considerable public fanfare.

Local Popularity

Point is made that the exhib-picked features and stars, voted into place by the audience itself, will provide a much clearer picture of the public's preferences than the Hollywood awards which are more in the nature of an accolade bestowed by Coast studio artists and personnel on its co-workers. Academy has frequently had trouble—some of them financial—on account of the smaller studios' charge that it places too much of an accent on artistic values and not enough on b.o. performance.

COMPO holds that the results of its poll will give the producers a much clearer indication of the exhibs' and their public's mood than any prior survey or awards project.



Great
pictures
built
LIFE's
great
audience

LIFE's
great
audience
can
build
your
pictures

Here are a few examples of LIFE's tremendous
impact in city after city across the country:

Market Area	No. of Theaters*	Seating Capacity*	LIFE Audience†
Oklahoma City, Okla.	31	22,848	43,590
Racine, Wisc.	7	7,371	21,780
Charlotte, N. C.	14	7,660	30,900
Yakima, Wash.	12	8,312	17,770

*Source: Film Daily Year Book. †Source: A supplement to
A Study of the Accumulative Audience of LIFE (1950), by
Alfred Politz Research, Inc.

LIFE

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**WEEK BY WEEK,
MORE PEOPLE READ LIFE
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K. of C. Enters Controversy

Actively Urges New Censorship Law for Ohio—
Fears 'Moral Pollution'

Columbus, May 31. Ohio State Council of the Knights of Columbus wound up its 56th annual convention here last week by issuing a statement by Henry J. Kondrat, a Cleveland businessman who was named state deputy, who cited a decline in the "general moral tone" of film and called for enactment of House Bill No. 29 to license films in the state.

"They (films) have been getting more smutty, more obscene and more objectionable in the months since Ohio's censorship laws were knocked out," the statement said, adding that only examination and licensing laws can protect the state's youth from "moral pollution."

"We license and restrict the sale of guns which could be used to take life—but we ignore the menace of dirty movies which can kill the mind and destroy morality," Kondrat said.

The release said Kondrat was urging every K. of C. member in Ohio to make known his pro-censorship stand to his legislators.

Telemeter

Continued from page 3
operation. Anything larger than that, he thought, would create difficulties due to overlapping theatre interests.

C'Scope Squeeze Angle

One unique and little thought-of difficulty in connection with toll-tv transmission of pix—on the assumption that they are first-run films—is CinemaScope. In order to show C'Scope footage on tv it has to be unsqueezed. When this is done, however, the figures on the screen have a tendency to stand very far apart, and some disappear off the screen altogether even though their voices are heard of course.

If pay-as-you-see tv comes about and commands the use of top product, the companies will have to make double versions for the tv medium. It's presumed that, if the toll-tv idea catches on, it would pay the studios to go to that extra expense.

MacNamara had said on prior occasions that Telemeter figured on a \$100 per set cost in its closed-circuit runs which require no okay from the Federal Communications Commission. It would thus cost \$5,000,000 to equip only 50,000 sets in a community. He said that, from his conversations, he gathered there would be no difficulty at all getting exhibition and other interests to put the money.

With all of the subscription-tv systems carrying on conversations abroad, Telemeter is discussing a British deal, MacNamara disclosed. He felt the victory of the Conservatives in Britain was a good omen for the possible advent of toll-tv there, and said Telemeter had come up with a coinbox engineered to take British currency.

Hands-Off

Continued from page 7
20th-Fox last week. This was the first time that TOA came out officially for the arbitration of film rentals, although there had been frequent reports that TOA favored its inclusion in an arbitration system.

TOA's action took the film companies by surprise since the exhibitor organization's negotiators have always been aware of the fact that the distributors would not consent to any plan that included the arbitration of film rentals. Refusal of the distributors to include film rentals was the reason that Allied turned down the arbitration system proposed two years ago and has since refused to participate in any new talks.

Only about two weeks ago, in an encouraging report on the status of the arbitration talks, TOA stated that if any exhibitor failed to obtain relief via conciliation, he may go into arbitration on most matters, but the statement specifically excluded the arbitration of film rentals.

MORE SLAPS AT SEXY AD COPY ANTICIPATED

A concerted campaign against film advertising is in the wind. In recent months, several theatre chains have been receiving letters of protest beefing against the alleged sexed-up copy and art in the magazine and newspaper advertising. The contents of the letters, it's said, are so similar as to indicate a planned drive by some unknown group.

With watchdog outfits, such as the Legion of Decency, already forcing the studios to make changes in certain pictures, the industry is becoming increasingly concerned about the new campaign. Several theatre chain execs are becoming "worried" about the contents of the ads and have altered copy and art work on their own. There was acknowledgement among several theatremen that perhaps the people protesting against the ads "might be right."

A scrutiny of the industry's advertising will be included, it's indicated, in the probe of juvenile delinquency being made by a Senate sub-committee headed by Sen. Estes Kefauver, D. Tenn. Sen. Kefauver's group will conduct a three-day hearing in Hollywood about the second week of June to study the impact of films on teenagers. It's understood that the sub-committee has requested the Motion Picture Assn. of America to submit the pressbooks on several pictures.

Chain operators who cater mainly to a family trade see no purpose in the sexed-up ads. According to one observer, "a sexy ad never brought an extra patron into the theatre for a bad picture."

Newspapers have been self-censoring many ads submitted by theatres out of the film company pressbooks. Copy has been toned down and unnecessary exposure and cleavage has been covered up by retouching. Some theatre pub-ad men feel that the industry should tighten up on its ads rather than face the bluepencil and censorship of local bodies.

Legion of Decency

Continued from page 5
casions to be critical of the Legion's operations and views.

The action of the studios in redacting films to conform with what they conceive to be the Legion's standards, leaves up in the air the recent statement on the Coast by Eric Johnston, Motion Picture Assn. of America prez, in which he praised and defended the Code and declared flatly that the industry would not "make any concessions to anyone."

This apparent disparity between Johnston's position and the actions of the studios is seen playing into the hands of the Legion in that, in many minds, it confirms the great power—real or imagined—of the Catholic review group. There is a feeling that, in the future, the Legion will be disposed to apply its pressure campaign more directly on the producers rather than the theatres since such a policy would tend to leave unanswered the question of the extent to which the Legion can actually break a picture.

6,000 Playdates

Observers recall that, in the case of "The Moon Is Blue," released without a Code seal and with a "C" (Condemned) classification from the Legion, United Artists was able to scoop up some 6,000 bookings on the film, and that it couldn't have been successful had every Catholic taking the Legion pledge actually obeyed it.

Industry personalities engaged in the fight against state censorship are of the opinion that the ruckus raised by the Legion via its charges that producers and the Code were "dropping the barriers" against offensive material was serving as an excellent springboard for those engaged in the fight to re-establish film censorship and was handing valuable ammunition to all groups intent on narrowing down the scope of the screen to

20th Broke the Front

Continued from page 7

little man is a necessary cog in the exhibition wheel.

As 20th sees it, the small-town theatre operator deserves more consideration than he has been getting to date from the distributors, mostly in terms of a more sympathetic understanding and analysis of his particular situation.

"We've got to grow up with the times and become more flexible," noted a 20th sales exec who's close to upper echelon thinking in the company. "If there was a day when you could sell a man on the basis of precedent and possibly because you'd sold a similar situation in a similar town the same way, it's gone. One of our main jobs here is to make our field force understand this. It's not easy, but it's necessary."

While it's acknowledged at 20th that the greater percentage of the company's income comes from a comparatively few houses—something like 80% from 2,500 situations—it's felt at the same time that the small theatre doesn't constitute too much of an economic burden on the distributor as long as it "stays in line," i.e. doesn't ask for earlier runs, etc.

Prints a Headache

"We are limited in our supply of prints," explained a 20th exec. "We know how we can serve that house and when. If he suddenly demands to be moved up, it means we may have to start diverting prints that may be needed elsewhere—to be frank—they could be put to better-grossing use. Once that happens, the little theatre becomes a burden and a loss to us."

20th's print supply—as was explained at the meet—is limited due to the necessity of turning out both stereophonic and optical prints. To make things more difficult, the labs can't start printing up the opticals until they've finished turning out prints with stereophonic sound, so that there is bound to be a lag.

There is a strong feeling at 20th that the loss of the little theatre would be serious for the industry and would leave the field wide open to other competition, such as toll-tv, for instance.

"In many instances, that house is the only one in town," commented a 20th exec. "Let it close up, and people are going to get their entertainment somehow and, if necessary, they'll pay for it over the air."

conform with their own particular ideas of moral propriety.

Commenting on Catholic objections, Darryl F. Zanuck, 20th-Fox production topper, told the N. Y. Times Sunday (29) that Father (Thomas F.) Little, the Legion's exec secretary, should have pointed out that an "objectionable in part" rating from the Legion "does not mean that objectionable part is objectionable to all creeds or religious groups."

Zanuck said most producers welcome and seek guidance from the Legion but added: "To satisfy everyone with an inflexible point of view is quite impossible." The 20th exec noted that, in 1949, the W.C.T.U. threatened to boycott any films with drinking in them and that the Legion today puts any film featuring divorce into its "B" (partially objectionable) category. He stressed that, on the other hand, the W.C.T.U. wasn't concerned with the divorce problem, whereas the Legion didn't care whether or not there was drinking in films.

Point made by critics of the Legion is that it makes virtually no allowance for the fact that its strictly Catholic standards may differ from those of the rest of the country and that, if the Legion is successful in establishing its own code as a guideline for filmmaking, this in fact rules out aspects of American life that are perfectly acceptable to—and accepted by—the majority of the audience.

In his service bulletin, Robert A. Wile, exec secretary of ITO of Ohio, last week discussed the exhibitors' position re the booking of RKO's "Son of Sinbad," which has a Code seal but is condemned by the Legion.

"There must come a point beyond which any theatre owner must decide that he will not bow to pressure groups of any kind," he wrote. "If a picture has a PCA seal and you refuse to show it because it is condemned, you are saying in effect, 'Let's forget about the Production Code and use the Legion of Decency ratings.'" He added that "a rating by a group of people, who may have valid reasons in their own minds for condemning a picture, should apply to that group alone."

The Legion's position has always been that it is concerned with Catholics alone. However, the point is frequently made that its standards of morality are so basic as to apply to all entertainment for all people. The Legion's power derives — on the surface at least — from the argument that a wide deviation from its standards would automatically result in a serious loss of at least the Catholic sector of the audience.

New Policy Formation

Continued from page 7

pected back in New York today (Wed.) for the resumption of the talks. As of Friday (27), the exhibitor group had not received official acceptances from WB and Par. However, Rube Shor, Allied prexy, said: "We have no reason to believe that they won't meet with us." Although WB prexy Harry M. Warner and executive v.p. Jack L. Warner headquarter on the Coast, the TOA-Allied group, it's reported, would accept a meeting with sales chief Ben Kalmenson.

On the basis of the outcome of the palavers with WB and Par, Allied will make its final decision relating to its contemplated appeal to the government for regulation of film prices and other trade practices. This was disclosed by Shor and board chairman Abram F. Myers following the conclusion of Allied's board meeting in New York last week. The Allied toppers indicated that if the meetings with WB and Par were not held or if they were not productive of satisfactory results, Allied "would proceed to set the Federal wheels in motion." Both Shor and Myers were firm in stating that Allied remains committed to seek legislation. It was pointed out, however, that the matter was in the hands of the board which can determine whether to, reconsider.

Low on Boxscore?

Myers noted that WB and Par were selected because the report of Allied's Emergency Defense Committee had these two companies at the head of the list of "undesirable companies."

The opening of the individual company talks with 20th was prompted by the fact that 20th, under Lichtman's sales-aegis, has taken the leadership in recognizing the plight of the small theatrewowner, according to a member of the TOA-Allied group. It was Lichtman who proposed that disputes involving film rentals of up to \$50 be arbitrable, a concession termed a "step in the right direction" by exhibitors. Previously Lichtman offered flat rentals terms on CinemaScope pictures for all houses grossing under \$1,000 a week.

Yank Exhibs Still Cool

Continued from page 4

into what many see as an economic stratosphere that virtually eliminates the "little" fellow.

Some Examples

Two examples of such "preconditions" are "To Paris With Love," the Alec Guinness picture, for which Continental Distributing (the Walter Reade-Frank Kessler partnership) forked over \$275,000, and "Frisky" (formerly "Bread, Love and Jealousy") which brought a reported \$110,000 guarantee from Distributors Corp. of America.

"The most anyone has a right to ask in terms of a guarantee for a foreign film is between \$15,000 and \$20,000," declared one importer last week. "Anything else is just plain robbery and makes no sense whatever in present market conditions." It is reported that a number of potentially important European productions have never been sold to the U. S. for the sole reason that their owners refuse to negotiate at what American execs consider a "reasonable" level.

One of the worst aspects of the foreign film biz is that it is so completely unpredictable, with the European b.o. no gauge whatever for its U. S. counterpart.

Disappointments

"Bread, Love and Dreams," for instance, starring Gina Lollobrigida, was a huge hit in Europe. The Italian star came to the U. S. and, via Italian Films Export, reaped an almost unprecedented publicity harvest. Yet, when "Bread" played the Paris Theatre, N. Y., there was no particular rush to see it, and none has developed since. The French "Wages of Fear," also a great Continental hit, did very disappointingly in its N. Y. run and, some years back, "The Little World of Don Camillo," one of the top European grossers, fell on its face in the American market.

For the Italians this is a noteworthy reversal. Right after the war a number of their neo-realist productions — "Paisan," "Bicycle Thief," etc. — had only average runs at home but caught on big in the U. S. As for the British, some of the Guinness pix have been a lot more popular here than in England. Conversely, the British "Chance Meeting" ("The Young Lovers"), which won critical kudos in London, hasn't amounted to much in the U. S.

High Hopes Dashed

There is distinct disappointment among those who felt a year ago that, with Hollywood cutting down

so drastically, the 'foreign film might well step into the breach. That this has not happened, and that in fact the foreign linguuals have retrogressed to an extent, they blame on the theatres' hesitancy to experiment with something new.

In talking to the press in N. Y. last week, Seymour Poe, IFE's new exec v.p., stressed that, in his opinion, the Italo agency's biggest problems was to "educate the exhibitors." Latter (except in the arties) for the most part have switched to CinemaScope and are anxious to exploit the wide screen to the fullest. Apart from that, they're seen unwilling to extend themselves and do the kind of special selling job the product demands.

Position—that the exhibs are the fly in the foreign films' ointment — has long been taken by John Davis, the managing director of the J. Arthur Rank Org. who is still talking about acquiring his own houses in the U. S. The charge was underscored again when "Bread, Love and Dreams" hit the RKO circuit in N. Y. a month ago and was yanked after two days. Impression was gained that the decision to limit the run was made long before the picture ever opened.

Yet, some exhibs are trying hard to make the foreign product pay off. Edward L. Hyman, United Paramount Theatres v.p., made a special pitch to UPT affiliates to slot foreign films and gradually build up a clientele for them, and other circuits are likewise making efforts along that line.

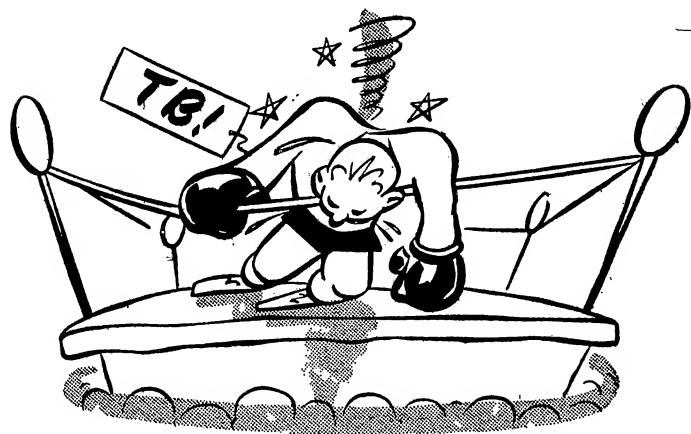
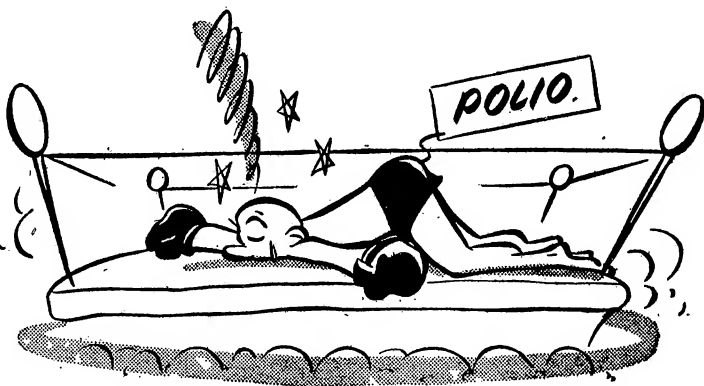
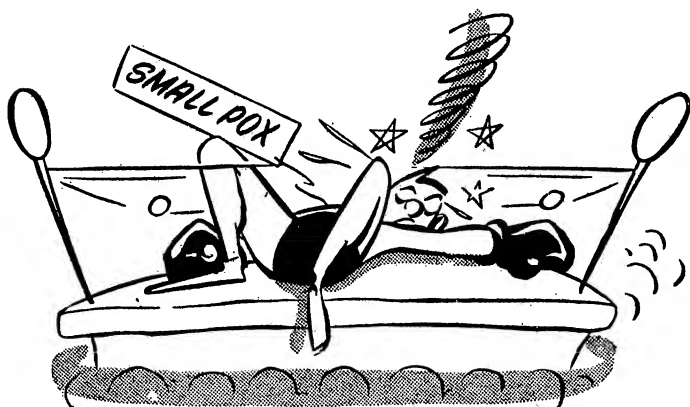
Bob Hope

Continued from page 2

to two more shows at the Stadium, Hope will also do a special stage show in conjunction with the Royal premiere of Paramount's "The Seven Little Foys," in which the comedian is starred. The preem has been sold out for several weeks at \$25 per head, with the coin going to the Spastic Centre Fund, the Australian counterpart of Cerebral Palsy.

On Thursday (2) Hope leaves for Melbourne to continue his concert tour and then again returns to Sydney until the completion of his engagement. He returns to the United States on June 8.

MR. SHOWMAN IT'S YOUR FIGHT!



Here's my Pledge, Mr. Fabian!

DATE: _____

Mr. Si Fabian, Nat'l Chairman,
Will Rogers Special 1-Day Collection,
c/o Stanley-Warner Corp.,
1585 Broadway, New York 36, N. Y.

You may depend upon my cooperation in showing the Will Rogers Hospital appeal trailer and taking up audience collections for at least one day during the week of August 15, 1955.

YOUR NAME—PLEASE PRINT PLAINLY

THEATRE

CITY _____ STATE _____

CAPACITY _____

YOU CAN HELP SCORE THE FINAL KNOCKOUT!

The Will Rogers Memorial Hospital at Saranac Lake, N. Y., is a free tubercular institution serving any member of our amusement industry in need of treatment.

Despite the generous donations from within our industry to the annual Christmas Salute, more funds are needed to raise the percentage of cures from 94% to 100%. We must seek help from outside our business, through a special one-day theatre audience-collection campaign in mid-August.

Won't you please pledge your theatre to show the appeal trailer and make the collections?

ONE DAY AUDIENCE COLLECTION DRIVE

BENEFIT OF

**WILL ROGERS
MEMORIAL HOSPITAL**
and RESEARCH LABORATORIES
SARANAC LAKE, N. Y.

Film Reviews

Continued from page 6

Las Vegas Shakedown

up in Las Vegas, O'Keefe and Miss Gray are engaged almost before they finish meeting for the first time and she sees him through his troubles with Gomez, a man gone crazy when he's not able to buy up the gambling spot at a bargain price. After a killing spree, Gomez is killed and the hero and heroine happily plan their wedding.

Dorothy Patrick and James Millikan portray a divorcing couple, while Mary Beth Hughes is a gal who is compelled to gamble. Robert Armstrong and Joseph Downing serve as Gomez' two gunmen.

Technical credits, including the lensing, score and playing by the Matty Malneck Trio are standard contributions. *Brog.*

Bride of the Atom

Bela Lugosi in a would-be horror picture sans interest or b.o. potential.

Hollywood, May 12.

Edward D. Wood Jr. production (no release). Stars Bela Lugosi, Tor Johnson co-stars Tony McCoy, Loretta King, Harvey Dunn; features George Toots, Directed by Wood. Story-screenplay, Woods, Alex Goddard camera, William J. Thompson. Ted Allan; music, Frank Worth; editor, Warren Adams. Preceded May 11, '55. Running time, 63 MINS.

Dr. Eric Vornoff Ed. Joseph Lobo
L. Dick Craig Tor Johnson
Janet Lawton Loretta King
Capt. Robbins Harvey Dunn
Prof. Shrowski George Toots
Kelton Paul Marco
Martini Don Nocol
Mac Bud Osborne
John John Warren
Tiffie Ann Wilner
Marsie Dolores Fuller
Neddy William Roemer
Drunk Ben Frommer

(Aspect ratio: 1.85-1)

This re-hashed version of a story that was old-hat years ago is an amateurish effort which even the least discriminating audiences will find dull. Made without a release, the only conceivable reason for production is the Bela Lugosi name in the horror market.

Theme of the Edward D. Wood Jr. production, also directed by Woods and co-scripted with Alex Gordon, builds around a mad scientist (Lugosi) who is trying to use atomic energy to develop a race of atomic supermen. He has been successful in developing monsters; now he's experimenting on human beings. Disappearance of 12 men whom he's snatched for this purpose leads to police activity. Scientist also entraps a nosy femme reporter, whom he wants as "bride of the atom."

Lugosi's histrionics are reduced to the ridiculous through over-direction, and Tor Johnson, as his mute strongman, is good only for laughs. Tony McCoy, a detective, Harvey Dunn, police captain, and Loretta King, as an obnoxious newshen, haven't a chance with stilted lines. *Whit.*

In the Soviet Union (COLOR—DOCUMENTARY)

Chronicle of contemporary Soviet life may have some curiosity value.

Artisan release of five-part documentary produced by various Soviet studios. At Stanley, N.Y., beginning May 21, '55. Running time, 105 MINS.

What the Soviets Eat: Central Documentary Film Studio production. Directed by Kirill Eggers. Camera (color), Vladimir Prigorod; music, Vital Gevickman.

Laboratory on Wheels: Directed by S. Reibthor. Camera (color), Y. Tolcham.

From Moscow to Sukhumi: Documentary Film Studios of Moscow production. Directed by Marianna Semionova. Camera (color), Sergei Semionov.

Olympic Champions: Kiev Film Studio production. Directed by M. Monoskov. Screenplay, V. Ordynsky. Y. Seel camera (color), V. Shumsky; music, A. Lokshin.

(In Russian; English titles and narration)

A glimpse behind the Iron Curtain is provided by "In the Soviet Union," a five-part documentary which is billed as "a review of

present-day life and people and culture in the USSR." While most of the material is of an innocuous nature, nevertheless this import does throw light on how some Russians eat, work and play.

Few art houses would book Soviet product as a matter of policy. However, in the event the distributor chooses to release some of the shorts contained in the film individually it would appear that they might reach larger audiences than if all five episodes had to be shown as a unit.

Of particular interest to the American motorist is "From Moscow to Sukhumi." This is a pictorial account of a motorcade of Soviet vacationists who leave Moscow with their families for a 1,600-mile trip to Sukhumi, a small port on the Black Sea. Cars used for the junket resemble the German Volkswagen or English Ford.

Russia's roads, on the basis of this film, are largely two lane macadam, gravel and worse depending upon the region where one happens to be. There are some breathtaking views of mountain lakes in the Caucasus, eye-catching vistas at Black Sea resorts and sundry other points of interest worth noting.

Curiously, no gas stations nor garage facilities were shown. For that matter neither were motels since the motorcade slept in the cars each night. When Sukhumi was ultimately reached, the narrator noted that the cars were taken aboard a ship for the journey across the Black Sea to Crimea. At this point one suspected that these travelers weren't average Soviet citizens as far as finances go.

"What the Soviets Eat" is a dullish account of how Moscow shops are supplied with bread, cakes, canned goods, etc. via mechanized plants. Frequently the color cam-

erawork is underexposed. "Laboratory on Wheels" shows how Soviet veterinarians are going into the field with a mobile laboratory to check disease among cows, sheep and other animals.

"Olympic Champions" is a rousing clip depicting the supremacy of the Soviets in sports—whether it be ski jumping or shot put. There are some excellent exhibitions as caught by the lensman but unfortunately the studio which assembled the footage went overboard on its propaganda aspects. *Gilb.*

French Cancan (FRENCH—COLOR—SONGS)

Cannes, May 24. Gaumont release of Francoise Arnoult production. Stars Jean Gabin, Maria Felix, Francoise Arnoult. Written and directed by Renoi, Diogo, Andre Antoine; camera, Marcello Maestri; music, Georges Van Parys. Previewed at Cannes Film Festival. Running time, 100 MINS.

Dancers Jean Gabin
Nini Francoise Arnoult
Lola Maria Felix
Carmil Philippe Clay
Valse Gaston Modot
Count Caussimon
Address Annick Morice

The birth of the Moulin Rouge and the French Cancan is nostalgically caught in a splash of perfect color and affection in a pic that glows with love, charm and eye-filling movement. Although story is sketchy and almost nonexistent, it is the feeling created that makes it a stirring personal affair. Film might be just the thing for U.S. arty houses.

The slim story tells the tale of the showman, Jean Gabin, whose knowhow and drive make for the final creation of the Moulin Rouge and its rousing, riotous Cancan. Complications are brought in by the beautiful, languorous Maria Felix as the belly dancer, Lola, and Francoise Arnoult as the pert, little laundress who becomes the head exponent of the Cancan. The colorful period is evoked with its dandies, love-lives, princes, laundresses and heavies. Gabin gets his dream of the Moulin Rouge

only after renouncing any permanent love affiliations. All comes to a head in a vibrant cascade of color, energy and sheer elegance as the Cancan bursts forth with all its ruffled and reeling effect.

Gabin is perfect as the showman whose life only reacts to the boards and audiences. Miss Felix's lush beauty is a fine trump while Miss Arnoult is a pleasing innocent. Direction has made what might have been a mawkish, into poignant. Renoi lets things slow down—but never sag as the side stories of the amorous prince, the lovesick count and the mixture of real and the-atre life are dwelled on. Many top singers show up to impersonate turn-of-the-century idols, among them being Patouchou, Edith Piaf and Andre Claveau. Color is perfectly used to denote changing moods. The tinting breaks into animated beauty in the final Cancan scene, making for the finest film painting ever seen on any screen. Editing and lensing are all tops. Word-of-mouth and crix should help this pic. *Mosk.*

'Gimmick' Sub

Continued from page 7

once-over of the Katzman titles gives a good indication of the type of fare exhibitors can expect from Col in addition, of course, to Col's big budgeters and specials. They include "Creature With the Atom Brain," "It Came From Beneath the Sea," "Chicago Syndicate," "Gun That Won the West," "Teenage Crime Wave" and "Devil Goddess."

Columbia's policy of supplying exhibitors with the exploitation stuff as well as with solid properties with big name casts in paying off for the film company. It has no objection to deals with indies or participation arrangements, with players and/or directors and producers. In a realistic appraisal of today's market in which the creative forces are seeking an entity in their efforts, Col feels it's better to make a 15% to 25% profit on a picture than stand to lose 50% to 75% on a wholly-made studio picture. Col as well as the other major studios realize that it's difficult to assemble a topnotch package without giving up a percentage of a picture.

Rather than keep the studio stages idle, an overhead eating policy, or throwing in a formula picture, Col believes it works to its advantage to corral as many top indies and name players on a percentage arrangement as possible.

In addition to its own studio product, Col has deals with William Goetz, whose "Man from Laramie," starring James Stewart, is listed as one of the company's top upcoming releases; Warwick Productions, Peter Rathvon, Roman Pix, David Rose, Otto Preminger, Alexander Korda, Copa Pictures (Ted Richmond and Tyrone Power), and Phoenix Pictures (Daniel Taradash and Julian Blaustein). Col also picks up completed pictures on occasions, as it did recently with Andrew Stone's "The Night Holds Terror."

First Run to TV

Continued from page 1

has adequate star values to give it b.o. appeal," also calling it "a safe bet for most situations where sophisticated comedy is acceptable, even in the U.S." Screenplay was characterized as "light and amusing" and an unsuccessful contender for Royal Command honors last year, but it is difficult to understand why. Story is of amnesia victim Harrison and a psychiatrist (Cecil Parker) who helps him to recreate the past, which includes annexation of seven wives. "The big cast has a handpicked appearance," the appraiser said.

Virginia Town

Continued from page 5

the Virginia Board of Education sat in on the judgment. They said it was a strong slice of cinema but saw no reason to ban it from State screens.

When the picture played the first-run Loew's in Richmond, there exactly five complaints, according to George Peters, manager. These, he said, came from elderly women who based their protest not on the juvenile delinquency portrayed, but on the fact that the big city school in the story was racially, "integrated."

EFFG Finance

Continued from page 3

firmly convinced that they are on the right track."

EFFG, it's understood, hopes to have an organizational meeting by mid-summer, with current industry problems being cited as the reason for the delay. Meanwhile, EFFG has divided the country into the 32 exchange areas. Regional chairman will be appointed in each territory in an effort to revitalize contributions and subscriptions. Letters asking exhibitors to serve as local chairman are currently in the mail and EFFG is waiting for acceptances.

Pinanski, TOA, and members of the EFFG committee have declined to reveal to total number of subscribers to EFFG to date, with Pinanski merely noting that "better than one-half of the states in the union have provided stockholders." He said that a number of cities were oversubscribed.

EFFG is registered in every state with the exception of Maine, Vermont and New Hampshire, where legal clearances have yet to be obtained. Pinanski revealed that no divorced theatre circuit had subscribed to EFFG, but that it was his hope that some legal method would be found for them to participate. "If a proper and legal way can be found," he said, "it is my sincere opinion that the U. S. Government will allow them to subscribe to EFFG in consideration of the industry's welfare. However, EFFG could get off the ground without divorced theatre circuit subscriptions."

In addition to Pinanski, those attending the meeting at TOA headquarters last week were Myron Blank, EFFG secretary and director; E. D. Martin, veepee and director; Walter Reade Jr., director; and Herman M. Levy, TOA general counsel.

Flick Sees

Continued from page 5

new definition of "immoral" and "incite to crime." In Flick's view, this is wholly inadequate as a guideline for intelligent censorship which, he strongly believes, is an absolute necessity.

It's pointed out that the N. Y. board has become lenient to the point of ineffectiveness and this is attributed in part to the eagerness of the Albany authorities not to invite any "test" cases that might result in a further tightening up of the censor laws. When the Regents, reversing Flick, decided to revoke the license from "The Miracle," they ended up by having to knuckle under the U. S. Supreme Court decision which almost—but not quite—pulled the legal rug from under the censor board.

In its last year of operations, ended March 31, 1955, Flick's division didn't ban a single picture, although he asked for cuts in several. The year before, eight films were nixed by the board.

Flick said he was seriously concerned with the present state of affairs at the board and convinced that "something has to be done." He admitted that, in the light of the Regents' present frame of mind, changes in the statute would be difficult to push through.

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Le Dossier Noir (The Black File) (FRENCH). Cineclis release of Steve Filiziani Film production. Stars Bernard Blier; features Fern-Marie, Boris Nelly, Borgeaud, Daniele Delorme, Paul Frankour. Directed by Andre Cayatte. Screenplay, Charles Spaak; Gayette; dialog, Spaak; camera, Jean Bourrolin; editor, Paul Cayatte. At Cannes Film Festival. Running time, 120 MINS.

Andre Cayatte, champion of social and legal problem pic, now examines miscarriages of justice due to individual corruption, underpaid and inexperienced officials plus the general irony and meanness in administering justice. Though not as lusty pamphleteer-

ing as his former pix, this still is a thematic film. It rarely gets any suspense or feeling into the story of a young magistrate whose first job leads to his exhuming the remains of his predecessor when foul play is suspected. This lets off a chain of events with police brutality forcing confessions from two people but ironic denouement has whole thing a mistake with negligible leading belief that man has been murdered.

Film is flatly told and lacks the suspense and feeling to make this intelligible. Downbeat and languishing, this is completely made too verbose to make for much U.S. interest. Characters are sacrificed to the theme and pic is built like a lawyer's plea rather than a film. Primarily for secondary situations in the U.S. Lack of names also militates against this. Lensing and editing are fine but flat direction and obtuse story line makes this a rare possibility for American chances. Acting is generally good. *Mosk.*

Marcelino Pan Y Viro (Marcelino Pan Y Viro) (SPANISH). Chamberlin and release production. Stars Pablito Calvo; features Rafael Rivelles, Antonio Vico, Juan Cito, Jose Pava, Joaquin Vico. Directed by Ladislav Valda; camera, play, Sanchez Silva. Valda; camera, Enrique Guerner; editor, Julio Pena; music, Pablo Sarasate. At Cannes Film Festival. Running time, 90 MINS.

A Catholic film from a Catholic country about a little boy who causes a miracle, this still has the treatment, taste and entertainment values which might make this a nice grosser outside of its own country. Gentle humor and pathos, coupled with some extraordinary moppet work, makes this a natural for some language spots. With some shearing, it might do in special situations of the U.S.

A group of monks find a baby on their doorstep and adopt it. When they find no parents and see that most townspeople want it for selfish reasons, they bring the infant up themselves. Pic concerns the boy at the age of six, a wide-eyed boy whose life among the monks has made him a spirited but lonely lad. The heavy is the town mayor who wants the boy because of a slight paid him by the monks. When the boy causes a riot in the town marketplace, the mayor gets signatures needed to revoke the monk's charter of their monastery. Meanwhile the curious figures in a miracle which brings all the townspeople and saves the monastery. Director Ladislav Valda has treated this without too much austerity. Main appeal is the boy's comportment. Acting of moppet Pablito Calvo is near perfect as are the roles of the monks, with technical credits high. *Mosk.*

'GOOD FELLOWS GET TOGETHER'

History Repeats

Revelation by CBS prexy Frank Stanton at the NARTB convention that the network will finance an impartial study into what the public actually wants from television is a case of history repeating itself. Oldtimers in attendance at the convention recalled that back in the days when Owen D. Young was guiding the destinies of NBC (prior to the move-up of David Sarnoff of RCA) a similar study was undertaken on a broad canvas when radio was initially groping for patterns with which to satisfy the needs of the American public.

Young, it's recalled, had set up an Advisory Council. For about five or six years it served a useful purpose and considerable good came of it, these oldtimers say.

FCC Puts on a Panel Show For B'casters, Kicks the Gong Around

Washington, May 31.

Free time for political campaigns, Government policy on newspaper ownership of broadcast stations, and reservation of VHF channels for education were among controversial issues which were tossed around by all seven members of the FCC at a panel session of the NARTB convention here last week. Discussion of subscription tv was barred under ground rules which prohibited proceedings pending before the agency.

Comrs. Frieda Henneock and John C. Doerfer were in sharp disagreement on the question of giving candidates free time on the air. Miss Henneock favored the idea in the interest of an informed electorate but felt that a Presidential committee should be appointed to determine how the time should be provided. If the broadcasters can't afford to give it away, she said, the cost should be borne by the Government.

Comr. Doerfer saw great danger in giving free time for elections, on the basis of his observations of the British system of broadcasting which allows five and one-half hours of free time to be divided among hundreds of candidates. He recalled that Churchill was denied time to alert the British of the dangers of Hitlerism and that the people in England had to depend on American broadcasts to be fully informed.

"Don't plunge down that road," (Continued on page 30)

NARTB Post-Mortems

By JACK LEVY

Washington, May 31.

Familiar face at the NARTB convention was former FCC Comr. George E. Sterling, now in semi-retirement, at his home in Peaks Island, Me. An engineer, Sterling keeps a foot in the broadcasting industry as technical consultant for Northwest Radio and Television Schools which opens its fourth school in Washington, D. C., June 6 to train technical and program talent for tv. Northwest now has schools in Hollywood, Portland, Ore., and Chicago. Sterling will lecture to graduate classes.

Best laugh-getter at the convention sessions was Harold Hough, director of WBAP-TV in Fort Worth, Tex. Recalling the first sales of spot announcements on stations, Hough observed that "overnight we became photocasts, autocrats, fat cats and high hats."

A runner-up to Hough in the humor department was NBC veeper William S. Hedges. Introducing actor Thomas Mitchell at the Radio Pioneers Dinner, Hedges ad libbed, "I didn't want to introduce him as the uncle of the Secretary of Labor (James Mitchell). I wanted him to stand on his own."

Mitchell, incidentally, got off his share of wisecracks in a talk to the Pioneers on "What Electronics Communications Means to an Actor." Sample: "If an actor gets two meals ahead, he buys a farm. I did. I had the best herd of cows west of the Mississippi." But farm-

(Continued on page 31)

As DuMont Sees It

Washington, May 31.

Dr. Allen B. DuMont told the annual NARTB Convention:

"There is little question in my mind that television not only will span the continents and the oceans—but that in so doing it can prove, the one really effective medium to bring about understanding among peoples; a world dedicated to peaceful living, cultural accomplishment, and the abolition of poverty and disease. This can be television's contribution to our planet. It can and must be its salvation."

Kintner Defends Free TV in Blast At Toll Advocates

Washington, May 31.

Subscription tv "can only mean" competitive bidding for programming and toll tv "would be bound to win," Robert E. Kintner, ABC prexy, told broadcasters at the NARTB convention here last week. The result, he asserted, would limit the use of television by the public.

Defending the "free" system of tv, which he said is under "strong attack" by promoters of pay tv, Kintner found it "unfortunate" that so much of the arguments on (Continued on page 30)

Highlights of Kintner Speech

Following are the highlights of ABC prexy Robert E. Kintner's address before the NARTB convention:

Washington, May 31. When 40 or 50 million people watch television's highest-rated programs, and when even specialized programs are viewed by several millions, there is no doubt that American television has wide circulation. But, when there are only 42 markets with three or more stations located in the market, out of a total of 233 television markets, representing 69% of the U. S. television homes, our industry has by no means solved the necessity of accessibility. Television can not reach its full strength until almost every home in the U. S. has the opportunity of choice of a variety of national programs, conveniently received.

Under present allocations, 165 markets will continue to be monopoly and duopoly in the very high frequency channels—VHF—for the foreseeable future.

This is the major problem of the television business. Too many monopolies apparently are going to be permitted to continue. From the viewpoint of the station, network and the public, too many (Continued on page 30)

NARTB NEEDS NO VINDICATION

By GEORGE ROSEN

Harold Fellows, president of the National Assn. of Radio-TV Broadcasters, took occasion in his annual report to the nation's broadcasters last week to gently chide the trade press because of inferences that the NARTB at its Washington convention was ducking the year's major issue—toll tv, which was No. 1 on the Talk Parade but without official recognition on the agenda. Fellows' address was a complete vindication of the NARTB administration and particularly the conduct of the Convention Committee.

As for the toll tv "brushoff," it's strictly a point of view, debatable from either side of the fence. While some argued that this would have been an opportune time to invite a showdown on the issue by bringing the controversial subject before the entire NARTB membership, there was no discounting the merits of Fellows' contention that the NARTB was obliged to sit on its parliamentary dignity and observe ground rules, in all due respect to the FCC, by skirting the issue until the June 9 deadline for filing of answers with the FCC by all parties concerned. It was because of the observance of these "ground rules" that toll tv was assiduously avoided when the FCC members in a body exposed themselves as targets before the NARTB conventioners at one of the more lively give-and-take sessions of the D. C. meet.

As for Fellows' "we stand vindicated" pronouncement on the overall conduct of the NARTB and its convention program, there can only be one answer—everybody from Fellows down rates an industry bow.

This year, as in years past, there have been the inevitable convention post-mortems; i.e., "just how important are these conventions and what useful purpose do they serve?" If undue emphasis was put on the question this time up, it was due primarily to the physical discomforts attending the selection of Washington as the site, necessitating a sprawling out "format" and a "have shuttle bus, will travel" meeting-to-meeting junketing on the part of the participants.

'We Like Ike'

But even the inconveniences of a "convention on the hoof" were far outweighed by the benefits accruing from the decision to play the five-day D. C. stand. For one thing, it permitted the establishing of a precedent in grabbing off President Eisenhower as the opening day's principal speaker. And regardless of the lack of any prodigies in the President's talk, the mere fact that an industry usually relegated to a stepchild status in Capitol Hill thinking consequently enjoyed a nationwide Page 1 spotlight was ample compensation in itself.

Perhaps more so than most conventions, this year's Washington's meet paid off in intangibles not directly associated with the sessions proper. At a time when Congress is threatening to kick over the traces because of alleged industry malpractices, it presented an ideal time for the hometime broadcaster to catch up with his Congressman and Senator for some off-the-cuff briefing on the facts of AM-TV life. Many a broadcaster availed himself of the opportunity. And a lot of the Congressional (Continued on page 38)

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

'What Does the Public Really Want?'

Cues CBS Study as Guide for TV; NBC Plans to Out-Spec Its Specs

Washington, May 31.

New vistas in network tv programming, embracing new forms including the "telementary" and requiring a vast supply of talent, were offered to the broadcasting industry at the NARTB convention here last week as NBC's challenge to critics of the medium's current format.

As envisaged by the network's prexy, Sylvester (Pat) Weaver Jr., a future week's schedule will comprise, first, a three-hour spectacular, then a one-hour "telementary" on a subject like the hydrogen bomb which may take up to a year to produce, then a news-in-perspective show providing "a special major report to the people."

In addition, said Weaver, there will be opera, ballet, a circus, rodeo, ice shows, sports and "real world coverage" events on top of the regular weekly programs.

"If the great network concept is accepted by all elements as desirable and it lasts," said Weaver, it will require new talent in the way of writers, producers and actors. This talent, he said, will be provided by "talent development projects," which NBC and others are planning.

Future viewers, Weaver said, "will see a great deal more of the spectacular, the one-shot. But tv still will have all forms. This is the real truth about tv that the critics misunderstand and so do many of us—the broadcasters. We do not want to choose between forms. We want them all. Television is a capacious instrument. It takes you any place you want to go. So, the forms we can provide are literally limitless."

'Must Fight Restrictions'

The industry, he said, "must fight anything that would restrict television, that would limit its usefulness, that would decide now on some finality where there is none. We must keep television so that it programs for everyone."

This means, he explained, "Continued examination of both the audience and the programs. When we find a large segment of women who do not want soap operas or personalities in the daytime, then we must gamble on a service show like 'Home' to bring new viewers (Continued on page 31)

Highlights Of Weaver Speech

Following are the major highlights of NBC prexy Sylvester L. Weaver's address before the NARTB convention:

Washington, May 31.

The future of television will see a great deal more of the spectacular, the one-shot. But tv still will have all forms. This is the real truth about television that the critics misunderstand and so do too many of us—the broadcasters. We do not want to choose between forms. We want them all. Television is a capacious instrument. It takes you anyplace you want to go. So, the forms we can provide are literally limitless. What we must do is to fight anything that would restrict television, that would decide now on some finality where there is none. We must keep television so that it programs for everyone. That means continual examination of both the audience and the programs. When we find a large segment of women who do not want soap operas or personalities in the daytime then we must gamble on a service show like Home to bring new viewers to daytime television. And in the same example, when we find a (Continued on page 31)

Washington, May 31.

Perhaps prompted by the mounting interest in subscription tv, CBS prexy Frank Stanton came forth with a novel proposal here last week at the NARTB convention in offering to underwrite the cost of a "comprehensive, impartial nationwide study of what the public expects of television."

Stanton made what seemed a veiled reference to toll tv when he said the study would serve to acquaint the medium with needs of the public "in terms far more meaningful than is provided by the selective process of reading a typical mail that comes to the broadcaster, the legislator or the FCC." Through such a study, he added, "the temper of the public on many important issues and problems before us could be made unmistakably clear."

As envisaged by Stanton, CBS would finance and form a "Committee to survey what the public wants from television" and cease its connection once the group is named. The Committee would be composed of distinguished citizens representing the arts, religion, labor, industry, education, social and political sciences and tv critics.

The Committee would "denominate the areas and methods it chooses for major investigation," then "develop a list of the most difficult, vexing or perplexing questions on which public opinion of all degrees should be solicited as to the role of tv in our society." These questions would then be turned over to a professional group to collect the answers from the public.

'Owe It to Our Audience'

"We need these answers," said Stanton. "I cannot guarantee that this study will provide all the answers because the approach is too novel. But we owe it to our audience (Continued on page 38)

Highlights Of Stanton Speech

Following are the major highlights of CBS prexy Frank Stanton's address before the NARTB convention:

Washington, May 31.

The Columbia Broadcasting System will provide the funds, and form a major public committee, for the purpose of a comprehensive, impartial nationwide study of what the public expects of television. CBS would provide the funds for the Committee—let us here give it the working name of "Committee to survey what the public wants from television"—to be composed of distinguished members of the public representing the arts, religion, labor, industry, education, social and political scientists and television critics. The CBS connection with the Committee would then cease.

The Committee would deliberate as to the ways in which the public interests would best be served by a better knowledge of what the public wants and expects of television and what it means to the public. Let it then denominate the areas and methods it chooses for major investigation. Let it then develop a list of the most difficult, vexing or perplexing questions on which public opinion of all degrees should be solicited as to the role of television in our society—and then let those questions be turned over to an experienced professional group for a field study to collect the answers the public gives back. We need these answers. I cannot guarantee that this study will provide all the answers because the approach is too novel. But we owe it to our audience, as well as to ourselves, (Continued on page 30)

TV Affiliates Lament 'Don't Kinnie Me Out' On Drama Show Playbacks

The recent CBS-Warner Bros. legal hassle over last week's presentation of Ernest Hemingway's "A Farewell to Arms" on the TV "Climax" series, with WB refusing to permit the network to use kinescoped "playbacks" of the show for the approximate 10% of the affiliated stations that don't get "Climax" off the cable, is having some reverberations among station operators.

Affiliates, not only of CBS but among all the networks, are griping over the fact that they're being repeatedly blanked out on kinnie repeats of such ex-film properties because the networks have failed once and for all to come to grips with the problem and resolve the long-standing squabble.

It's the second time in recent weeks that the situation has come up on the "Climax" presentation, with a similar hassle involving CBS and Paramount over the TV adaptation of "Postman Rings Twice." In that instance, too, Park picked up a fuss over the use of kinescoped playbacks. (Such kinnies are regarded as film and thus ruled out for tv where film properties are entailed). Prior to that it happened in the case of "Studio One" and only a few weeks back NBC was forbidden to use kinnies on the Colgate "Comedy Hour" presentation of "Roberta."

Thus far only one network hour dramatic show is all-cable and off the hook. That's "Pond's Theatre" on ABC-TV. U. S. Steel will enjoy the same status next season on CBS-TV.

Situation is not an easy one to resolve, say the networks. Actually both the film companies and the webs have dodged bringing the issue to a final showdown in the courts (and prefer settling each incident individually) because of the major ramifications involved in an "absolute" decision. Should it favor the networks, the film companies realize how big are the stakes, and vice versa.

CBS-TV, Too, Gets Closed-Circuit Bug

CBS-TV is following NBC's lead in going closed circuit to sell prospects on the virtues of its daytime sphere. (NBC's team of "Pat & Bob" has practically become the nucleus of a mask & wig club designed to bring more business into the house by piping direct to plants and administrative offices of large companies.)

CBS' activity along these lines is described as "a competitive move to match current efforts made by NBC" under which it has agreed to provide certain prospects for daytime sponsorship a closed circuit telecast as an inducement to use the network. The first such new business pact where the client was eligible to employ the CC technique offered was Scott Paper, which recalls the fact that it was NBC which sent the lines into that outfit's plant in Chester, Pa., to tell them on sponsorship which Columbia gained after the rival web's "warming up" process.

Like its competitor, CBS has promised the support of affiliates in a simple setup not involving expenditures on a local basis.

'Down You Go' to CBS-TV As Summer Replacement

"Down You Go," previously on DuMont as a Friday entry and since cancelled by Western Union, moves over to CBS-TV as summer sub for the Saturday "My Favorite Husband." It has an alternate sponsor setup in Whitehall Pharmaceutical, division of American Home Products, and Procter & Gamble. Latter is regular backer of "Husband," which ends its run to be replaced next season by a vidpix series starring Janis Paige.

Whitehall agency is Biow-Beirn-Toigo and P&G's is Young & Rubicam, but switching to Biow as of July 17 with Sheer, Lilt and Shasta as the soap's products pushed on "Down."

Femme Succeeding Paar On TV 'Morning Show'?

CBS-TV was reported on the prowl for a major femme commentator to handle the news and features assignments on "Morning Show," which is to be revised in the ankling of Jack Paar from the host's post. She would be the vis-a-vis of newsmen Charles Collingwood.

Whether the crossboarder would take on an added kid appeal complexion is not determined, although it might prevail during the summer, with Paar probably exiting momentarily. His contract expires in August. Understood the web is not especially interested in moppet viewers for the regular season.

54% Share of Com Spent in Purchases Attributed to TV

Television Advertising Bureau has released preliminary findings of a point-of-purchase survey which reveals that video was the ad medium which influenced the housewife most often in making a purchase. Pilot report, done for TVB by the Institute for Research in Mass Motivations, says tv had double the power of mags and more decisively held sway over newspapers and radio.

TVB reveals that television decided a 54% share of all coin spent in purchases, while mags generated 27% of the sales, with newspapers holding sway among 11% and radio among 8%. Researchers polled shoppers at the check-out counter in stores.

In the meantime, Ollie Treiz, TVB boss, has released elements of a report on "controlled suds" detergents used in home washers. Done by Nielsen, it traces "the characteristics of automatic washing machine homes to television viewing." Results show that 15,100,000 families are in the market for these "controlled suds." Report also concludes, according to Treiz, that automatic washing families "closely conform" to video families, tending to have heavier concentration among younger families and in larger families.

1,000 Scripts Submitted In Fund for Republic's 29G TV Writers Awards

The Fund for the Republic's \$29,000 Television Writer Awards competition moved into its closing stages yesterday (Tues.) at deadline with over 700 scripts submitted. Howard Barnes, the ex-N.Y. Herald Tribune critic who was brought in from the Coast several weeks ago in a consultant's capacity, has been going through the avalanche at a rapid pace and will screen the lot down to 40 or 50 for final inspection by the judges. Latter consist of documentary producer Julien Bryan, news analyst Elmer Davis, N.Y. Attorney General Jacob K. Javits, Columbia U. professor-historian Allan Nevins, tv producer Alex Segal, news commentator Eric Sverdrup and attorney-author Charles P. Taft.

In the one-hour drama division, there's a first prize of \$5,000, with \$2,500 for second and 10 additional allotments of \$750 each. Original treatment or script for a half-hour documentary grabs \$5,000 for first with six additional prizes of \$1,500 each. Subject matter is limited to "any broad concept or specific aspect of those principles of freedom and liberty guaranteed in the Declaration of Independence and the Constitution." The Fund for the Republic, of which Paul G. Homan is chairman, retains rights to prizewinner scripts for 26 weeks after announcement to allow negotiations to proceed on network or other production. Other entries revert to the authors.

Marie Torre to N.Y. Trib; Mercer to AP Post?

Marie Torre, tv columnist of the N. Y. World-Telegram & Sun and doubling as amusement editor, has resigned to become associate editor of the N. Y. Herald Tribune's expanded Sunday tv section. She'll also write a five-a-week tv news column. Miss Torre has been with the Telly for 12 years.

Charles Mercer will likely succeed Wayne Oliver as radio-tv editor of the Associated Press, with Oliver quitting to edit a tv trade publication.

Hot AFTRA Meet In 'Aware' Blast; Blacklist Easing?

Almost immediately after the American Federation of Television and Radio Artists passed a resolution last week condemning AWARE, Inc., an ease-off on blacklist of actors mentioned in Counter-attack and Red Channels was noticed among members. The meeting at which the resolution was passed was described as "the hottest we've ever had."

The resolution against AWARE for adopting "smear methods" and blacklisting was passed on Tues. (24) by a vote of 197 to 149. By Friday of the week three persons, one of whom had not acted on radio or tv in two years, was hired by an ad agency for a network show.

It's hoped by many of the resolution signees that it will invite changes on the AFTRA board, which the resolution states seats many people who are also members of the AWARE board. (Listed in this category are William Keane, Ned Wever and Vinton Hayworth). Feeling was high against this group at the Tuesday meeting, according to reports, with one allegedly blacklisted actor, of long professional standing, explosively verbalizing against Godfrey P. Schmidt, an associate AFTRA member, who sits on the AWARE board.

The resolution against AWARE was passed by secret ballot, and the reason given by the anti-AWARE group was that reprisals were feared from top union brass if voters' names being made public. It was even a hassle getting the secret ballot okayed, they add.

The resolution declared that "smear methods" were used against a "slate of candidates" and that "such attacks... undermine the democratic process of elections in the union and have had the decided tendency of discouraging the right or duty of members to take an active part in the election of officers."

Friends of AWARE within the union recently signed a letter in which, they called arguments of AWARE detractors "pretty thin, pretty ridiculous and very unfair."

Alex Segal, ABC Calling It Quits

Alex Segal, who winds up as director of the "U. S. Steel Hour" after two more performances (program is shifting from ABC to CBS) has called off his newly-negotiated contract with ABC for next season. Considered one of the standout directors in the medium, Segal may take a tv sabbatical during '55-'56 and do a play on Broadway if the right vehicle comes along. If he stays with tv next season it'll be on a freelance basis.

Parting of the ways by Segal and ABC was amicable even though neither side could come to the same decisions on the legal language of the contract which was negotiated a few weeks ago which purportedly called for 26 alternate-week shows during '55-'56 for which Segal would be paid \$100,000 (putting him in the \$4,000 per show class).

ABC had planned alternating Segal and Herb Brodtkin in a Saturday night dramatic series. Whether the latter series will develop, in view of Segal's checkout, remains to be determined.

Bugs Mug Hub TV

Biggest hams in television are the snakes, bugs, bats, lizards, tarantulas, monkeys, porcupines, or what have you, that Norman Harris, director of education at Boston Museum of Science, introduces on his tv program over WBZ-TV.

"Rehearsals are fine" says Harris, who is assisted in the tv presentation by his wife, "but once the live program starts, they 'mug' all over the place, pad their parts and change the scripts."

"Viewers know it is a program during which anything might happen, and I think they hope something will."

Harris has milked a rattlesnake, been bitten by a porcupine and wrestled with by a friendly orangutan. On his 7 p.m. Wednesday tv show over WBZ-TV.

Viewers of the 15-minute show have had plenty of thrills. A Florida rattler he was holding, struck at the mike, shot poison into the grille and short-circuited it while viewers at home heard a noise like an atom bomb explosion.

Two tarantulas got into a fight with one getting the big sleep on the show and another time, he spent 15 minutes trying to hold up an orangutan who insisted on wrestling.

To prove that bats will never even accidentally collide with people, he put a bat in his wife's hair on the show. His theory was substantiated, the bat sprang out immediately. It's all in the day's work to Harris, who hangs a rattler's fangs over the edge of a glass, squeezing the glands in its cheeks so tv viewers can see the poisonous fluid drip out into a container.

British-Eye View of U.S. Video

Asst. Head of BBC's School Dept. Reports On Extended Visit Here

WRCA Likes Mayor

Robert Wagner, the mayor of New York, won't have any more political privacy in Europe than in the burg over which he rules. WRCA and WRCA-TV is seeing to that. The city's chief exec takes off from Idlewild Airport June 5 with stops in London, Dublin, Rome and Tel Aviv.

Bill Berns, news and special events chief of the NBC owned & operated in Gotham, has arranged with the web's overseas bureau chiefs and correspondents to shoot film and taped interviews with the mayor at those points. These will be used on tv by John Wingate ("Eso News") and John K. M. McCaffrey ("11th Hour News"). McCaffrey will be at Idlewild for a taped session with the mayor on his departure.

WINS' Bigtime Distrib. Setup On Bob & Ray, Freed

WINS, N. Y. radio indie, is making a big corporate adjunct out of syndicating some of its own radio stanzas around the country. Station is doing distribution of the Bob & Ray and Alan Freed (rhythm & blueser) stanzas, in addition to producing and taping the shows.

Just a month ago this week, WINS started pitching the gab du outside the metropolitan area. Sales have been closed in Boston (team's original point of emanation), Hartford and Albany. However the big deal at the Elroy McCaw-owned station is the coin potential in Negro radio for the Freed show. Right now the show is in nine Southern markets due to efforts of Bill Graham, salesman-consultant in Negro programming, who was contracted to handle Freed's syndication problems just slightly over three months ago.

Bob & Ray's manager, John Moses, has closed the three out-of-town deals for his clients. Setup there calls for WINS to distrib original tapes of the N. Y. show, only change being open-ends for bankrollers elsewhere.

"The rock 'n' roll show is sold in six Mississippi and Louisiana Markets and in Baltimore, St. Louis and K. C."

PM Blurp Up in Smoke

A further indication of Philip Morris' downbeat radio-tv status is in the announcement by the Ben Sonnenberg public relations office that the regular publicity release service covering the tobacco outfit's air shows is being scrapped. Ciggie maker is virtually dipping its radio-tv mast in favor of greater emphasis on printed media. Sonnenberg office has had the account a number of years and continues with it.

Enid Loy, assistant head of the School Broadcasting Dept. of the BBC, returned to England the other day after a visit of several months in the U. S. surveying educational tv. Her junket here was part of the International Leadership Program sponsored by the U. S. State Dept., in which connection she made an appearance before a Congressional committee to discuss the educational (or "schools") as they are called in Britain) factor in American video.

Miss Loy delivered a report documenting her findings and much of it turned on a local show, "Camera Three," seen on WCBS-TV, N. Y. VARIETY's Showmanship winner for "Education With Showmanship." ("Camera Three" is put on by the CBS-TV flagship with co-op of State Education Dept. of the U. of the State of N. Y. and moderated by James Macandrew, director of broadcasting of City of N. Y. Board of Education.) Among Miss Loy's observations, with accent on both performance and economy angles, were:

"This is a most exciting program, which owes everything to the enthusiasm, skill and cooperation of the producer-scriptwriter Robert Herridge, and the director, Frank Moriarty. It was originally a three-quarter-hour program, but is now reduced to 30 minutes and is broadcast regularly at weekends (Sunday) to New York City only. It has no set pattern, and has drawn its material from history, literature and science. The programs are usually planned in short series of four or five."

"It is Herridge's approach to the medium which is exciting. Working, as he is, on a very limited budget, he has reduced his programs to what he considers the 'essentials' of good television; these are (a) the removal of clutter, i.e.,

(Continued on page 41)

'Chance' Exits DuM In Shift to ABC-TV

DuMont this week lost still another of its sponsored shows, with Lenthier and Bromo-Seltzer taking its "Chance of a Lifetime" over to ABC-TV for a Sunday night slotting. The Dennis-James talent segment moves into Sunday night at 9, in place of the departing Watter Winchell, on July 3. Winchell's last simulcast is June 26.

Moveover reduces "Stork Club" to a half-hour format once again, after having been 45 minutes (9:15 to 10) for several months. "Chance" represents ABC's second raid on DuMont in the past two months, the first having been its acquisition of Bishop Fulton J. Sheen for radio and tv starting in the fall. In both cases, the raids have depleted DuMont's sponsor lineup, with the network left only with two nighttime bankrollers, plus a couple in daytime.

A 'BAD SEED' GROWING ON TV

Radio-TV's Mental Health Shows

NBC's current continuity acceptance report points the finger at a number of shows on the web concerned with the problem of mental health. Some excerpts:

Deleted from the May 1 radio show "X Minus 1" was a flip line, "Get the name of the sanatorium he escaped from and tell them to bring the butterfly net."

In the Hollywood office of continuity acceptance an entire shooting script for "My Little Margie," the action of which took place in a mental institution with "nuts" running around rampant, was turned down.

Response on Steve Allen's May 3 No. 1 entry in "The Psychiatrist" series, as far as local telephone calls went, totalled some 50 out of which only four were adversely critical. It was reported by the tv night office that a good half of the complimentary calls were from the medical profession approving not only the dramatization but the idea of continuing it as a series. Among the adverse comments one doctor felt there was something unethical about running so serious a dramatization in an ordinarily otherwise light program ("Tonight").

A committee member of the Mental Health Assn. in Ohio feels there is still too much flippancy creeping into broadcasts where mental illness is concerned. Group was filled in on just how much is tempered and deleted and it was suggested that NBC be contacted wherever the association feels the network is still falling short. "As an office we find it less and less difficult to persuade creative people with whom we come in contact that mental illness is no more amusing as a subject matter to our audience than, say cancer or multiple sclerosis."

Bob DeHaven: The Prisoner's Friend

Mpls. Broadcaster Dedicates His Time to Finding Jobs for Upcoming Parolees.

Minneapolis, May 31.

Most unique audio or video public service here yet is being performed by Bob DeHaven, WCCO radio ace, as part of his activities Monday nights when he's star of the station's new elaborate summer show, "As You Like It."

Each show DeHaven devotes part of his time to trying to obtain jobs for Minnesota state prison inmates who require them for the parolees for which they'd be eligible if such work is forthcoming.

There are two transcribed interviews with prisoners on every program with the avowed purpose of seeking employment offers for the men. DeHaven goes right behind the bars at Stillwater state prison to have and record his interviews.

During the interviews DeHaven questions the men about their previous work experience, the type of job they're seeking, family responsibilities, their attitude toward society and other pertinent details. It's all very interesting for dialers, the station believes, as well as informative and, perhaps, helpful for employers and prisoners alike.

Project has been given the full support of the prison warden and parole agent who have termed the venture as "something new and worthwhile in this field."

DeHaven decided to make the prisoner interviews an "As You Like It" feature after being successful in finding employment for two parolees with straight announcements on one of his other numerous programs.

'Fibber's' Morning Slot; Miles in Buy

Chicago, May 31.

Miles Labs, one of daytime radio's longtime standbys, is dropping as of June 24 the "Break the Bank" strip on NBC but is coming right back the following week with a crossboard identity on a morning version of the "Fibber & Molly" show.

The daytime will be a repeat of Fibber's nighttime airer and Miles and the Geoffrey Wade agency purchased same on the theory that much of the daytime radio audience misses the evening show because they are busy watching tv. Unlike "Bank" which bypassed the Coast, the new entry will get full cross-country NBC exposure.

Miles is continuing with the "Just Plain Bill" NBC soaper as well as with Morgan Beatty's "News of the World."

Squaring the Billing

Due to a line failure, about half of Sunday's (29) "General Electric Theatre" on CBS-TV was not seen.

Title of script starring Ezio Pinza: "The Half-Promised Land."

\$4,000,000 Chevy Splurge on Berle, Hope, Raye, Dinah

Chevrolet is plunking down approximately \$4,000,000 in time and talent for 17 shows on NBC-TV's 8 to 9 p.m. Tuesday slot next season. With this coup the web hung up the SRO shingle for the spot, since Sunbeam, Whirlpool and RCA already had accounted for two-thirds. Chevy will be on a one-out-of-three basis over a 52-week spread, earmarking 13 stanzas in the winter with four spilling over into the summer. Its 17-show ride will encompass six or eight starring Bob Hope, two with Dinah Shore as the front (in addition to her two-a-week for Chevy mid-evening), and three to five to fill. The hot weather formats and talent components are not yet set.

The way 8 to 9 Tuesday stacks up, Milton Berle will be the entry in nine occasions instead of the 13 that NBC has insisted on for him. Should Berle insist on the reduction, this would leave four to fill. Martha Raye will do 13 shows. There are nine summer-time programs on the agenda yet (Continued on page 41)

'FOREST' PETRIFIED CBS COMPETITION

NBC-TV's "The Petrified Forest" (Humphrey Bogart, Henry Fonda, Lauren Bacall) on "Producers' Showcase" Monday (30) swarmed over the CBS opposition, on the 15-city Trendex, beating Columbia's threesome of half-hours, by six points, 22.9 to 16.9. "I Love Lucy" made the best go of it but was behind three markers, 25.1 to 22.1, in the 9 o'clock segment.

The Robert E. Sherwood cross-over to tv drew 18.7 for the first 30 minutes, against the Burns & Allen Show's 9.9, and 24.8 in the next half to take the measure of Arthur Godfrey's "Talent Scouts," which put together an 18.6.

B'WAY INFLUENCE ALERTS CENSORS

By LEONARD TRAUBE

Broadway, it seems, bears some of the responsibility for adversely influencing television scripts. One legiter, "The Bad Seed," click longrunner at the Coronet, is blamed for inspiring "a little rash of plots" involving maladjusted youngsters in "horrendous situations." These and other observations on the current state of tv programming on NBC are contained in the May report out of the office of Stockton Helffrich, chief censor of the network whose department, CART, translates as Continuity Acceptance Radio & Television. The document, incidentally, is one of the frankest to date, indicating that NBC under prexy Pat Weaver, will hereafter refuse to hide its blight under a bushel and instead relentlessly train its guns at its own programs when the web considers them off-beat, particularly as applied to kid audiences.

The "Bad Seed" section of the report observes that such a show may be "all very tasty" for Broadway and fine for adults interested in chillers, but of "very dubious" values for network broadcasts which hit any part of the country before bedtimes favored by parents for young people. Helffrich points out that the NARTB code "flatly admonishes us to avoid reference to kidnapping of children or threats of kidnapping and to avoid material which is excessively violent or would create morbid suspense or other undesirable reactions in children."

It's suggested that when radio-tv program factotums are considering any plots for future network airings which occur during times of day when kids may normally be expected to be viewing, they alert themselves to avoid "the kind of thing which young viewers particularly can identify at the expense of their own security as young people." It's admitted that this may be a large order, but that NBC feels it is what audience mail and congressional investigating subcommittees indicate as "what is expected of us as adults."

It is stated that plots involving juveniles in situations of danger are "bad business ventures," let alone being items which subject the networks to charges of outright code violations.

Comedy and film stanzas directed to children come under rigid scrutiny. One Paul Winchell-Jerry (Continued on page 40)

D-F-S Taxes Philly Stations' Brotherly Love In Rate-Cut Bid

Philadelphia, May 31.

Dancer-Fitzgerald-Sample agency put its foot in its mouth last week and hastily withdrew it when nine Philadelphia radio stations banded together to accuse the agency of trying to instigate a rate-cutting spree here. Incident started with a telegram from the agency asking the stations individually to "make offers" on a spot campaign for an unnamed client, and when the stations sent a joint wire stating they "do not make offers," the agency asked them to ignore the first wire, stating it was "misleading."

Initially, a wire signed by D-F-S media director Harry C. Pick went to WFIL, WPEN, WIP, WDAS, WHAT, WJMJ, KYW, WIBG, WCAU and WFLN (FM). Wire asked each station to "make offers" on a spot campaign involving budgets of \$8,151, \$4,075 or \$2,117. Agency wanted a nine-week campaign with run-of-station spots, 50% of which were to be 60-second, the remainder assorted. While it specified run-of-station, it also stated a preference for 50% of the total to be on Saturday and Sunday and the rest on weekdays from

Ackerman's New CBS-TV Status; Al Scalpone Seen Moving Into Web

All About Silvers

In a switcheroo on the conventional pattern of plugging radio shows and personalities via tv (such as NBC Radio's upcoming "Monitor" tefoff via a full hour AM-TV simulcast), Phil Silvers and CBS-TV have inaugurated an intensive AM saturation campaign to trail-erize Silvers' forthcoming video series.

Comic will be all over the CBS Radio lot to plug his series, feeling off Sunday night (29) when he appeared on the Rudy Vallee Hour. This week he's booked on both the Kathy Godfrey and Bill Leonard shows, with more to come.

Ford Dealers In \$2,500,000 CBS-TV Sat. Nite Spec Buy

Ford Dealers of America, in the latest surge by an automaker, is shelling out \$2,500,000 for the eight Saturday night CBS-styled tv spectaculars which will run next season on a one-a-month basis. (Only a few days previously Chevrolet put in for 17 of NBC-TV's 8 to 9 p.m. Tuesday shows fronting Bob Hope with a pair of them assigned to Dinah Shore; see separate story.) The specs, slotted 9:30 to 11, will draw from a big talent and material arsenal that includes Noel Coward, Mary Martin, Bing Crosby, an Arthur Schwartz musical and several plays produced by Paul Gregory.

J. Walter Thompson handled the deal for Ford Dealers which, with other pacts finalized over the past couple of months by competitors, gives the carmakers their greatest stake in tv to date.

Ford Dealers will continue with their Thursday night "Ford Theatre" vidpix series on NBC-TV. Parent Ford company (via Kenyon & Eckhardt) co-sponsors the NBC-TV "Producers Showcase" with RCA.

Harry Ackerman, Coast program v.p. of CBS-TV, has moved up in the national network picture. Hubbell Robinson Jr., overall program veepee, who is currently in Hollywood on a business trip, has tapped Ackerman as executive director of a created Special Projects Division charged with developing formats and ideas for the web. He will also have a financial share in ownership of series he develops, with Robinson saying that Special Projects "will encompass every field of entertainment on an international basis" and characterizing Ackerman as "our top creative executive." In view of Ackerman's new sharing arrangement, it's probable he'll relinquish his veepee stripes.

Ackerman will work both on the Coast and in New York as production demands necessitate. Initially he will mastermind the 14 hour-and-a-half "Jubilee" specs to be spread on Saturday, Tuesday and Thursday, with 10 of these on Saturday (see separate Ford Dealers story on talent components).

Interest immediately centered on who will move into Ackerman's program post which he's held as v.p. for four years. He joined CBS in 1948 as exec producer (radio) after exiting his Young & Rubicam veepeehip. Six months later he became director of network programs. Understood foremost in line for the berth is Al Scalpone, radio-tv topper of McCann-Erickson.

Geo. Heller Dies; Sparked AFTRA

George Heller, the onetime performer who organized the nation's radio and tv actors into the broadcasting industry's most powerful union, died Monday (30) in New York at the age of 49. For some 16 years, Heller was the prime mover in the organization of the broadcast artists unions, first as executive secretary of the American Federation of Radio Artists, later as the organizer of the Television Authority and finally as national executive secretary of the combined union for which he was chiefly responsible, the American Federation of Television & Radio Artists.

Heller had been ill for the past seven weeks, but his death came as a shock to the union, which apparently had been unprepared for it. Alex McKee, the New York local secretary, has been acting in Heller's place for the past several weeks, and it's probable that he will take charge until an election for a new chief executive can take place. Henry Jaffe, of Jaffe & Jaffe, the union's attorneys, is also sitting in on the situation from the legal and personal angle.

Having started as a performer-dancer, singer and actor, Heller turned to organizing performers and in 1939 became executive sec- (Continued on page 40)

Trumans Hit Jackpot

The combination of Margaret Truman in New York interviewing Mr. and Mrs. Harry S. Truman in Independence, Mo., and taking the full 30 minutes of "Person to Person" over CBS-TV last Friday (27), earned the show a 32.2 on the 15-city Trendex. This was just a point below that of Marilyn Monroe's score for an early April "P to P," highest to date.

The N.Y. Times gave the program extra-added coverage, with a running story on Page 1 and a review and long excerpts from the dialog on the tv page. Miss Truman took over the spot of Ed Murrow, who was in England for the general elections.

Voice of Israel Treads Wary Path In Delicate Int'l Political Setup

By ART WOODSTONE

Unlike government-controlled broadcasting in other countries, Voice of Israel isn't bossed by one official agency. Instead, it reports to many. There are the Foreign and Post Offices, the Info Ministry and the military. The sometimes puzzling situation is in part a vestige of old British control, but it's as much due to the "gotta watch what you say" attitude due to delicate Arab-Israeli relations. Setup was explained to some degree by Itzhak Shimony, VOI program producer, in the States presently to study U. S. radio-TV techniques.

Shimony, sponsored on his American junket by the Office of Education as part of the U.S. Foreign Operations Administration program, explained that VOI, for regular native broadcasting, has one 50 kw transmitter. Programming comes from Tel Aviv and Haifa but chiefly from Jerusalem. Most stanzas are in Hebrew for the citizenry, but four hours out of every 16-hour broadcasting day are in Arabic for other Israeli inhabitants.

Arabs across the border lend an ear too. Here's where the first of the many outside-VOI stresses comes into play. Programming isn't entirely up to VOI execs since the government's Foreign Office, fearing to ignite the strained situation with Jordan and other Arab states, reserves final sayso in VOI newscasts, although control from this government quarter is rather loose at the moment.

And because international matters are as they are, military newscasting—at least that which might be considered even the least strategic (meaning a good part of the Israel news scene)—must go through army sources. Unlike general news falling under Foreign Office aegis, that agency acting only as final judge, the army is in at the beginning, writing all its own news releases for broadcast. Idea is to make sure would-be hostile forces across the border don't make use of military info, atmosphere being like wartime.

VOI is young, and hasn't really had a very long time to completely banish effects of the British mandate apparently. Shimony said that largely because of British precedent, VOI engineers and program staffers are controlled by

(Continued on page 41)

AFTRA, WMCA Patch Things Up

Both the American Federation of Television & Radio Artists and WMCA, the N. Y. radio indie, say their feud over discharge of employees is settled, but there are outside observers who feel that the basic reason for the rift might still exist. Only officially published word on the AFTRA-WMCA agreement fail to mention agreement by the station to arbitrate firing of staff announcers.

The May edition of "Stand By!" (AFTRA sheet) notes a settlement was reached. It speaks of adoption of the AFTRA Pension and Welfare Plan by the station as well as many other coin concessions. However, when the hassle became public last month, it was stated that both sides agreed on all coin demands, but couldn't decide on arbitration. WMCA refused to arbitrate the firing of an AFTRA member, claiming it possessed the sole right to decide who should work for it. Furthermore, the union insisted that there was an agreement in the previous contract over arbitration, yet the station said there was not.

Only specific points mentioned by "Stand By!" on the procedure of axing were how much notice must be given an announcer and, along with other coin concessions by the station, how much severance he's entitled to.

Therefore, it is believed that should the station decide to axe an AFTRA man at any time in the future, the current agreement might dissolve in a further hassle over whether to arbitrate or not.

Dorothy Collins Ill

Looks like Dorothy Collins won't be back with "You Hit Parade" until the fall. Singer suffered an attack of presumptive hepatitis (a liver ailment) before the show a week ago Saturday. (21) and though ill, got through the telecast. After a couple of days of illness at home, she was admitted to North Shore Hospital on Long Island.

Singer missed this week's show (28) and will probably be out for next week's as well. "Hit Parade" goes off the air June 11, week after next, so Miss Collins probably won't make it until fall. Remainder of the cast is handling her assignments on the segment for the duration.

New Mutual Plan Stirs Station Reps; Most Affiliates Buy It

The station-reps, traditional network enemies, are already squawking about the new Mutual sales plan. The few reps that have had a chance to voice their opinions since the unique one-minute commercial pattern was offered to the radio web affiliates last week at the NARTB convention are adamant, saying that Mutual has come closer to duplicating spot sales activities via its recommendations than any other network.

The reps' berate Mutual topper Tom O'Neil for claiming on the one hand that his organization is "less in competition" with stations for national spot biz than any of the other webs, on the other, suggesting to the 560 web affils that they program one-minute commercials without an accompanying show. (It is the first time any web has recommended that, as long as the station takes the pitch it needn't take the network programming.) "What comes closer to national spot activities, than this?" one rep asked.

However, despite the rep militancy, out of the some 180 Mutual stations represented at the NARTB meeting, at least 150 were for the plan. It's understood that O'Neil told the remainder that the new program-sales plan was the best thing the web could possibly offer, that it was a do-or-die proposition for Mutual, and that if some stations couldn't countenance the plan they should get out.

Some web execs don't anticipate more than 50 or 55 stations anking the fold at very worst. Mutual strategy in offering the plan last

(Continued on page 41)

A Boost for Secondary Areas

The U. of Wisconsin School of Commerce recently turned out a report called "The Area of Effectiveness of a Selected VHF Television Station." It was a case study which had put WBAY-TV, Green Bay, under the microscope.

Basically, the report, carried off by four faculty profs plus three outside research specialists (including A. C. Nielsen Jr.), was to determine via this laboratory case how large an area a television station can cover with commercial effectiveness. In a statement of the problem, the report said that until now little investigation had been done in this area; previous video reports stuck to set counts chiefly. The report also states that "commercial effectiveness" is a matter "of vital importance to new television stations in areas where the population is relatively scattered, since they can operate profitably only if time buyers credit them with an area audience rather merely their home town audience." In all, the report was a boost for consideration of secondary viewing areas by Madison Ave.

A major disclosure of the univer-

Gen. Mills Pacts SG For 'Texas Rangers' As CBS-TV Sat. Kidpixer

Screen Gems has parlayed an hour of CBS-TV Saturday morning kidpix time into its exclusive domain. Columbia Pictures vidpix subssd last week was signed by General Mills to produce "Tales of the Texas Rangers," with GM promptly placing the series on CBS-TV's Saturday-at-11:30 a.m. slot. "Captain Midnight," another Screen Gems entry currently in that slot, will move forward to 11 a.m., thus giving Screen Gems a back-to-back exposure on the network.

"Texas Rangers" will be produced starting in June by Colbert Clark, western producer at Columbia for several years and more recently producer on the "Annie Oakley" vidpixer. Series, based on the old radio stanza, was bought up by General Mills from Stacey Keach and assigned to Screen Gems to produce. Screen Gems gets syndication rights in all markets, but the 64 General Mills is using on the CBS-TV lineup. Deal was set by Tatham-Laird agency.

General Mills has been sponsoring the "Captain Midnight" series on an alternating basis with Ovaltine. When "Texas Rangers" bows in late summer, GM will drop, and Ovaltine will take the show on an every-week basis. Ovaltine, incidentally, is now hiatusing for 13 weeks, with Armour in its spot for a summer ride. Armour, however, will be out of the picture in the fall, with Ovaltine doing a solo on sponsorship.

JOS. McCONNELL TO REYNOLDS METALS

Joseph H. McConnell has hooked up with Reynolds Metals Co. as a director and general counsel after having quit as prexy of Colgate-Palmolive. Reynolds is primarily an NBC-TV client and there's been a long association between McConnell and the metal outfit's higher echelon. McConnell joined the Colgate organization after resigning as president of NBC several years ago.

McConnell takes his new post early in July.

Ommerle's V.P. Stripes

The importance that CBS-TV is attaching to New York as an origination centre for "bigger & better" as well as bread & butter shows is reflected in the naming of Harry G. Ommerle as veepee over network programs in Gotham. As the No. 1 man to Hubbell Robinson Jr., overall program v.p., Ommerle has been program director in N. Y. and still comes under Robinson's wing in his elevated berth.

Ommerle goes back to 1935 as a CBS'er, although he spent a long interim period as an ad and talent agency exec (N. W. Ayer, William Morris, Ruthrauff & Ryan, A. & S. Lyons). He rejoined the web about five years ago.

'Home' Is Where You Buy It

NBC-TV's "Home" show is now in a position to command subsidies on its travels. The daytime crossboarder had had bids from Portland and Seattle to do a "get out of town" week in the northwest, but had to hurdle the coin obstacle. The respective chambers of commerce and other civic orgs stepped in with a pool of \$10,000 to help defray the costs of the transcontinental spotting, and NBC now figures it has tapped a new source for lowering the overhead on similar tours.

Portland and Seattle will be invaded for the week starting June 20, with the Washington metropolis getting the last three days of the junket.

Polk Bros. Chi TV Romance Sets Unique Pattern on a Retail Level

Chicago, May 31.

Sam Gale Exits GM

Minneapolis, May 31.

Samuel C. Gale is retiring as advertising boss of General Mills after 34 years in the post.

Gale, v.p. and director of advertising, leaves June 1, but will serve the company as an advertising consultant.

Mack Gets Nod For FCC Post To Succeed Hennock

Washington, May 31.

As expected, the President last week nominated Richard A. Mack, a member of the Florida Railroad and Public Utilities Commission, to succeed Frieda Hennock on the FCC. Miss Hennock's seven-year term expires June 30. Both Mack and Miss Hennock are Democrats.

It's expected that the Senate Interstate Commerce Committee will hold a hearing this week on the nomination. This will probably be routine as no opposition to confirmation is indicated.

Mack, 45, will become the third member of the FCC with a regulatory Commission background. The others are Chairman George C. McConaughy, who came to Washington after serving as chairman of the Ohio Public Utilities Commission, and Comr. John C. Doerfer, who was a member of the Wisconsin Public Service Commission.

Appointment of Mack had the full backing of the Florida delegation in Congress, which reportedly impressed on the White House the need for Southern representation on the Commission.

Miss Hennock has not revealed her plans but has indicated she may resume the practice of law, probably in Washington. She had practiced in New York before coming to the Commission.

A vigilant fighter for educational tv, Miss Hennock's outstanding contribution as an FCC member

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While the major Loop department stores have been gingerly dipping in and out of tv, the Polk Bros. chain of neighborhood outlets has been going steady with video since 1948 and the firm's aggressive postwar expansion into one of the merchandising phenoms of the nation has paralleled the growth of Chi tv as a tested advertising tool.

The Polk romance with tv hit a new climax last week when prexy Sol Polk negotiated a new WBKB sponsorship schedule with ABC veepee Sterling (Red) Quinlan and treasurer Matt Vieracker that stacks up as probably the largest single order in Windy City annals. Bundle includes seven shows, some renewals and some new, for a total of 18½ hours weekly.

Although all parties concerned are mum on the package price, it's figured the total tap comes to nearly \$650,000. It goes without saying that the retelling outfit continues as WBKB's largest individual local client as it has since 1948 when the association first started.

It's especially significant that the hefty reaffirmation of tv's selling power came after Polk took a long, hard look at his advertising strategy in the context of increasing price competition from the other Chi retailers who have viewed with no little alarm the skyrocketing growth of Polk's discount shopping centers.

Polk's tremendous name brand volume, especially in the home appliance field, gives him a potent clout for co-op ad coin from even the biggest manufacturers and distributors. And down through the years he's earmarked the bulk of the expenditures for tv saturation.

His new schedule on the ABC station gives him morning-noon-and-night exposure, ranging from Win Stracke's half-hour morning kids shows which he's ordered

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No Tex. TV Balks Faulk; Stays N. Y.

John Henry Faulk has passed up an executive post with Texas Broadcasting Co. in Austin and will continue on his New York 5:05-5:55 p.m. crossboard radio slot on WCBS. Faulk has been named v.p. in charge of public affairs of the Texas outfit's KTBC (radio and tv), but with the sight station sold in the interim, leaving Faulk without a tv stake, he decided to remain with the CBS owned & operated.

Upon Faulk's announcement a few weeks back that he was headed back to his native Texas as of June 1, WCBS had figured to fill the slot with disk jockey Bill Randle, who has a Saturday show on the outlet. This didn't work out due to Randle's commitments to WERE, Cleveland, according to the latter station.

WCBS reshuffled skeds as of this week. Bob Haynes goes 45 minutes, Monday through Saturday, 8:15 to 9 a.m., switched from 8:15-9:30. Lanny Ross moves in to 9:05-9:30 a.m. with "Lanny Ross Presents," from 8:30-4:45 p.m., and continues with "Showtime" at 4:15-5, Martha Wright moves into Ross' late time and holds with her 9:30-10 morning slot.

Sunday post-noon public service "Let's Find Out" takes hiatus after June 5 and returns after Labor Day. Randle's disk spinner adds a quarter-hour to 6 p.m. in the hiatus of "Port of N. Y." Randle rides from 1:30.

power of the station seems ranges from 50 to 75 miles from transmitter where it is 30 to 50% as great as selling punch in the home city. (3) Feeling is that while WTMJ (the strong "competition" to the south) severely restricts the WBAY audience, there is actually no accurate indication of just how large an audience WBAY does have in the competitive area.

Study by the U. of Wisconsin was done in three steps. A preliminary investigation was made of available data bearing on the area and station power—an engineering survey of predicted field-intensity contours, station mail, and a CBS national set count. Two, a mail ballot and telephone surveys of set ownership and viewership were made in selected cities. Three, sales data was garnered in the selected cities for a product promoted and advertised exclusively over WBAY-TV. It was a new cookie dough, and during the six-month period of the study, the product hit well on original sales but for some reason not uncovered by the report, sales fell off thereafter despite continued tv spicing.

sity report was that video coverage is "in a direction away from major competition." Researchers felt it was "clearly established" that this direction appears to extend as far as 75 to 100 miles, and within this distance "commercial effectiveness does not appear to be materially less than in the station's home city." This was proved by the researchers from the hypothesis that WBAY-TV's (a VHF'er, incidentally) chief video competition came from the south—Milwaukee, where WTMJ-TV is located.

Offered as a possible explanation of the effectiveness away from WTMJ, study disclosed, "may be found in the willingness of listeners to acquire expensive aerials and to tolerate imperfect reception if not tv alternatives are available. The 'newness' of the station is also, of course, a factor," report opined.

Other conclusions: (1) extent of coverage in the direction of the major competition is less certain—commercial punch seeming to "diminish with distance in this direction at a rate fairly close to the decline in listenership." (2) Sales

'LET'S HAVE A VIDPIX BONFIRE'

Marxian Way: 'Gotta Be Different'

Hollywood, May 31. Stumbling block to any real progress in tv is the tendency toward programs with format content, it's asserted by Desilu Productions exec producer Sam Marx.

Marx declared "the people who make television film pictures want the best possible programs, but standing between them is a wall consisting of agencies and sponsors who don't want to take any perilous experiments in new forms of writing. They prefer to latch on to a show which is already an established success, and they seek imitations of such shows, the result being ultimately these imitations fall on their faces."

"Until we can convince the agencies and sponsors that we are showmen and can come up with different things that will interest the public, until we can show them writers are original and intelligent, we will have to continue pleasing the people who pay for the shows with the content they demand. Unfortunately, it stifles the creative efforts in tv if you must play it safe."

"At Desilu, we are going to try something new in this direction. In the fall I am going to N. Y. with drawing-board ideas for five or six new shows, in an attempt to interest potential sponsors before we film them. We want to get these people on our side," said the producer.

Marx added that on the other hand writers must realize when in tv they're working for a medium which has a fast tempo and budgets way under those of pix. "If writers want to be dilettantes or great artists they may as well forget about tv," he said.

Producer predicted that this year would see the greatest demand for creative talent in the history of Hollywood, with the major tv subsids and indie vidfilm companies competing for such talent.

LAMENT STAYING POWER OF FILMS

By BOB CHANDLER

"The only way we can get old film off the market is to burn it." That's the way one telefilm syndicator described the current chaotic condition of the syndication business, a business which has thus far defied all the economic laws and axioms and yet somehow managed to stay alive.

When the vidfilm pioneers envisioned the blossoming of syndication into a fullscale industry, they figured the life of a series in syndication at three years (films are still amortized over a three-year period on the books of most companies). After that point they figured, there would be no demand for them and they would disappear to make way for newer product, thus by a natural supply-and-demand process maintaining a steady flow of product, preventing oversupply and underpricing.

What has happened is the reverse—the older film is still on the market, the field is vastly oversupplied, and film prices are lower than ever. New product finds tough sledding, and the dream that one day a new series would pay itself off the first time around is still a dream, only a much more nebulous one. Gresham's Law, the old economic principle that good money drives bad money off the market, has no application in tv-films; the good product is not driving old and bad product off the market, and what's resulted is a pileup of film that may take years to unscramble.

What's behind this foulup of what was supposed to evolve as an orderly and sound business? At first syndicators and producers believed that tv would operate like any other show biz medium, like the motion picture industry, for example. In pix, the premium is on boxoffice, on the public's wants and needs. No theatrewriter would think of rerunning a four-year-old film unless it was topnotch box fare. A film returns to the vaults after it's made the rounds. So the thinking went in television: it might take two or three or even four runs for a series to show a profit; after that it would be retired, unless it was so good that there continued to be a strong demand for it.

'Public Be Damned'

But this hasn't occurred, and the fault lies with stations as well as syndicators. Stations, many of them facing financial difficulties, have taken up the practice of buying on price alone. They establish a low "ceiling" over which they won't purchase a series, regardless of quality or age. It's a "public be damned" attitude in a sense, since the matter of freshness, vitality and public demand is subordinated to price. As a result, the vintage telepix, which should have been in the vaults by this time, are still being sold, at low prices, to be sure, but in place of newer product.

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Rash of Cancelled-out Network Situation Comedies Into Syndication

961 TV-Film Firms

Despite the competitive aspects of the telefilm business, the size of the field keeps increasing. Currently there are 961 firms involved in the production and distribution of tv-film, according to the latest compilation of "Who's Who and What's Where at TV Film Producers and Distributors."

Some 360 of the firms devote themselves almost entirely to production of commercials, according to Broadcast Information Bureau (publisher of the directory) topper Juliette (Judy) Dupuy. Some 122 of the firms are important enough in the field to require two pages of reference data covering their activities and shows.

Telefilm syndication, once starved for situation comedies, will be flooded with them in the fall. The reason: The mass cancellation of the half-hour comedies on the networks by sponsors, with the producers placing them on the rerun market immediately to recoup some of those residuals that film has to offer.

Latest show to make the rounds of the syndicators—no taker yet, however—is "Dear Phoebe," the Peter Lawford starrer, which Campbell's Soup axed last week after just one season. Producer Alex Gottlieb and Lawford, who jointly own the show, have put it up for a distribution deal on the reruns. "Phoebe" is just one of several comedy shows still making the rounds of the distibs, others being "Burns & Allen" (no takers because of the high price), "Willy," "I Married Joan," "Ozzie & Harriet" and the "Mickey Rooney Show."

Already bought up on distributions deals and on the market for local and regional reruns are "My Little Magie" and "The Irwins," with Official Films handling both; the Ray Milland "Meet Mr. McNulty," which MCA-TV is distributing (since the series was produced and owned by Revue Productions, the MCA subside); "Life With Father," which CBS Television Film Sales got from the network; and "The Ray Bolger Show," which ABC Film Syndication retrieved from ABC-TV after it was cancelled. In addition, it's likely that "Topper," being dumped by R. J. Reynolds, will go into syndication via co-producer John W. Loveton's distrib set-up currently handling his "Topper" reruns.

Up to now, situation comedy in the syndication field has been limited to nine or 10 shows. They are Ziv's "Eddie Cantor Comedy Theatres" and "Meet Corliss Archer," UM&M's "Duffy's Tavern" and "Hank McCune Show," NBC Film Division's "His Honor, Homer Bell" and limited plays on "Life of Riley," Official's "My Hero," Guild's "Life With Elizabeth," and "Mr. & Mrs. North."

CBS Film Gets A Network Break; Sells 'Navy Log'

Sheaffer Pen and Maytag have finally hit upon "Navy Log" as their Tuesday night entry next season and in doing so have pushed CBS Film Sales into "first network sale" status. The web's celluloid arm has up until now been identified only with syndicated and national spot spreads.

Not surprisingly, Film Sales' web baptism will be on CBS-TV, but the slotting is thus far as flexible as a circus "rubber man." "Navy Log," packaged by Sam Gallow with the cooperation of the U.S. Navy, will fall somewhere between 8 and 9, thus opening considerable speculation on other properties being considered by Columbia for Tuesday night. For instance, it has been assumed that Phil Silvers' GI vidpix series, "You'll Never Get Rich," would go at 8 o'clock in a 30-minute tussle with the full hour Milton Berle-Martha Raye-Bob Hope (et al.) NBC powerhouse. But CBS, apparently in an effort to keep the opposition guessing (as with Gleason versus Como), won't say that "Log" is out of the running for 8 p.m. It may switch Silvers to 8:30 or the comic may even ride at 9, when he would be up against Jane Wyman's new "Fireside" series for Procter & Gamble.

Other CBS Tuesday formats involve Marie Wilson's "Miss Pepperdine" skein and the "Joe and Mabel" series, both of which had been tossed at Sheaffer and Maytag. "Log" was previously talked about for Thursday at 8, replacing the General Electric-cancelled Ray Milland show, but now it's the "Wanted" show that's wanted for Thursday. Best guess at this point is that the navy show will be maneuvered into 8:30 versus the last half of NBC's star-laden rotation.

Sheaffer's stake in "Log" gives the pen outfit a triple "all new" participation in tv, what with "Penney to a Million" already launched on ABC plus its slice of Perry Como's show in the singer's musical moveover to NBC next fall. Maytag is also riding high in the medium.

Bob Rich Ankles WPIX

For Vidfilm Sales Berth

Bob Rich is quitting the top position at WPIX, N. Y. video indie, to become a sales exec with Associated Artists, vidfilm distribution firm. Deal with the Eliot Hyman tv-film outfit will be ironed out today (Wed.).

In the meantime, WPIX, owned by the Daily News, is seeking a replacement for Rich as program chieftain.

Parker Pen Inks Wyatt Earp' Vidpix

Chicago, May 31.

ABC-TV's "Wyatt Earp" telepix series is now off the sales mart with Parker Pen in as a co-rider with General Mills. It's Parker's initial tele purchase since the account shifted to Tatham-Laird some weeks back from J. Walter Thompson.

With Parker anxious for an early fall start to take advantage of the back-to-school movement, negotiations are under way to get the Western series started Sept. 6 in ABC-TV's Tuesday night slot following the "Warner Bros. Presents" showpiece.

Sale, incidentally, represents the first major wrapup by ABC's new Chi network sales command headed up by operations chief Jim Beach and sales chief Hal Wettersten.

'Captains Courageous' On Robt. Maxwell Agenda

Hollywood, May 31.

New sea adventure vidfilm series tentatively titled "Captains Courageous" will be filmed by Robert Maxwell Associates. Maxwell is producer of the "Lassie" telepix series.

It's planned to shoot 39 telefilms, each with a budget of \$40,000. Series will be lensed at La Paz, Acapulco and the Gulf of Mexico. Television Programs of America, which will distrib, set the deal.

Production begins next month on the property which is about two ex-GIs and a tar. Rudy Abel has been named production manager.

Financing-Releasing on Telepix A Poser For European Countries

European pic financiers are working out new formulas for television film production in their countries. Telefilm and the financing-releasing arrangements which accompany it are something the European money-men haven't encountered up to now, and while they're interested in the new medium, they've also got to work out arrangements on Government rulings and their own safeguards for coin.

Example is the financing setup in Germany on "Brother Mark," which is being produced in Munich with German coin by the American production outfit of Parsonnet & Wheeler in collaboration with the German pic firm of Carlton Films. Series, of which two films have been completed thus far, is being distributed and guaranteed by Guild Films. It's a Richard Kiley starrer.

"Brother Mark," an adventure yarn with a European setting, is the first telefilm series to be backed by German coin (a few producers have shot there, but they were American-backed). In setting up the financial deal, P & W exec v.p. Anthony Z. Landi had to get, among other things, a Government ruling covering tv-film. Previous Government regulations covered only features, with a requirement that the same source finance at least three features (which must be cross-collateralized) before it would guarantee the films and allow their export. Landi and Carlton's Henry Lester got the German Government to rule that 39 half-hours constitute the equivalent of 13 features, and since a telefilm series is financed by the same source and therefore cross-collateralized, guaranteed the pix and permitted export.

German financing at any rate is a complex affair, according to Landi. The banks, which get a

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Billy Graham Mulls Gospel Pix

Chicago, May 31.

Evangelist Billy Graham is considering entering the syndicated telefilm sweepstakes with a series of half-hour gospel spiels. Walter Bennett, head of the ad agency which reps Graham's Evangelist Assn., opened preliminary talks with Bill Klein, prexy of United Film & Recording, last week on the possibility of converting the preacher to celluloid.

It's understood the Association would underwrite the package and that it would be offered for sponsorship.

'When I Grow Up' Disney Telepix Roll in Kaycee

Kansas City, May 31.

Three-week shooting schedule is under way here on a new Walt Disney television series, "When I Grow Up," to be telecast next fall. Crew of eight with photographic equipment and paraphernalia are here filming the first of the series, about a boy and a girl who want to do airline work, at Trans World Airlines facilities.

Film is to be the first of the new program, "Mickey Mouse Presents." Alvy Moore, Hollywood actor, and two child actors will play the leads, and some TWA employees will act themselves in the film. Actual filming is to start tomorrow (Wed.).

Bermuda Telepix Venture Runs Into Some New Snags

Bermuda's off-again, on-again telefilm production project has hit some new snags just at the time when it appeared ready to get off the ground. Filming on "Crunch and Des," which NBC Film Division is financing with Forrest Tucker starring, was supposed to start June 15, but now the starting date has been put off indefinitely.

One of the key snags, it's been learned, paradoxically is due to the fact that things were going so well up to last week, with the entire setup reorganized, the Bermuda Assembly having appropriated money for a new studio and the filming set to start. What created the new difficulty is the American creditors of the old and defunct Atlantic Productions setup, who upon learning that things were set to roll once again, have upped their demands.

Creditors, among whom are labs, recording companies and music libraries, had previously agreed to settle for about 50% (amount varied in each case) of the coin owed them. Now that it appears that Bermuda will get underway again, they've upped their demands for as high as 75% of the coin owed them. One official of the company said that such repayment is impossible, that if the creditors persist in their demands for more coin, the "entire

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DORSO TO ZIV AS BOSS OF NEW SHOWS

Dick Dorso has joined Ziv Television Programs as boss over new programs and program development. He leaves the Rogers & Cowan flackery (Ziv's publicist) where he was v.p. in charge of the New York office, to take the post. Dorso is the first of what's expected to be a string of appointments in the firm's expansion move in the telefilm production field.

Dorso has been in telepix before, having helped organize United Television Programs (since merged with MCA) and having been its exec v.p. until early 1952. He then joined Bing Crosby Enterprises as a producer-writer. Earlier, he had been in independent motion picture production and scripting and at one time operated his own agency, Century Artists. Dorso will headquarter in N. Y., reporting to Ziv prez John Sinn.

ON A SUNDAY AFTERNOON
With Byron Palmer, Joan Weldon,
The Pied Pipers, Tom Hanlon,
Lud Gluskin Orch.; guests, Joseph Pasternak, Bob Cobb
Producer - Director - Writer: Sam
Pierce
105 Mins.; Sun., 4:05-5 p.m.; 5:05-
5:55
CBS, from H'wood

Roads must be clogged with Sunday drivers "letting out" their new cars and this program, switched to Coast from New York by CBS, should have all the appeal of FM, nary an interruptive commercial and with live music most of the way. There are other elements to immobilize switching for staggered 105 minutes. (On June 5 show will start at 4 o'clock.) Whether at home, on the beach or on the open road, it's pleasurable listening and welcome succor from plethora of deejays with their plug-uglies at every break.

Like "Lola," dialer gets about everything he wants while hitting petrol trail. These include weather reports, traffic conditions, sport events of moment, in latter instance remote from Indianapolis 500-miler with interviews and salient facts about big race next day. Byron Palmer played host and sang and dueted with Joan Weldon, dispatching both roles with summery touch. He should win attention from video scouts. He has fine, romantic voice and steers course with relaxed competence. Miss Weldon has an appealing soprano voice that blends well with Palmer's pipes.

Show having moved from N. Y. for reasons of economy, it is only natural that show biz figures would be interview bait. Bob Cobb, prizz of Brown Derby and Hollywood Stars (that's a baseball team), talked about the Vine St. boom. Other caller was Joe Pasternak, Metro producer, who got some plugs for his latest, "Love Me or Leave Me." It brought on one of show's highlights, comparative vocalizing of Ruth Etting, whose big picture is, and Doris Day, star of the filmusical. Weather reports around country were given every 30 minutes and a repeat run to Indianapolis, where KNX sporcaster Tom Hanlon picked up a couple of interviews.

Lud Gluskin house orch gave show a tuneful backstopping and had more to do than turntables, which spun platters only when the narration reminiscenced. Pied Pipers accompanied singers with good lilt and Sam Pierce rated a "well done" for his writing, direction and production. Helm.

FROM RISE TO FALL

Writer: Helmut Hammerschmidt
60 Mins.; Fri., (13), 7:30 p.m.
RIAS II, Berlin

On the occasion of the 10th anniversary of the end of World War II, RIAS (Radio in the American Sector of Berlin) broadcast an extremely interesting and highly impressive hour-long documentary report on the rise and fall of Nazism. Program, produced by Bavarian Rundfunk, covered Germany's 12 Nazi years (1933-1945) and effectively retold how the Nazis managed to take over the power and build up a "Gross Deutschland," also how they succeeded in keeping down millions by brute force and leading this country to war.

It begins with the historical January 30, 1933, when President Hindenburg, influenced by Rightists and powerful industrial circles, made Hitler the Reich's Chancellor and depicts how latter gradually became one of not the most brutal dictator of all time. The prohibition of political parties (except the Nazi Party, of course), the setup of concentration camps, the persecution of the Jews, the scheme of conquest, the total war—all that gets mention.

Program makes excellent use of tape-recorded speeches of Hitler, Goering, Goebbels and other Nazi leaders. The "Badenweiler Marsch" (Hitler's favorite march which he made his monopoly melody) is heard again, also Goering's proclamation of the anti-semitic "Nuremberg Laws" (which prohibited German to marry Jewish partners), Mussolini's Berlin visit, et al.

Perhaps the most interesting (as never heard before) item of this program are original sound effects of German bombs on London as recorded by BBC.

In all, "Rise and Fall," written by Helmut Hammerschmidt, rated as an excellent piece of radio entertainment. Technically, it was well presented. Politically, it deserves wide reception. There are quite a few Germans who too easily seem to have forgotten who really were the creators of all that misery that came over the world during the past 20 years. Hans.

AMERICA'S TOWN MEETING
OF THE AIR
(20th Anniversary Program)
With John Daly, moderator
Director: Richard Ritter
Writer: William R. Traum
60 Mins.; Sun. (29), 8 p.m.
Sustaining
ABC, N.Y.

One of the best informational shows on the air, "America's Town Meeting," marked its 20th anniversary Sunday night (29) with a look-back over the past two decades via excerpts from its previous weekly forums. It was a first-rate documented history of a hectic era that spanned the "packing of the Supreme Court" to the present quest for peace.

Show opened appropriately with the opening comments of George V. Denny, founder of the show in 1935, who foresaw the expansion of the New England town meeting into a national institution via radio. From that point, the documentary picked up excerpts of the debates over F.D.R.'s proposal to pack the Supreme Court, big business vs. Government (which was an issue back in those days), the struggle between the interventionists and the isolationists and kindred issues of the late 1930s and early 1940s. Among the personalities heard in these broadcasts were Wendell Wilkie, then Senator Hugo L. Black, Harold Ickes, Gen. Hugh S. Johnson and Dean Acheson, then a Washington lawyer.

The early portion of the show was most effective, not only because of its nostalgic value but because of its controversial vitality. Pickups from subsequent shows in the mid-1940s and later lacked punch and the lack of spirited differences was marked. One memorable broadcast excerpted from five years ago when John Mason Brown and Al Capp slugged it unimpairedly over the issue of the value of the comics. This was a brilliant discussion that unfortunately was edited too tightly for this commemorative show.

In more recent years, "Town Meeting" has spotlighted the issues involving the United Nations, anti-Communist legislation and juvenile delinquency. Although lacking the vividness of the earlier sequences, this portion again demonstrated that "Town Meeting" has been grappling with the vital issues of the day, past and present. Herm.

SHOWTIME

With Jim Burke, emcee
6:20-6:25 p.m., Mon.-Fri.
Sustaining
KMBC, Kansas City

This is one answer to the problem of what to present in the way of music by a station competing in a town which is well supplied with pop music stations. Rather than another disk jockey show, on a station which has no such listed talent anyhow, program director Dick Smith and special events man Jim Burke have come up with this, a program of tunes from motion pictures, musical comedies and others.

The format calls for Burke to handle it in m.c. fashion, and he avoids the disk jockey slant throughout. He also embellishes the period with a "vignette," a resume of a show or a singer or a star, usually midway in the show. The general idea is for the chatter to mean something, and not be a filler between platters.

For music the library may reach back into the dusty corners of the shelves, such as a tune from a 1929 Broadway show, or it may take from a current film, such as "Daddy Long Legs." Virtually no limit to the choice, and the archives are filled with transcriptions and recordings of this type. It's a good idea for making use of them and also of getting a somewhat different type of show on the program lists. Quin.

Bermuda Telepix

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project will be blown sky-high and will never get started."

Project, aside from the credit viewpoint, has run into other difficulties that may prevent the series from being filmed in time for a fall sale. Equipment has proved a problem, with an eight-month waiting list for one type of camera that's needed. Attempts to rent the cameras have failed, since no rental agency will allow the export of the equipment for fear it won't be returned from outside U. S. limits. Other snags: difficulties in casting featured roles in the series; inability to get together on terms with RKO Pathe, which is providing the crews, and some reported internal bickering, between the U. S. and Bermudan factions of the organization.

Followup Comment

Conversation on conversation by three learned gentlemen who have mastered the art to the extent of making a livelihood out of it was featured on the 15th anniversary broadcast of CBS' "Invitation to Learning" Sunday (29). The topic on that particular occasion was Walter Savage Landor's "Imaginary Conversations" and, everything considered, little time was spent on discussing this somewhat antiquated work.

Participants of the broadcast were Dr. Lyman Bryson, the regular panel chairman, and guests Clifton Fadiman and John Mason Brown. Their interchanges were erudite and intellectual and, as far as "Imaginary Conversations" was concerned, coldly disapproving, making one wonder why the book was chosen for analysis in the first place.

At the very outset, Bryson identified Landor as a "dead" writer in terms of his written conversations, observing that they lacked dramatic action in their scholarly clarity. It might have helped to identify Landor a little better rather than via a reference to his having been an eccentric Englishman, but since the show soon veered away from its primary topic and developed into a discussion on the art of conversation per se, this oversight didn't matter too much.

Messrs. Bryson, Fadiman and Brown, much as they may deplore the lack of conversational abilities in other, are never at a loss of words and listening to them is a pleasure both in terms of their free-flowing thoughts and the cultured phrasing of their language. They explored the topic of conversation, observing their own admonition that it must "just skirt the edge of argument." Fadiman came up with some rather obvious truths, such as that being a good conversationalist also involves being a good listener and someone else made the point that "facts" injected into a conversation tend to kill it. In other words, talk in general terms, on an idea plane, and things will go along smoothly, as indeed they did on this 76th "Invitation to Learning" show.

In its 15-year history, "Invitation" has been an intellectual mainstay of broadcasting, dedicated to the notion that there is room on the air for serious discussion on books, drama and art. Sunday's show, dissecting, as it were, "Invitation's" own virtues, again had the kind of stimulating quality that, as Fadiman put it, is designed to exercise "the conversational muscles." Hft.

STRANGE

With Walter Gibson, narrator;
Stephan Schnabel, Bill Zuckert;
Charles Woods, announcer
Producer: Gibson
Director: Drex Hines
Writer: Sheldon Stark
15 Mins.; Mon.-thru-Fri.; 7:30 p.m.
Sustaining
ABC, from New York

"Strange," a series about the supernatural, is a throwback to the pre-television days, a well-written, well-produced and well-enacted series that entrusts the visualization of its story to the imagination of the listener. Question of the matter of credibility and appeal aside, it's a competent job of radio production.

But what's its purpose? Slotted as a replacement for the departing "Lone Ranger," it may find some audience among the kiddies, but it's written on an adult level. It's a dramatic show, but entered at a time when sponsors have all but abandoned this in nighttime radio. On the offbeat chance that a sponsor might be interested in supporting such a stanza, the network might have been better off trying it later at night, a more practical time for this type of fare.

Viewed as a sustaining entry, then, "Strange" emerges as okay but rather pointless fare. Walter Gibson, identified as an expert on the supernatural, is narrator and supervisor of the "true but strange" stanza. First segment (30) spun the yarn about the ghost who guided the British ship Sultana out of the passage of a reef off the Cape of Good Hope. Stephan Schnabel and Bill Zuckert were good as the captain and the seaman who went through the experience and Gibson's narration was well handled. Charles Woods went through a variety of low-pitched voices with ease. Chan.

Cincinnati—U. A. (Jake) Latham, general manager of WKRC-TV, this week winds up 30 years as salesman and executive of the Taft radio and tv operations. Dave Taft is expected to take over his duties.

KATHY GODFREY SHOW
With Bob Hite, announcer; Norman Leyden Orch
Producer-Director: Ira Ashley
Writer: David Karp
25 Mins.; Sun., 2:05 p.m.
Sustaining
CBS, from N. Y.

Kathy Godfrey is attempting a catchall show with so many interviews and features that there's a good chance of getting many listeners to stay with the program. In her initial stanza (29) there were many subdivisions of the bill. She lingered only a little while with most of them, which is all she could do in order to cover the ground she allotted for herself.

Miss Godfrey is a personable lady, tells a story fairly well, although the yarns have previously been in circulation. She also indicates that she can conduct an interview. However, the gabfests were so brief, that the listener didn't get a chance to become acquainted with the personality. It's like being introduced to a lot of people at a party, without getting any kind of impression of those presented.

On her display, Miss Godfrey interviewed a booker of animals for shows, a naval officer and a housewife, latter two recruited from the audience. She also gabbed a bit with Gloria Marlowe and David Daniels, romantic leads in "Plain & Fancy," and singer Jimmy Carroll. She also spoke to the moppet who got a letter from Winston Churchill.

It's too much for 25 minutes if all the ingredients are to get a fair shake.

Miss Godfrey, who tells a few stories on her own, needs a fresher batch of anecdotes. Maybe she can borrow a few from a distinguished CBS confrere who happens to be her brother. On second thought, some of the yarns he told shouldn't have been in mixed company. Jose.

SIGMUND FREUD

With Dr. Clifford Scott
30 Mins., Wed. (25), 7:30 p.m.
CBC, from Montreal

Canadian Broadcasting Corp.'s cherished "Wednesday Night" is a frankly cultural, though not supercilious, feature of the government-owned broadcasting system. For two-and-a-half or three hours every Wednesday CBC's non-Liberal-lovers from coast to coast can be sure of a longhair program uninterrupted by any commercials.

It's usually introduced in half-an-hour by James Bannerman, a careful researcher who obviously loves his work but refrains from gushing. This time he intro'd the full hour of Boceherlin (who died in poverty 50 years ago and is now remembered chiefly for his sparkling "Minuet Celebre") and another full hour of Vaughan Williams' "Sea Symphony," based on Walt Whitman's "Sea Drift." Latter were produced in Montreal and Winnipeg respectively; former played by a CBC studio orch, latter played and sung by Winnipeg Philharmonic Orchestra and Choir.

Between Bannerman and the music came the talk on Freud, by Dr. Clifford Scott, associate professor in charge of training in psychoanalysis at McGill U., Montreal; president or the Canadian and past pres. of the British Psychoanalytical Societies; a Canadian who studied also at John Hopkins, Boston Psychopathic and Harvard, and in England.

His voice was good, his manner unpretentious, his talk clear, down-to-earth and readily intelligible to almost any layman who listened carefully. He backed a lot of basic info and interesting comment on the Father of Psychoanalysis into his half-hour. He was consistently lively, while keeping to the point. Dealing with Freud on dreams, for instance, he recalled the subtly significant story of the girl who dreamt that a movie actor drove her out beside a moonlit lake. When she asked what he was going to do, he replied, "Well, it's your dream, lady."

He contrasted Marxist beliefs on behavior with "the more advanced ones" of Freud, and quoted some pithy passages from the latter, e.g.: "The psychoanalyst obliges himself to truth, he rejects illusions"—a sound rule for anyone to live by, unless the illusions are plainly labelled "Fancies." (At one time the magicians averted and controlled us; now they entertain us, which is as it should be.)

This was the third in a series of talks on "Architects of Modern Thought," with William James next on the list. First two were on Darwin and Marx. Their inherent value is unquestionable, and their presentation succeeds in making vital subjects understandable. Gard.

AS YOU LIKE IT

With Cedric Adams, others
Producer: Val Linder
Director: Jack Huston
Writer: Adams
60 Mins.; Mon.-thru-Fri., 7 p.m.
Participating
WCCO, Minneapolis-St. Paul

On-its-toes CBS outlet WCCO services notice with "As You Like It," a new, five-nights-a-week 60-minute show in one of the choicest time slots, 7 p.m., that there'll be no summertime entertainment let-down on its part. A most pretentious production effort, the hour-long potpourri of live and recorded song and music, comedy, news, interviews, drama and whatnot represents a determined, aggressive move to hold and capture dialers by taking up the slack resultant from the usual video and audio network and localities' dog days' dip in the face of outdoors' lure.

Accepting the series' second program as a typical sample, it would appear that "As You Like It" bids fair to make its presence very much felt and is likely to win word-of-mouth boosting and general acceptance. Firstly, each show boasts an outstanding airline star with a large following. Secondly, the free-wheeling format is sufficiently novel in itself to attract attention and its elasticity assures a sufficient variety of audio fare to appeal to every taste. Lastly, the presentation, being sufficiently different, parades of glamor.

Hereabouts, at least, it's somewhat of a new broadcast approach for a station to take its five top staff stars and place them in a show in the way that it's done in this instance. WCCO rotates Cedric Adams, Bob DeHaven, Clellan Ford, Ed Vihman and Gordon Eaton as host and gives them carte blanche to project their own talent, imagination and individuality so that each show actually is their own individual creation and takes on the flavor of their particular personality. Show also is a departure here in that it mixes up so many varied elements in a single concoction.

On this occasion, Adams, local airlines whiz, manipulated the proceedings in his usual, suave, friendly, polished and magnetic manner. He took dialers into the Adams' home and staged what in many respects was a self-conducted "Person to Person" audio visit. He provided a word picture of the home, introduced the audience to Mrs. Adams and conversed with her, traveled back down the years to resurrect old song and musical hits and to recall outstanding past events; philosophized gently, did a bit of disk jockeying and even took a whirl on his player piano which he has preserved and which, he told listeners, he plays occasionally for relaxation. Midway he halted to permit a network five-minute newscast cut-in. It all jelled nicely.

It's conceivable that this show may be capable of luring many away from tv during the warm nights when many people desert their sets anyway as the outdoors beckons. A safe prediction is that numerous auto radios and portable sets in parks and on beaches will be tuned in on it. Rees.

European Telepix

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Government guarantee of the financing coin, aren't themselves allowed to loan the money. The producer must find a private financing source (usually high interest charges are involved) who'll back production under terms decreed by the Government. The private financier then must place the coin on deposit at a bank, which then disburses it to the producer. The Government then guarantees the bank for the coin, provided the contracts on the pix provide for some sort of recoupment. Parsonnet & Wheeler's distribution deal with Guild calls for a guarantee of a percentage of negative cost, and P & W in turn can guarantee that amount to the backers.

Coin for the series, of course, came from private sources, one of which was Carlton, one of the top German independent feature film producers. P & W deal with Carlton is unusual, too, since the pact calls for Carlton to handle physical production at a straight fee (providing all below-the-line facilities) and then participate in profit after costs are recouped. Landi says it's the first deal with a foreign producer of its kind, where a Yank firm buys up physical production facilities on a fee basis.

Tele Follow-Up Comment

NBC panned down to Fort Wayne to show how the advent of tv there sells giant hamburgers. The news sector hit the burg with film cameras as a visual followup to the web's widely ballyhooed "before and after tv" study of Fort Wayne as released in detail last week and which is continuing to make news on the closed circuit colorcast route.

This television of the research division's "Strangers Into Customers" was shown on "Background" Sunday (29) with Paul Cunningham interviewing the townspeople on their reaction to the medium in the 18 months since WKJG got going there. It came out as a combination sociological-commercial study, but that hamburger windup was the real beaut. This demonstrated better than charts and graphs what local television means in terms of commerce. The proprietor said he used tv to boost the sales of the giant-size burger and that "the corner Hoosiers sure love 'em" so much so that the owner's entire budget has gone into tv, his phone rings constantly after the announcer takes a man-sized bite of the gargantuan sandwich, and he's building two more spots catering to the "burger crowd."

First there were the kids saying what they watched. Liberatee gets around, because one of the moppets did an imitation of the singing pianist and he was mentioned by several others. One of the mothers said tv improved children's vocabularies and range of ideas. At a school, it was brought out by teacher that Monday is "the worst"; classrooms are just recovering from the weekend siege of tv. On the other hand, the "Peter Pan" telecast inspired drawings, made an appropriate subject for homework.

One of the juves not only went all out for Roy Rogers and Kit Carson but, responding to Cunningham's question, mentioned the product Rogers pitches. One little girl said her parents watch Jackie Gleason, Pinky Lee—and cowboys, "same as we do." Another youngster said that tv "teaches you to make things," as inspired by Miss Frances (Horwich) on "Ding Dong School." Teacher expressed the opinion that the medium stimulated some students to further their reading, others being content to sit and watch. (Teacher didn't have a say for herself.)

The local librarian said a number of changes had come about in borrowing habits, with a rise in nonfiction circulation and a decrease in fiction, apparently because the kids now want to find out more about the real people depicted on their screens (Davy Crockett, et al.). Special shows (spectaculars, dramas, etc.) act as a spur to the pursuit of dramatic art, music and dancing, it was said.

In a barbershop, the customers: liked basketball; said the sports gate isn't affected since that depends on the attraction; saw tv as helping to make customers for bowling. There was a bit of contrivance here as one of the customers, saying that that tv doesn't affect certain attendance on Sunday, left his chair to reveal his clergyman's collar.

At a food market, the owner displayed a snack bar of delectables advertised on the home-screens; said he watched himself to keep up with the shows and the products; swore by brand names, singling out Scotties (Scott Paper).

A bank executive said the great bulk of the advertising goes to television; that a "tv break" has been added to the "coffee break" so that previous night's programs may be discussed; said a free Liberatee record offered as a premium for new depositors brought in some \$800,000 in such deposits.

At a home with teenagers it was established here (as elsewhere in the country) that the boys and girls do their homework while viewing—"it isn't easy but we do it." News programs help them in their school studies and a record one youngster made of "Hunchback of Notre Dame" (given on Robert Montgomery's show this season) was particularly helpful. One kid's bland statement about the effect of tv on his father was that "it keeps Daddy awake instead of taking his evening nap."

A mother said that tv definitely cuts down on women-to-women phoning, that it interferes with evening plans, and that the people in her town seem to "sacrifice" daytime shows for the "more popular" night programs. George Gobel? "He's the local rage."

A film exhibitor was said to feel that Fort Wayne is a "disaster area." But the punchline line was given by a teen-ager. The fees for

babysitting are 75c and 50c. "We get 75c when there's no television set in the home."

Producer-writer was Reuven Frank; director, John Goetz. Trau.

With the season nearly over and the last of his shows in its present one-hour form approaching, Jackie Gleason took time out from his regular format Saturday night (28) to get in some final offbeat licks. Once he starts the half-hour "Honeymooners" on film in the fall, Gleason won't have a chance to display his other sketches and to expose other facets of his ambitions, like conducting, so last week's show was given over to a pot-pourri of variety, with stress on music, dancing and repeats of his "Mother Fletcher" and "Reggie Van Gleason" bits.

Somewhat it didn't emerge as a very satisfactory session, but Gleason can be excused for wanting to get it off his chest. The "Van Gleason" episode was supposed to have been repeated "by popular demand," but it's difficult to see where the demand came from. There were some good touches in the idea of a hot dog stand with French service, but overall it didn't go, and Art Carney and Samah Cunningham were wasted in support. The "Mother Fletcher" bit with the "Late, Late, Late Show" angle is a good piece of material but doesn't permit of repeats too often.

It was in the music department, however, that Gleason put the prime emphasis, and he's got to be given credit there for inventiveness and the commercial touch (witness the award of a gold conductor by Capitol Records prez Glenn Wallichs for the sale of Gleason's 1,000,000th album). Three bands were employed in the quarter-hour wrapup, the most familiar being the "music for lovers" unit featuring Bobby Hackett on trumpet. They did a beautiful job on "You've Changed." His so-called "romantic jazz" unit handled "Pettie Waltz" in quiet but forceful fashion, and a new unit, comprising a 20-piece mandolin section and tagged "Lonesome Echo" provided some offbeat sounds (with a solo oboe) on "There Must Be a Way." Staging and camerawork here were particularly effective.

One of the beneficial results of the show was the fact that the June Taylor dancers were given an extra number to do, and they were socko in a sailor's hornpipe routine that gave the girls a chance to get closer to the camera working in smaller groups. Girls worked in couples, one close, and they justified the longest opinion that they're as goodlooking as they are talented. Number wound with a spectacular effect, with the girls playing glockenspiels. Opening number was standard for the Taylor course, which is to say, excellent.

One unscheduled appearance was that of Henny Youngman, who did a quick walk-on for some panhandler jokes and a break-up ad lib session with Gleason. Latter explained that Youngman wasn't being paid, he was up in the dressing room before the show and said to Gleason, "Let me go on." From the spontaneous quality of the segment, one could have it, and while the jokes themselves weren't very good (nor were they supposed to be, probably), it was a refreshing bit of business. Chan.

Bob Hope closed the book on another television season with a cavalcade of clips from his Paramount past and enough footage on his future, "The Seven Little Foys," to whet audience curiosity to see it all when it comes around. Entire runoff was filmed or kinnied, even to his opening standup, which accounted for most of the laughs. In toto, however, it was only moderately funny, the spice coming from his asides as the sprockets went clunking along.

In the guest corner were Bing Crosby, Jane Russell and Don Hartman, executive producer at Paramount, the latter making the best showing with a few well-directed quips at his straightman, none other than "the elder Foy." As name attractions, Cros and Russell were point-getters but they were used only sparingly and their material not conducive to the holding of sides or audible shrieks of sheer delight. They served mostly the purpose of dialoguing the leads to the old films, most of which had Hope in kissing scenes. Ah, the great lover, then and now, dating back to 1938 when he and Shirley Ross smooched in "Thanks

(Continued on page 41)

UNCOMMON VALOR
With W. L. Karn, Dan Riss, Gen. Howland Smith, narrators
Writer-Director: Bill Kara
Producers: Cliff Carling, Col. Paul Davison

Film Editor: Maurice Wright
30 Mins., Wed., 9 p.m.
KTTV, Hollywood

The Marines have landed—in television—and this story of their exploits to be unfolded in a long succession of monographed episodes will doubtless make the Pilgrims at Plymouth Rock seem like a Sunday school picnic. Where there are Leathernecks there's action and that's what fills the footage in the first assault on the megacycles. If it does half as well as NBC's "Victory at Sea" it'll have at least three runs.

The films to be shown are from the archives and libraries, needing only to be edited and integrated into episodic segments to follow a general story line. For a sample of what's to come, the battle tactics from "Gallipoli to Guadalcanal," which titled the opener, pointed up the mistakes that had to be corrected, such as "a ship's fool to fight a fort" as expounded by Gen. Holland M. "Howling Mad" Smith, only one of three narrators to get his kisser on screen.

Message here is that "uncommon valor was a common virtue with the Marines" and they proved it with all the authenticity and cameras could capture. The amphibious assault, element of surprise attack and landing craft that weren't sitting duck for shore batteries consumed most of the exciting montage. Heroic flag-raising on Mt. Surabachi by the Marines opened and closed, which will doubtless be the series trademark. None better could distinguish any service story.

To those who assembled the film for the first runoff a well done is rated from the lookers. The Marines have landed—solidly. Helm.

PAUL TRIPP, WCBS-TV — SIGN 3-YEAR PACT

Paul Tripp, producer-star of "On the Carousel," Saturday morning full hour educationaler on WCBS-TV, has made a longterm deal with the CBS N.Y. flagship. It's a three-year pact and the biggest such paper even given to a performer by the station. Under the deal, Tripp retains his "Carousel" identification but can be spotted elsewhere as needed, either in production or on-camera status or chore. It doesn't preclude him for chores on the network (where he headed the ex-"Mr. I. Magination").

Some weeks ago Tripp was being talked up to front a one-a-week magic stanza on the 7:30 p. m. side of the web with audition guests including sleight-of-handers Fred Keating and Gall-Galli. Since then CBS-TV has accounted for the 7:30 "kid time," although "Magic With Tripp" may go elsewhere.

FEATURAMA
With Bob Williams
Producer: Hank Humphrey
Director: Dick Sandwick
50 Mins., Mon.-thru-Fri., 11:10 p.m.
60 Mins., Sat., Sun., 11 p.m.
WABD, N. Y.

The ultimate appeal of a video stanza comprising several film shorts as competition for latenight feature runs can only be decided with time. However, the immediate entertainment value of "Featurama" (in its first week on WABD) was erratic, ranging from the juvenile, to the adult, from the juvenile, to the moderately intriguing. Station manager Ted Cott, who devised the new seven-night up-to-midnight strip, was aiming for varied subject matter but it was not expected that it would be of such varying quality.

Perhaps one of the basic faults of this "long on shorts" theory of programming for adults (a la Trans-Lux theatrical exhibitions) is that short subjects available to video are frequently cheapies; they might have come from theatrical distribution and are thereby of old vintage, or else, as in many cases, they were made inexpensively as fillers in the early days of video when the medium was shy of sufficient programming and now they have passed their usefulness. With all of this, WABD last Thursday (26) night after 11:10 (after 11 or weekends) came up with at least a couple of good shorts.

There was no sequence to the briefest pix, with a "Science on the March" as a choppy seven-minute and 51-second starter (time of each feature is announced as was reading time in the old Library mag). Then there was a "Porky Pig" cartoon of ultra-juv quality—much like the stuff that makes it in afternoon tv hours. Some animations are reasonably clever but this was pure slapstick. About midway there was a UP Movietone newsreel, more on feature order than current events. Best bet for the evening was an interesting looksee into the tricks of card sharping. Another pic concerned a lion hunt and bowoff was an old and no longer funny gagged-up sportsquiz.

Cott figures that there is ample time for commercials between the pic changes, without any unnatural and annoying breaks as in features. There he seemed right when "Featurama" was viewed. He also used a clock to announce the time between plays, and on its face was an advertising plug for the station itself via a "This Space for Sale" sign.

Bob Williams, who offered brief comments between shorts, was a pleasant and attractive fellow. However, his comments about the films sometimes seemed to indicate that he hadn't paid much attention to their content. Pix, by the way, are getting frequent repeats. Station is toying with the idea of revolving the same pix on Monday, Tuesday and Wednesday and circulating a new batch the balance of the week, with announcements when viewers can catch any pic they missed originally. Art.

THE PETRIFIED FOREST

(Producers Showcase)
With Humphrey Bogart, Lauren Bacall, Henry Fonda, Paul Hartman, Jack Warden, Joseph Sweeney, Richard Jaeckel, Natalie Schafer, Richard Gaines, Jack Klugman, Steve Ritch, Dick Elliott, others
Producer: Fred Coe
Director: Delbert Mann
Adaptation: Tad Mosel
Music Director: Harry Sosnik
90 Mins., Mon., 8 p.m.
RCA, For.

NBC-TV from Hollywood (color) (Kenyon & Eckhardt)

Exactly 20 years after its initial Broadway presentation, Robert E. Sherwood's "Petrified Forest" was recreated on NBC-TV's "Producers Showcase" Monday night (30) in a 90-minute adaptation by Tad Mosel. Originating from the network's color studios in Burbank, Calif., it brought back Humphrey Bogart (making his television debut) in the role of the killer Duke Mantee—the role which was to catapult him to stardom via the stage and film versions.

In terms of Marquee strength, producer Fred Coe shot the works on Monday's presentation, with Henry Fonda portraying the role of the poetic wayfarer originally created by Leslie Howard, and Lauren Bacall as the frustrated Gabby Maple doomed to the bleak and isolated Black Mesa Bar B-Q and filling station in the Arizona desert, the role played in the Hollywood film by Bette Davis. It was one of the most ambitious productions to come out of NBC's Burbank tint studios, with the settings something of a triumph. Save for some moments of faulty transmission and some unevenness in the color definitions, this West Coast origination managed to maintain the same high technical standards that pertain to Brooklyn studio emanations.

As unfolded on this costly, star-studded spec, "Petrified Forest" was not always an unequivocal triumph. It could well be, at least to one viewer, that the Sherwoodian excursion into idealism and philosophy on human values (as counterpoint to the tough fugitive killer dialog and action) appears less profound after a score of years. Basically this is a mood piece of aesthetic yearnings, and back in '35, when Leslie Howard bestowed a mantle of sensitivity over the Alan Squier characterization, it had all the desired impact. On Monday night it was often elusive.

The spirit of the mood piece was not always intact. Perhaps the casting was not as fortuitous as when "Forest" was originally offered. While there's no denying Fonda's capacities as one of the stage and screen's more gifted performers, neither in physical appearance, voice timber nor emotional conviction did he measure up to the ideal Alan Squier. His espousals of love and the more ephemeral qualities of living were often tepid and none too convincing.

Similarly in the case of Miss Bacall, her suavity and sophisticated demeanor left little illusion of the poetic dreamer buried in the Arizona desert. Both her voice and visual effect mitigated against the believability of the character.

Bogart, of course, remains Bogart, but somewhere in the adaptation the part of killer Mantee shrunk to undemanding and unrewarding opportunities.

Ordinarily one can question the use of color in a dramatic presentation; yet in "Forest" the added tint values managed to superimpose the desert heat and glare and barrenness. Rose.

GARDEN SHOW
With Bill Ingram, Les Johnson
Producer: Kenn Barry
Director: Elton Ryberg
Writer: Kay Bonner Nee
15 Mins., Fri., 9:15 p.m.
L. S. DONALDSON CO.
KSTP-TV, Minneapolis-St. Paul

Currently when this area, a community of homeowners, is garden-minded, this show seems a natural.

It was KSTP ace Bill Ingram skillfully interviewing Les Johnson, an authority on the subject and the sponsor's employee, in such a manner as to provide tips and suggestions on gardening. It furnishes interesting and useful information for those desiring to improve their lawns and to raise flowers, plants, shrubberies, etc.

Commercials are neatly interwoven into the discussion so as not to make jarring notes. Both Ingram and Johnson are adept at word slinging.

Interview brought out that this is the gardening season's height here and that the present rains, after a long drought, spell ideal conditions for planting and growth.

Viewers learned the correct way to plant and nourish perennials, potted roses and geraniums. They also were advised as to the arranging of a garden. Reza.

T to T on P to P

CBS-TV came up with an historic event last Friday night (27) that proved also to be a first-rate journalistic stunt and grade-A entertainment. This was the Ed Murrow "Person to Person" show, which scored a first in having the daughter of an ex-President of the U. S. interviewing her parents on tv. With Murrow busy in London with the British elections, the commentator had Margaret Truman interview Mr. and Mrs. Harry S. Truman. Miss Truman occupied Murrow's familiar studio chair in New York; her parents rocked unconcernedly away on the porch of their home in Independence, Mo. The whole half-hour was devoted to the Trumans.

It was a show that had drama and human interest (despite certain minor flaws) because the subjects were real, and because the entire half-hour exuded an air of homey, folksy, earthy Americana. Miss Truman, who has never looked lovelier on tv, was attractive, well-groomed, poised and charming. Also a surprisingly fine emcee. The Trumans were relaxed, unprepossessing and natural. Mrs. Truman, aware that she wasn't the center of attraction, went through the motions with amused tolerance, like a good soldier, and occasionally, when she felt as if Margaret was slightly patronizing her, let her have it a little caustically in return. Mr. Truman, rocking away steadily as Margaret aimed most of her questions at him, gave straightforward, simple answers to varied questions on politics, his book, his library, etc. His modest approach, his serious yet simple speech, scored heavily.

The half-hour was full of wonderful video moments, as in the shot of Mr. Truman playing his daughter's piano with a slight smirk on his face and the expression of an abstracted Mrs. Truman, apparently not enjoying it; or in the program's charming ending between parents and daughter. There were a lot of intimate, fresh details. On the other hand, there was too much trivia, especially at the start, which bordered on the dullish side.

But the program as a whole had a lot of meat as well as human interest, and when it hit a more serious note towards the close, it was a show for the record. Margaret shot some blunt questions and got some straight answers. The toughest decision he had ever had to make as President, said Mr. Truman, was to march into Korea. He hoped to be remembered as the people's President, of the 150,000,000 who have no lobbyist in Washington except their President. We are approaching a peace settlement, he thought, and the end of the cold war, he hoped. And he had enjoyed the whole program.

Only a benighted Republican would deny the high quality of this half-hour. Bron.

Stanton Highlights

Continued from page 23

to try to establish some systematic method of inviting the public to participate in shaping what we do. Such a thoughtful and conscientious probing could well provide a newer and far better set of navigation charts than anyone in the broadcasting industry—or in any area of mass communications—has ever had.

More emphatically, this would not be — and the reputation of the Committee would be such that it could not be — a study of "what the public likes" in the way of programs, so that the public could just be given more of it. The Committee would take all pains that its report could not be used as a shelter for complacency, or as justification for continuing in a series of well-worn ruts, or persisting in a habit known to be bad merely because a majority of the public seems to have only mild opinions about it.

Sees Important Gains

What our industry would gain from such a national study, embracing every social and economic level from top to bottom is something very important indeed. I believe it would serve as a catalyst to start the reaction of a true two-way communication between television and the great society it tries to serve, whereby society responds to television in terms deeper and more important than any popularity ratings could ever reflect, and in terms far more meaningful than is provided for by the selective process of reading a typical mail that comes to the broadcaster, the legislator or the F.C.C. The temper of the public on many important issues and problems before us could be made unmistakably clear.

A passive society is death to television in any long run, as much as it is death to any other institution. As I see this public inquiry it would create a great deal of active controversy, and make a large fraction of our society think, as it has never been asked to think before. How can I make a positive contribution to the television broadcasting art of the future? And therein we could find the strong beginnings for the new next decade of television progress—and suggestions for the true Role of Television in Our Society that no 20 minute speech could ever hope to produce.

If television has a passive audience—which I deny—it must do everything it can to shake that audience out of its passivity. For the role of television in our society is never going to be determined just by what we do—we in the industry—or even just by what the FCC does, but by what the whole of society does. The less society does, the less we can do. We are its mirror. We are the Great Extension of almost everything. President Eisenhower said on Tuesday that he thought broadcasters should be able to express "proper opinion," as the editorial columns of newspapers do. I am happy to hear those words, and CBS will not forget them. But even so, we and our public and our critics must note these important differences: we can help education, but we cannot be education. We can give the pulpit a wider range, but we cannot be religion. We can help the American home, but we cannot be parents. The true, proper function of television in our society is not to make a perfect world, or even a perfect District of Columbia, but to meet the world as we find it; to show it to itself warts and all; to make it better informed and hopefully happier, and to make it aspire. If our friends and critics count this last as a failure in present performances—and there is some reason why they should—I think it is not too late that we should do something about it.

Industry Needs Help

All communication tends to level. The task of television is to try to keep the level high—yet not to level too much. The balance here swings between what creation in programming can gird itself to produce, and what our public will reasonably accept and understand. In striking new and better balances, our industry must have help

—positive and constructive help—from without. Here, we should assure our friends, we have no desire for a monopoly than in any other area of our activity. Here is a burden we would like to share. Since nothing less than society itself is going to determine our broadest future aims, let society get in here and push. If society will push, it will find us most responsive: all we ask is that it push toward the open spaces and not into a corner. We ourselves still don't know where the unconquered spaces of television are because we still lack a complete map.

Our American middle public now accepts, as a matter of course, values in art and music that the most cultivated European audiences would have angrily rejected a comparatively few years ago, and what does anyone suppose has caused this new sophistication? It was, of course, the mass media, of which television is now the most pervasive and persuasive. To be sure, these mass media get many of their new ideas from so-called highbrow sources—but they do get them, and they do pass them on. The television function, the television obligation, as the most powerful of these media, is to be alert, fast-reacting middlebrow. To the extent that it is, it has the effect of slowly forming the tastes and aspirations of America on better and higher plateaus than the past. The policy of 'giving the public more and more of what it likes' is no longer good enough because it no longer goes far enough. Television could scarcely have gotten started by giving the public what it didn't like—but the day for a closer inspection of the relationship between television and its enormous public is now, in my opinion, at hand.

Television has the defects of its virtues. A nation whose living rooms are piped together, so to speak, via television, is a nation of greater cohesiveness than otherwise. But the unwanted twin of cohesiveness is conformity. Is it up to the television industry alone to determine how we can have the strength of cohesiveness without the sticky glue of conformity?—or has not society some answers to work out here strictly on its own account? Similarly, the more we provide information and serve as the eyewitness to events great and small, the more we threaten the privacy of the individual; here society will have to determine the balance it wishes to strike between its curiosity and its sense of wanting, like Greta Garbo, to be alone.

Tv's Politico Advantages

In an age of guided missiles and hydrogen bombs, television has given the American people a useful instrument for the preservation

of democracy. Political scientists decry in one breath and admit in another that one advantage that totalitarian governments have is that when the time comes for mass action, those governments can turn on a dime. The people of totalitarian nations do not know and those who do not know, do not ask. Those who do not ask, do not question their leader's orders; they do as they are told. In such an age, where we deal with huge masses of people or the one hand and supersonic speeds on the other, the quickest kind of action may well mark the difference between the life and death of our civilization.

FCC Panel Show

Continued from page 23

he urged. "It is a road of no return."

Four of the commissioners got into the question of FCC policy on newspaper applications for stations. Chairman George C. McConaughy said he saw no reason to discriminate against a newspaper in a competitive hearing, but thought the Commission "must take a look" when the newspaper has a monopoly in the community. Miss Hennock disagreed, saying she wouldn't like to be a radio broadcaster competing with an AM-TV-newspaper combine. She said she would vote against newspaper applicants in contested cases when broadcast ownership increases their influence.

Comr. Robert E. Lee said he would give preference to a newspaper applicant because newspapers have "deep roots" in the community which would carry over to radio or TV stations.

Comr. Robert Bartley said he has voted for and against newspaper applicants, depending on the merits of each case respecting the issue of diversification of the media of mass communications.

On the question of whether unassigned education channels will be released for commercial use, Miss Hennock began her answer by saying her term of office expires June 30. But she indicated that progress in educational TV justifies continued reservation of the channels, predicting there will be 21 educational stations on the air by the end of the year.

Comr. Lee admitted he "almost got into trouble" on this issue which is like taking a stand on "mother love." But he said he doesn't want the channels reserved indefinitely and favors their use for commercial stations if the educators show no interest.

Comr. Hennock was ready for ABC veepee Ernest Lee Jahncke when he asked from the floor whether it's in the public interest to allow a third VHF channel to lay idle and deny the community the programs of a third network.

"I'll answer that question," Miss Hennock replied, "when you tell me what ABC did about the 1,500 commercial channels laying idle."

FCC Would Like to Know, Too

Washington, May 31.

A new twist was added to the FCC panel session at the NARTE convention this year with the commissioners themselves posing some questions for the industry. The questions:

By Chairman George C. McConaughy: What specific action should the FCC take to help the broadcasters render maximum public service?

By Comr. Robert E. Lee: Why is it that the Commission and Congress only hear from the unhappy broadcaster?

By Comr. Doerfer: To what extent should networks be regulated by the FCC?

By Comr. Robert Bartley: What is your program for the next 13 weeks for improving the prestige of broadcasting in the minds of the American people?

By Comr. Frieda Hennock: Do you, the industry, believe that adequate TV service in the public interest can be provided by a relative handful of TV stations or do you agree with me that both the public and you, the industry, would be better served if the TV spectrum space were divided up in such a manner that as many of you as possible could get into this great dynamic industry and help it develop into a truly nationwide competition with unlimited opportunity for service to the public as well as profit to you? What do you as an industry intend to do to convert this economy of scarcity into an economy of plenty?

By Comr. Rosel Hyde: Should the Commission restrict the number of broadcast stations except as necessary to minimize interference? Would you favor regulation of protected services as against competitive services?

By Comr. Edward Webster: In the interest of providing a competitive national TV service whereby a means of local expression is available to all communities, not only for the present but the distant future, do you think the Commission should review its allocation structure with the view of reducing maximum power and antenna heights so as to create a need for more stations to serve the country?

The big question now is who will give the answers and what will they be.

Kintner Highlights

Continued from page 23

people will be denied a variety of national programming. From an overall broadcaster viewpoint, too much business will be lost by default to other media.

All of us know that the basic problem involved is the existence of two types of television stations: one, the very high frequency, and the other, the ultra high frequency, with the VHF usually superior in public acceptance in the mixed markets. Today there are 300 VHF and 110 UHF stations in the country. Almost 150 UHF grants have been relinquished before attempting to go on the air. The problem of the lack of acceptable available television stations, in order that the public may receive a variety of programs easily, is our principal business problem. It is the principal private problem of millions of people within the country, and, in my judgment, it is the most pressing public problem of the FCC and the Congress.

Urges FCC Action

The FCC can and should act more speedily to end the very substantial monopolies, where allocations are now available but no final action has been taken. I refer to such major markets as Boston, New Orleans, Miami, Pittsburgh, and St. Louis, where viewers are being deprived of some of the best fare in television due to continuing monopoly situations.

Second, speedy action would be helpful in consideration of what we call "drop-ins"—allocation to communities of stations whose coverage area could deliver an outside signal to present monopoly markets. This is a field in which great pressure can be relieved in individual sections, and such action would seem unquestionably in the public interest. This, obviously, can only be done on an individual basis, not on a national re-allocation basis, if any real and immediate results are to be achieved.

A third partial solution, which would require very careful consideration from a sociological point of view, involves consideration of switching of educational very high frequency allocations in certain markets to commercial operation. The educational stations could be allocated the ultra high frequencies. While it is easy politically to support educational allocations, as it is easy to oppose sin, all of us in the room know how few educational allocations have been actually put to use.

Our free system of television is now under strong attack by those who would substitute pay television. It seems unfortunate to me that both proponents and opponents of so-called Toll Television have made so much of arguments that are aimed at arousing our emotions without disturbing our logic. The statement that Toll Television would deprive hospitalized veterans of free entertainment, in the words by the opponents, or that it would lead to the actual installation of slot machines—which might be fun at that—have been countered by such statements from proponents of Toll Television that the basic structure of the subscription program service would be only the kind of programming not now available to the public on a free and continuous programming basis, such as opera, ballet and educational programs.

As a practical matter, I wonder if anyone in the room has any doubt that with subscription television the box office will not be the primary consideration. In my judgment, this can only mean competitive bidding for programming between Free and Paid Television. I feel that Paid Television would be bound to win, and that the result would be not only a serious effect on advertising—a basic part of our economy—but a more limited use of television facilities that would not be in the public interest.

I am afraid we have not been too successful in bringing home to the public the economic and social implications of subscription television. Because we are very close to the business, we have not adequately considered the possibility of the lack of understanding by the public. If you merely assume that the public will be against Paid Television per se, you may be in

for an awakening. I doubt if the so-called polls now being conducted, under propaganda efforts on both sides, are very accurate. But, back in March—before the hullabaloo really began—ABC did a telephone survey in Baltimore, Los Angeles and New York, making a minimum of 800 completed random calls in each city.

We found that the majority of the public had not heard or read about subscription television. We found that of those who have heard about it about half thought it referred to "special shows." Twice as many answered against subscription television as for it, but the significant part of the survey, in my judgment, was that the against answers were much higher among people who actually understood subscription television than from those who had heard nothing about it.

It is time we blasted back on the issue of commercialism, instead of going on the defensive with reports on our public service schedules, as if we were ashamed of commercials. It is time we reported the facts to our critics, both within government and without, about the real public attitude and opinion of commercials. I believe the public likes commercials and that this "blatant commercialism" you hear comes not from the public at large, but from a small group of articulate individuals, who, in effect, only speak for themselves.

Let's stop taking criticism on commercials as though we were basically guilty. Commercials serve the public interest. People do like commercials, even though it may be fashionable to say you don't. As you know, it is even fashionable to say you don't like the top-rated shows, the best selling novels, the biggest box office movie stars—it seems to be fashionable, in fact, to be different from the great majority of Americans.

Kintner on Toll-TV

Continued from page 23

toll tv are "aimed at arousing our emotions without disturbing our logic." Despite claims that the "basic structure" of subscription service would be programs not now available regularly to viewers, he declared that "as a practical matter" there is no doubt that the box office would be the "primary consideration."

The toll tv issue, with its "propaganda" polls, said Kintner, points up the need for answering attacks on commercialism in free tv. "It is one of the great weaknesses of our business," he said, "that we have failed to respond to criticism of the inherent evil of commercial broadcasting which we broadcasters have heard about for so many years. It is this vague unreasonable blast at commercialism which has kept us on the defensive for so many years, and which is now being skillfully exploited by the subscription tv proponents."

"It is time we blasted back on the issue of commercialism instead of going on the defensive with reports on our public service schedules, as if we were ashamed of commercials. It is time we reported the facts to our critics, both within government and without, about the real public attitude and opinion of commercials. I believe the public likes commercials and that this 'blatant commercialism' you hear comes not from the public at large, but from a small group of articulate individuals who, in effect, only speak for themselves."

An independent study which a major research firm made for ABC, he disclosed, revealed that 88% of viewers reported that they found either "informative" or "interesting" the latest tv commercial they had watched. And this survey, he said, was not to determine merely "like or dislike," but demanded a standard comparable to program appreciation. Published surveys, he said, have indicated that only 3% of viewers "dislike" commercials.

"I believe," said Kintner, "that this is the correct public attitude toward commercials, but that does not mean that we should shut our eyes to occasional commercial abuses."

Weaver Highlights

Continued from page 23

large group of national advertisers with similar needs that are not met by the present forms of television, we must set up new forms to meet those needs of those advertisers.

We are not like the movies—merchants of dreams, salesmen of escape. We primarily deal with reality. We are communicators, like newspapers and radio at its best. For advertising support, we must provide useful television selling to every national advertiser. For circulation vitality, we must provide programs of sufficiently varied interest to reach every home and every person in that home over our schedule. We must gamble on shows, on talent, on projects; and we will lose in doing this all too often. But only a great network can afford the risk, and that is essentially why the great network service is so important to this country.

O.o.l.g Tomorrow

From today, television in transition, let us look at tomorrow, two ways. First, let us look at it as if the network went out of existence and we went to a fragmented system of television. In 1960, I think the elections would be brought to the people, but by a pool made up of a group of program companies and syndicates—the successor operations to the networks—and a pool tells you immediately what you'd get, nothing comparable to the vying competition in ideas, men, presentation attempts, new equipment uses, and all the other aspects of competitive big network operation where money is spent, perhaps lavishly, to establish a position with the public for excellence in coverage.

In the program field, the agencies would do what they must do—buy low cost circulation for their clients. And the clients would and should use their advertising funds to sell their goods. What would happen—the agencies and companies would buy up hot attractions at any price, place those attractions in sequence on third or fourth station stations at either free time deals or big rate cuts. This would mean a shift of money from stations, who have proved that they will spend part of their money back in public service—a shift to program companies and syndicates, who will spend their money on shows aimed at the lowest cost per thousand. Once the hit half-hours develop good ratings, then they will program the cheap half-hour after them in order to hold enough audience at the lower program cost to get a great buy... and you have set up the chain reaction that will take this great instrument of ours and depress it to a living room toy—panels, quizzes, B pictures, audience participations, trivia, escape, breaking through the nadir of nepenthe! This may happen even with networks fighting against it because many elements are looking for ways to break the present structure. But if it happens, it will be a dark day for our country and anyone who is for it and has to look at himself in the mirror after he's loused up the television networks had better get an electric razor. In case there's any question, I will send him a straight edge.

Special Programming

In our future tv week, we might have six or seven hours of special programming. First, a three-hour, all-evening entertainment spectacular. Then a one-hour elementary. Telementaries give background and orientation on a subject like Pete Solomon's "Three-Two-One-Zero" on the hydrogen bomb or his forthcoming "Nightmare in Red" on Russia, or our "India" and "Tomorrow" telementaries. These are great lasting productions taking as much as a year to prepare and execute. Then we'll have one news-in-perspective show, a form that still escapes all of us, in my opinion.

It would represent a relevant, important subject made into a special major report to the people and would be done in time to be hot. This would marry our Background and Comment shows with Ed Murrow's See It Now, but with less feature story feeling and more miracle-type coverage. We now

have movies and will have tape soon, and we are all over the world and will bring in pictures live soon, and when Bandung happens, or the security question, or the hydrogen bomb, or whatever is current, then we must go out to cover the story, where it happens, talking to those who are making it happen, hearing from the most professional accredited experts on the meaning and significance of the event and, in the latter, hope that our own correspondents have top stature. We must make it significant and relevant to the viewer. This kind of exploration of the events and issues of our times, done with showmanship to get audiences of 20 and 40 and 60 million, and yet without simplifying or writing down. We can do all this, and will. This is the most important program development of the future. Another special program might be a cultural hour—the opera, ballet, or even an esoteric experiment.

For we must have shows aimed at the light viewers of all types—fine music lovers, jazz lovers, intellectuals, business groups, social groups, etc. The telementaries and special news projects will aim more at the opinion influencing audience, because these shows will have taken the primacy in building American opinion and in conveying information to the people; but the cultural shows will also be scheduled regularly. And why do we think we can suddenly wipe out an evening of quizzes and story telling and situation comedies and put on a symphony orchestra and the Sadler's Wells Ballet and an unforgettable evening of music for the legitimately inclined music lovers? One, we've already going to do a next season. But later it will be easy because the advertiser who buys into a certain blue-chip association pattern of advertisements will get his ads on this night along with other features during the year... and will have agreed to it before we schedule it, but in a pattern that makes sense for him and for the great audience as well. The other attractions of a blue-chip association pattern might be quality drama regularly, plus the Wide World on Sundays, which will be school-ordered viewing that makes us all contemporary with our own world and its places and peoples and ideas.

Testing Ground

So we will see great regular attractions and special viewing inducements on top of the regular shows each week which will bring opera, ballet, entertainment of all kinds, the circus, rodeo, ice shows and other attractions, and wonderful news and real world coverage events, including sports and great occasions if they are still available, and great spectacles. Incidentally, these shows will be the trying out ground for material and artists and writers before the stage or the movies use the material, instead of the other way around as it is now. Listening to this schedule, you may well ask where are you going to get the talent?

If the great network concept is accepted by all elements as desirable and it lasts, then we still have to get the people to write and produce and enact all these great shows. Can you mass produce quality? Answer, yes. Our television enterprise has excitement. It has significance in a time of world crisis. Given the talent development projects that we and others have and will announce, we will find great increases in the number of talented people available to us and from them and from intelligent direction and management will come this flood, which will include excellence as well as flotsam, jetsam, genius as well as filler.

I would like to close on a personal note. If the plans I made in '49 and '50 had been carried out, we would have a much better, finer, more prosperous television service to the people than we have today. They were not carried out because, essentially, the networks did not have power to carry them out. What this country needs is a great, prosperous television service that meets its obligations and duties, not a fragmented service that solves the problems of some elements on the periphery of the industry. We in the networks mean

too much to the American future to be hobbled. We are the mainstream of the future of American information and education services.

We are the force that will increase the economy to new high after new high. We can serve humanity and our times. Do not stop us.

NARTB Post-Mortems

Continued from page 23

ing wasn't for him, he related; and he sold the herd.

In keeping with the spirit of the occasion, the *Pioneers* had as guest artist John Charles Thomas, who pioneered in singing over a radio transmitter in 1918. Thomas owns a radio station in California—KAVR in Apple Valley. The baritone gave a spine-tingling rendition of "Old Man River" in which he displayed a rich and strong voice.

Absence of subscription tv from the convention agenda didn't keep delegates away from the Zenith Phonovision demonstrations in the Sheraton Park hotel to see how the decoder unscrambles the program. Before the end of the second day of demonstrations, nearly 400 broadcasters, FCC'ers, program producers, etc., had signed the guest book.

Convention brought together five former chairmen of FCC: Comr. Rosel Hyde, Paul Walker, NBC vice Charles R. Denny, Paul Porter of Arnold, Fortas & Porter, and James L. Fly of Fly, Shuebruk, Blume & Gaguine. Wayne Coy, the only other ex-chairman, was unable to make the trip from Albuquerque, N. M., where he is manager and half owner, with Time-Life, of KOB and KOB-TV.

Mrs. Paul Porter, frau of the former FCC chairman, attended the convention in Girl Scout uniform. Mrs. Porter, a national officer of GSA, helped man the organization's display in the public service exhibit area.

Despite presence of top web and station brass, it was, as usual, the talent who were top attention-getters. Fans queued up in CBS-Telefilm suite for autographs of Gail ("Annie Oakley") Davis, Gene Autry, and Spencer ("Andy") Williams. Autry even had the usually hard-boiled press lined up to get pictures for their kids, and the management had to give the maids time out to meet their special hero, "Amos 'n' Andy" star Williams.

White House tv adviser Robert Montgomery beamed from the sidelines during speech of his number one tv protegee, President Eisenhower. And golfers Cary Middlecoff and Byron Nelson shared platform spotlight with Prexy, with whom they teed off shortly after the Chief Executive's message to the broadcasters.

Com'l-Educ'l TV Can Live Together

'One-Happy Family' Formula Wins Seminar Endorsement at NARTB Meet

By FLORENCE LOWE

Washington, May 31.

Commercial and educational tv can complement rather than compete with each other, according to a group of station operators who participated in a series of seminars during last week's NARTB convention. The six seminars, held daily during the broadcasters' huddle, were under joint sponsorship of the National Citizens Committee for Educational Television, the Joint Committee on Educational Television, and the Educational Television and Radio Center. They proved an SRO attraction, particularly for reps of public service organizations, who jammed the small suite in the Shoreham Hotel for advice on how best to use tv to promote their special causes.

Mrs. A. Scott Bullitt, president of KING-TV, Seattle, and the only woman to sit on NARTB's Code Board, stated that markets which have a successful non-commercial educational tv station will be better markets for commercial stations. Mrs. Bullitt, a firm believer in educational tv, gifted KCTS, Seattle's non-commercial station, with \$182,-

Color TV, 'Flea Power' Stations Spotlighted in NARTB Exhibits

Washington, May 31.

Magnuson to B'casters: 'There Ain't No Villain'; Hearings Are Set Back

Washington, May 31.

The projected Senate hearings on relationship of UHF problems to network operations won't start for several months. Chairman Warren E. Magnuson of the Senate Interstate Commerce Committee told the NARTB convention last week that he will wait until Congress adjourns before holding hearings. This means Aug. 1 or later.

A surprise speaker at the closing sessions of the NARTB convention, Magnuson said he has come to the conclusion that the problems of the tv industry are not the result of "any villain in the piece" but of the impact of "tremendous technological advancements."

Magnuson said his Committee's aim is to insure competition in the industry and availability of programs. He expressed the hope the inquiry will lead to better broadcasting and better service to the public.

NBC to Out-Spec

Continued from page 23

to daytime tv... When we find a large group of national advertisers with similar needs that are not met by the present forms of tv, we must set up new forms to meet those needs of those advertisers.

The "news-in-perspective" show, Weaver explained, would provide more "miracle-type coverage" than Ed Murrow's "See It Now" program and would be "done with showmanship to get audiences of 20, and 40, and 60,000,000 and yet without simplifying or writing down. We can do all this, and will. This is the most important program development of the future."

Weaver also projected a special "cultural hour" such as opera or ballet which will be scheduled regularly.

What's needed, said Weaver, is "a great, prosperous tv service that meet its obligations and duties, not a fragmented service that solves the problems of some elements on the periphery of the industry. We in the networks mean too much to the American future to be hobbled. We are the mainstream of the future of American information and education services."

"We are the force that will increase the economy to new high after new high. We can serve humanity and our times. Do not stop us."

Color tv may be arriving too slowly for the public, but it is not because the manufacturers aren't trying.

Greatest preoccupation of the equipment manufacturers at D.C.'s 33rd annual NARTB convention was with color transmission. At least 85% of all equipment shown here is for video and the largest bulk of that features color.

Coming to the fore in the industry, on the basis of the equipment displays, are automation and "flea power" stations, comparable to the "wee watters" of radio.

This is the largest exhibition ever held in conjunction with a broadcasters convention. Heavy equipment and other trade displays have been insured for more than \$8,000,000. The big garage beneath the Shoreham Hotel has been cleared of automobiles and more than 21,000 square feet of floor space turned over to the exhibits of equipment manufacturers. In addition, 120 hotel rooms, with approximately 39,000 square feet of space, are occupied by sellers of talent, filmed package shows, old motion picture films, etc.

By far the largest exhibitor is RCA, showing approximately \$1,000,000 worth of equipment for radio and television broadcasting and reception. One feature is a big color studio with live models—red head, blonde, and brunet for color contrast—and a puppet show.

In the way of new devices, RCA has unveiled a low-cost, two-color unit to be used with black and white equipment. The unit is to provide color for station breaks of stations carrying color network programs. Costing about \$9,000, it offers a choice of 30 color combinations.

General Electric, with some \$400,000 of equipment on display, features a 30-seat theatre to show color video programs. It has equipment operated by pulse tape, its bow to automation. New items are a color "film center" unit, which includes two color slide projectors and two 16mm film projectors; and a 10 kw high channel transmitter for live color.

General Precision Laboratories, subsidiary of General Precision Equipment Corp., has a new three-vision color film chain and, in automation, remote control equipment which enables one man to swing cameras in complete arcs from a distant point and to manipulate several cameras simultaneously, including a zoom-lens unit.

Philco features new tv switches, new auxiliary light sources, and a push-button controlled color camera studio. It includes two 16mm film sources, two color slide sources, and one source for 35mm color film. Unit sells for about \$125,000.

Telep's Rear Screen

Teleprompter is preeming a rear screen projector of still pictures with remote control, and a new kind of trip marker, on the rolls of printed tape. As the tape rolls through the machine, the markers automatically change still pictures on a large screen, again a bow to automation. It has been dubbed "Tele-Mation" by the company. Also displayed, but not yet on the market, is a typewriter which types out Teleprompter speeches on rolls of paper from punched tape coming off a teletype machine.

In the "flea-power" tv field, Gates Radio Co. is showing a 100-watt tv transmitter at a cost of only \$5,200. With a special antenna, the company claims, it can send pictures as far as 15 miles. Sarkes-Tarzan presents a portable microwave gear for the low-power field, and a new slide projector which holds 100 slides and ejects them automatically into the machine, in any order desired.

Dage Television Division of Thompson Products, has on display its recently publicized \$50,000 television station. This includes studio operation, transmitter, and antenna. It claims a radius of 15 miles. Some have been purchased by the Armed Services for use in several of our remote bases. It can be converted to color for only \$15,000, says Dage.

(Continued on page 38)

LESS

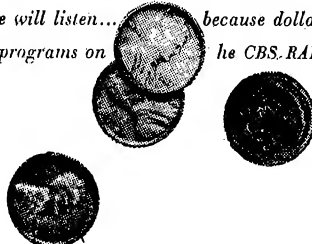
That's what a growing number of these days. And the place they're Dollar for dollar, it turns up 81% bigger medium. Where else is it possible for much of his market for so little

*of the icing and more of the cake.
people seem to want from their advertising
ordering it is the CBS Radio Network.
audiences than the next most efficient
a national advertiser to reach so*

MONEY



Take a dollar's worth of your advertising, and see where it's noticed the most: If you tell your story in newspapers, 210 people will see it. If you put it in magazines, 277 will see it. If you act it out for the television cameras, 856 people will watch. But tell it on CBS Radio, and 643 people will listen... because dollar for dollar, prospect for prospect, the biggest buys in all advertising are the programs on the CBS RADIO NETWORK.



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired..

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
CHICAGO <i>Approx. Set Count—2,050,000</i> <i>Stations—WBBM (2), WNBQ (5), WGN (9), WBKB (7)</i>									
1. Mayor of the Town (Com)	WNBQ	MCA	Sat. 10:00-10:30	24.6	50	49.0	Pee Wee King	WBBM	10.2
2. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	23.6	79	29.8	City Desk	WNBQ	3.8
3. Wild Bill Hickok (W)	WBKB	Flamingo	Sun. 1:30-2:00	21.8	73	30.0	Face the Nation	WBBM	3.4
4. Janet Dean, R.N. (Dr)	WNBQ	UM&M	Sat. 10:30-11:00	20.4	47	43.6	Wrestling	WGN	9.4
5. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	18.4	47	39.4	Meet the Press	WNBQ	10.4
6. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	18.0	78	23.0	Frontier Playhouse	WGN	2.4
7. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	18.0	28	63.4	Make Room for Daddy	WBKB	18.4
8. Hans Christian Andersen (Ch)	WBKB	Interstate	Sun. 2:30-3:00	16.8	62	27.0	Adventure	WBBM	5.4
9. Gene Autry (W)	WBBM	CBS	Mon. to Fri. 5:30-6:00	16.6	64	25.9	Close-Up	WNBQ	6.5
10. Eddie Cantor (Com)	WNBQ	CBS	Mon. 9:30-10:00	15.2	26	57.2	Studio One	WBBM	30.0

SAN FRANCISCO <i>Approx. Set Count—1,035,000</i> <i>Stations—KRON (4), KPIX (5), KGO (7), KQVR (13)</i>									
1. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	26.6	51	52.1	Television Playhouse	KRON	17.7
2. Badge 714 (Adv)	KPIX	NBC	Wed. 9:00-9:30	25.6	40	63.8	Kraft TV Theatre	KRON	19.1
3. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	23.8	77	30.8	News	KPIX	5.4
4. Wild Bill Hickok (W)	KGO	Flamingo	Tues. 6:30-7:00	21.8	61	35.4	Various	KPIX	9.9
5. Waterfront (Adv)	KRON	MCA	Fri. 8:30-9:00	21.8	41	53.3	Topper	KPIX	19.5
6. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	20.3	59	34.0	Various	KPIX	9.8
7. I Led 3 Lives (Adv)	KRON	Ziv	Mon. 10:30-11:00	19.9	76	26.3	News	KPIX	6.2
8. Eddie Cantor (Mus)	KRON	Ziv	Sat. 7:00-7:30	19.7	40	49.1	Search for Adventure	KGO	14.5
9. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	19.0	70	40.5	Favorite Story	KRON	11.2
10. Passport to Danger (Adv)	KRON	ABC	Tues. 10:30-11:00	18.1	78	23.1	News	KPIX	4.5

MINNEAPOLIS-ST. PAUL <i>Approx. Set Count—515,000</i> <i>Stations—WCCO (4), KSTP (5), KEYD (9), WMIN (11)</i>									
1. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	28.0	85	32.8	Captain II	WMIN	3.8
2. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	23.3	40	58.9	Studio One	WCCO	25.4
3. Life of Riley (Com)	KSTP	NBC	Sun. 6:00-6:30	22.7	35	51.9	You Asked for It	WMIN	24.1
4. I Led 3 Lives (Adv)	KSTP	Ziv	Tues. 9:30-10:00	21.6	35	61.3	Stop the Music	WMIN	15.0
5. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	20.6	49	41.7	Championship Bowling	WMIN	15.9
6. Victory at Sea (Doc)	KSTP	NBC	Sun. 5:30-6:00	19.1	45	42.3	Hans Christian Andersen	WMIN	11.2
7. Stories of the Century (W)	WTCN	HTS	Sat. 5:00-5:30	17.6	43	40.9	People Are Funny	KSTP	16.2
8. Mr. District Attorney (Myst)	KSTP	Ziv	Fri. 7:30-8:00	17.5	31	56.7	Topper	WCCO	34.1
9. Superman (Adv)	WMIN	Flamingo	Wed. 5:30-6:00	17.3	46	37.9	Various	WCCO	17.8
10. Cisco Kid (W)	WCCO	Ziv	Sat. 4:30-5:00	15.9	69	23.2	Trail Blazers	KEYD	6.4

JACKSONVILLE <i>Approx. Set Count—340,000</i> <i>Stations—WMBR (4), WJHP (36)</i>									
1. Cisco Kid (W)	WMBR	Ziv	Tues. 6:30-7:00	48.1	99	48.6	Youth Forum	WJHP	0.5
2. Wild Bill Hickok (W)	WMBR	Flamingo	Wed. 6:30-7:00	38.4	99	38.6	Big Picture	WJHP	0.5
3. Superman (Adv)	WMBR	Flamingo	Mon. 6:30-7:00	37.5	99	38.2	Man Alive; Child Guidance	WJHP	0.9
4. Passport to Danger (Adv)	WMBR	ABC	Sat. 7:00-7:30	30.5	86	35.4	Bob Cummings	WJHP	4.9
5. Racket Squad (Myst)	WMBR	ABC	Sat. 7:00-7:30	26.5	100	28.5	Feature Film	WJHP	0.5
6. Jungle Macabre (Doc)	WMBR	Radio and TV Packagers	Wed. 7:15-7:30	26.5	92	28.8	News—John Daly	WJHP	2.3
7. Stories of the Century (W)	WMBR	HTS	Sat. 6:00-6:30	25.1	100	25.1	Feature Film	WJHP	0.5
8. Ramar of the Jungle (Adv)	WMBR	TPA	Sun. 4:30-5:00	20.0	86	23.3	Zoo Parade	WJHP	3.3
9. Greatest Drama (Doc)	WMBR	Gen. Teleradio	Wed. 7:00-7:15	20.0	99	20.9	Aristo Blue	WJHP	0.9
10. Stu Edwin (Com)	WMBR	Official	Thurs. 10:00-10:30	14.9	57	26.1	Lux Video Theatre	WJHP	11.2

BIRMINGHAM <i>Approx. Set Count—305,000</i> <i>Stations—WBRC (6), WABT (13)</i>									
1. Lone Wolf (Myst)	WABT	MCA	Thurs. 7:30-8:00	31.8	57	55.8	Climax	WBRC	24.0
2. Superman (Adv)	WABT	Flamingo	Wed. 6:00-6:30	27.4	78	35.0	My Hero	WBRC	7.6
3. I Led 3 Lives (Adv)	WABT	Ziv	Tues. 9:30-10:00	26.3	57	45.9	Mr. District Attorney	WBRC	19.6
4. Meet Corliss Archer (Com)	WBRC	Ziv	Tues. 7:00-7:30	25.7	45	57.8	Milton Berle	WABT	32.1
5. Badge 714 (Myst)	WBRC	NBC	Fri. 9:30-10:00	25.5	58	44.2	Various Sports	WABT	18.7
6. Man Behind the Badge (Myst)	WBRC	MCA	Thurs. 9:30-10:00	25.1	58	45.5	Lux Video Theatre	WABT	20.4
7. Amos 'n' Andy (Com)	WBRC	CBS	Mon. 6:00-6:30	22.6	59	38.2	Range Rider	WABT	15.6
8. Liberace (Mus)	WABT	Guild	Sun. 9:00-9:30	22.3	39	57.5	Father Knows Best	WBRC	35.2
9. Death Valley Days (W)	WABT	McCann-Erickson	Sat. 10:00-10:30	20.7	71	29.1	Files of Jeffrey Jones	WBRC	8.4
10. Mr. District Attorney (Myst)	WBRC	Ziv	Tues. 9:30-10:00	19.6	43	45.9	I Led 3 Lives	WABT	26.3

OKLAHOMA CITY <i>Approx. Set Count—300,000</i> <i>Stations—WKY (4), KWTU (9), KTVQ (25)</i>									
1. Mr. District Attorney (Myst)	WKY	Ziv	Thurs. 7:30-8:00	47.2	68	69.7	Climax	KWTU	21.6
2. Death Valley Days (W)	WKY	McCann-Erickson	Sun. 9:00-9:30	36.6	68	53.8	Father Knows Best	KWTU	17.2
3. Your Star Showcase (Dr)	WKY	TPA	Tues. 9:30-10:00	34.3	76	45.7	See It Now	KWTU	9.1
4. Badge 714 (Myst)	WKY	NBC	Fri. 7:00-7:30	33.2	74	45.0	Mayor of the Town	KWTU	11.4
5. City Detective (Myst)	WKY	MCA	Sat. 7:30-8:00	31.5	57	55.6	Stage Show	KWTU	24.1
6. Waterfront (Adv)	WKY	MCA	Sun. 9:30-10:00	30.6	53	57.7	What's My Line	KWTU	26.7
7. Liberace (Mus)	WKY	Guild	Wed. 9:30-10:00	28.0	51	54.7	Blue Ribbon Bouts	KWTU	25.9
8. Cisco Kid (W)	WKY	Ziv	Sun. 5:30-6:00	27.4	85	32.4	You Are There	KWTU	5.0
9. Favorite Story (Dr)	WKY	Ziv	Fri. 7:30-8:00	26.5	53	49.8	Topper	KWTU	23.3
10. Wild Bill Hickok (W)	WKY	Flamingo	Fri. 5:30-6:00	25.2	85	29.8	Various	KWTU	4.6

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YOU ★
DONE ★
LATELY? ★**

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Chi (Like Everybody Else) Gropes For Correct TV News Treatment

Chicago, May 31.

Like their brethren elsewhere, Chi news directors still aren't convinced they have found the final formula for tv news treatment. But at least two of them with the most experience—with celluloid coverage are sold on the use of film crews to give that pictorial plus to their local news shows.

The pioneering tele newsreel operation on the hometown scene is WGN-TV's extensive setup, complete with its own processing labs and helmed by news director Spencer Allen. The news film ad dates back to April, 1948, just a matter of days after the Chicago Tribune station hit the air. Late starters, but giving WGN-TV its first serious competition, are the CBS WBBM-TV "camera reporters" which have swung into action within the past two years under the management of news chief Bill Garry.

(Chi NBC news director Bill Ray, who for some time has been itching to get into the news film act, with his own crew, just recently scored a partial victory with the authorization to make a deal with the parent network for local screening of some of the material shot by the Chi-based web film crew. At ABC's WBKB, where news currently plays a minute role in the programming scheme, there are no present newsreel ambitions).

Cost Bugaboo

There isn't a newsman in town who won't concede that the film shot, either of the spot or feature news variety, invest a video news program with added spark and wallop. But again, it's the old cost bugaboo. It's estimated that WGN-TV and WBBM-TV's newsreel arms each cost over \$3,000 weekly to operate, not an inconsiderable sum for what is essentially a "plus" service.

However, aside from the competitive advantages of being able to dress up a news show with action footage, there are several sidebar benefits that could be figured into the expense writeoffs. For example, as Allen points out, his crew lenses special promotional and selling films for the station that would be much more costly if done outside. Also he's found the film treatment a good way to handle public service material, such as shooting some footage of a Girl Scout cookie drive or something of that nature that lends itself to visual presentation.

Basic Economy

Then, of course, there's the basic economy and convenience of covering a top local news happening on film as opposed to a live pickup. Not only is newsreel coverage much less cumbersome than live remotes, but it also eliminates the pre-emption problem on the regularly scheduled programs. Allen calculates such live pickups would triple the costs for a given event.

Although the establishment of the WBBM-TV news film department was primarily to give the station big-league status in the local sweepstakes, Garry likewise has discovered there are some extra benefits from a newsman's standpoint. He's found, for example, that city officials, becoming more and more tv conscious, are learning to tailor their public pronouncements toward the cameras. In short, when somebody thinks he has something important to say, the newsreelers rate an automatic invite and to that extent tv has emerged more nearly on a par with the Chi daily newspapers as a news outlet.

Allen estimates his WGN-TV crew shoots over 250,000 feet of film annually for the evening "Chicagoand Newsreel" and the station's six daily news shows. Garry figures his WBBM-TV operation which also feeds stuff to CBS News Film currently lenses an average of 5,000 feet weekly.

WCBS-TV'S 'HICKORY, DICKORY'

WCBS-TV, N. Y., is going kinder-garten during the summer with a "Hickory, Dickory, Dock" show slotted for a half-hour at 8:30 a.m. Saturday starting June 18.

It replaces the dumped Frankie Frisch show, "Junior Sports Session," and becomes the prelude to Paul Tripp's "On the Carousel."

NBC-TV's Golf, Baseball

Sports Specs Are Sold

NBC-TV's quintet of summer-time sports spectacles are two-fifths sold so far. All set in the counting house are the Saturday, June 18 U. S. Golf Open out of San Francisco at 6 p.m. (EDT) with Dodge picking up the check, and the Tuesday, July 12 All Star-Baseball shindig in Milwaukee at 3:15 p.m. under Gillette auspices.

Looking for takers are a three-some of other bigtime athletic specs, all on Sunday. First of these is the Aug. 14 World Championship Golf fronted by Chi's Tam O'Shanter with a \$100,000 purse. This rides at 7:30-8:30 p.m. in one of the open spectacular slots. Aug. 28, from 3 to 5, will mark telecasting of the Davis Cup finals at Forest Hills, L. I., and three weeks later (Sept. 1), and the stadium there will house the traditional U. S. lawn tennis singles championship in the same slot.

Cott Hot for Lot Of Telepix Shorts

Ted Cott, boss of the two DuMont o&o tele stations, is extending his "long on shorts" formula. He's going to use the shorts on WABD (the N.Y. station) and he's duplicating that outlet's late-night shortie skein, "Featurama," on the other o&o, WTTG (Washington, D.C.).

Cott is junking WABD's present 5:30-6:30 p.m. juve block for a full-hour of "Jr. Featurama." Being axed in the change to take place on June 13 are "The Old Timer" and "Magic Cottage." Pat Meikle, fenceme of "Cottage" is assured a berth as host of the new hour-long stanza. She'll intro the short pix in the only live part of the upcoming show. There'll be a variety of celluloid particles on the kid stanza, same as the 11:10 p.m.-and-after "Featurama" strip.

The "Jr. Featurama" edition takes its cue from the 6:30 WABD exposure of the Guild-distributed "Looney Tunes." Latter, nearly an all-film show, started in April. After a fortnight, it upped ratings of "The Old Timer" (which was shifted from that spot to its current anchorage) from the 1.5-to-3.1 range to 8.1-to-10.7 class (via ARB).

Annenberg's Inquirer

Competes With His Own TV Guide in Philly Insert

Philadelphia, May 31.

New tabloid-size tv supplement premed in the May 29 issue of the Philadelphia Inquirer. Eight-page section carried listings for week on all Philadelphia, Wilmington, and Lancaster, Pa., channels.

Printed on gravure paper with color cover, and headed TV Programs, new section is profusely illustrated with web and local headlines. Unusual factor in debut of tv section is that Inquirer publisher Walter Annenberg is editor and owner of Triangle Publications, which puts out TV Guide, large-selling weekly mag covering same territory.

'Summer Living' Newest

WRCA Week's Supplement

"Summer Living" will be introduced on New York's WRCA-plus-tv in a full week supplement, June 20-25, along lines of such of its previous periodic hurrahs as "Domestic Travelcade," "Winter Carnival" and "Home & Garden Week." Package is designed for small budgets during the hot weather swoonstakes, with appeal to summer products.

Promotional backer-upper by station's personalities will include informational and demonstration stunts by Tex & Jinx McCrary, Herb Sheldon, Josie McCarthy, Phil Alampi, Al (Jazzbo) Collins and Sydney Smith.

Greg Garrison to CBS

Greg Garrison has been tapped as a staff producer-director of CBS-TV on the Coast in his first association with the web. He leaves New York early in July with his wife and two children to stake out his new claim and will start work on Bob Crosby's cross-the-board daytime for his initial assignment.

Garrison left NBC about three years ago to freelance. Since that time among his staging berths were the Milton Berle show, "Show of Shows," and the Kate Smith daytime and nighttime stanzas—all on that network.

WATV Leads N. Y.

Video Stations On Live Shows

WATV leads video in N.Y. as of the moment in the number of hours of live programming carried. At last count among local casings it was even a couple of notches ahead of most metropolitan network o&o's in that category. And in good measure this "lots of live" arrangement was motivated by the apparent dearth of quality vidfilm available for foreign lingo and other specialized programming, facet which the Newark indie favors more and more.

Station is on for 103 hours per week, with 46 of them being live exposures. Out of the 46 hours, half of them (give or take a half an hour from week to week) are in Italo, Latino, Yiddish, German or for Negro audiences. Though a couple of hours each week are reserved for Italo features and some Spanish-lingo shows carry an occasional celluloid clip out of some Mexican film stable or such, there is little other topnotch film that WATV can lay its hands on. The Ziv Spanish stuff, for instance, isn't the most desirable programming for N. Y. since it's dubbed half-hours usually seen in the market in English before, a fact that while it doesn't destroy completely foreign language use, does take the edge off the programming among the many bi-lingual homes.

Aside from film, WATV airs 10½ hours a week in Italian mornings. Half of the Sabbath live eight hours are for specialized markets. Then there are other specialized live hours scattered throughout the week.

Even with this foreign and Negro affinity, WATV programs 23 hours per week for regular audiences. First, the aforementioned Sunday times are largely for pubserv features, including a report from the Jersey governor. There's a nightly news and sports strip. Heavy afternoon programming for juves on a live basis, etc.

'Jungle Jim' Optioned

By ABC-TV for Monday

ABC-TV has taken a week's option on "Jungle Jim." The Screen Gems vidpix entry based on the comic strip and starring Johnny Weissmuller. Web optioned the property as a part of its 7:30-8 cross-the-board kidstrip operation, with "Name's the Same," previously in the Monday-at-7:30 slotting, already moved out for a Tuesday at 10 post.

Both Screen Gems and ABC are out trying to sell the package before the option lapses. If they prove successful, it will be another case of ABC vs. CBS pitching for the early evening juve audience, with Columbia parading "Robin Hood" as the competition for "Jungle Jim."

Dunninger's Sat. Slot

Dunninger the Mentalist, earmarked for a summer tv showcase under Hazel Bishop a couple of weeks ago, has been assigned to the Saturday 8:30 p.m. berth on NBC in the moveout of Toni's "So This Is Hollywood." Telepathist is down for an 11-week excursion starting July 2.

George Gobel's hot weather Saturday replacement under his Gomelec production auspices on the web has been tagged "Here's the Show" but with components undetermined.

From the Production Centres

IN NEW YORK CITY . . .

WMGM lengthening Bill Edmonds' "Barnyard Jamboree" cross-boarder a half-hour daily by starting him at 5 a.m. instead of 5:30 . . . Albert Grobe, chief gabber at WQXR, to be guest speaker at the Psychiatric Forum Group of Greater N. Y. Saturday (11), chatting on "A Contribution to the Study of Wit" . . . Mary Pickford has vis-avis set on same station Monday (6) . . . WHOM-FM has gone in for "dinner music" in the 6-9 time, with foreign language specialties remaining only after that time . . . James C. Hirsch into Edward Petry radio side as manager of promotion and sales development. Was with WRC, in the Capital . . . Mutual's "Family Theatre" tonight (Wed.) stars Jeanne Cagney and (brother) James Cagney with Dorothy Malone as fenceme . . . Henry Gladstone started his third year via WOR last week under Bache & Co. (investment house) bankrolling.

CBS casting: Ruby Dee into "Nora Drake" and Bob Dryden and Leona Powers into "Wendy Warren" . . . WCBs press chief Milton Rich moving his family back to Peekskill manse for summer . . . Charles Farrell to guest-gab at Boston U.'s alumni dinner Saturday (4) . . . Bob Hall, m.c. of WCBs' "Music Till Dawn," off on fortnight's vacation flight with frau covering Frisco, Dallas, Mexico City, Chi and Detroit . . . Tennessee Ernie to the Tenn. side (match) of Bristol to be honored at his hometown's first official homecoming ceremony . . . Jack Sterling has added a pool to his new home in New Canaan, Conn. . . WCBs' Bob Haymes has completed the first seven scripts of Julius LaRosa's upcoming tv show . . . Honeymoon over, Bud Ford reports back as director of WRCA's Bill Cullen ayemer . . . CBS Washington newsmen Dan Schorr made "Officer of the Order of Orange Nassau" by Netherlands Queen Juliana . . . James Kelly, the Mike Clancy of "Mr. Keen," back after hospitalization . . . Ben Grauer initiated into Sigma Delta Chi . . . Mae Johnson succeeds Larry Haas as CBS Washington news ed, with Haas retiring to Chile . . . Tyree Glenn, orchestra of Jack Sterling's WCBs'er has composed "How Could You Do a Thing Like That to Me" which Frank Sinatra has waxed . . . James Fasset, CBS music chief, off to Copenhagen for 17-week airings of World Music Festivals starting June 26 . . . Tom Meany, Eddie Bracken, Buddy Hackett and Radie Harris are guests on CBS' "Make Up Your Mind" this week . . . Joan Campbell, WCBs g.m. Carl Ward's girlfriend, into new Garden City home . . . Marian Carr on ABC's "Whispering Streets" today (Wed.) . . . Bill Silbert will deejay it on NBC's "Friday Night Party."

Storer Broadcasting Co. execs broke ground yesterday (31) for the WJBK-AM-FM-TV studio and office building. Two-story structure will be erected near the General Motors and Fisher buildings in uptown Detroit . . . E. & B. Brewing Co. has bought what WWJ is billing as "one of the biggest single radio station buys in history by a Michigan brewery" to present five consecutive hours, for six nights weekly, news, music and interview programs . . . Mary Morgan, special feature editor of CKLW-AM-TV, was named Woman of the Year by the Soroptimist International of Detroit for outstanding public service . . . WJR's "No Second Chance" which clarifies meaning of Conelrad and its place in civil defense will be recorded and distributed to every radio station in the nation and territories by the FCC.

IN CHICAGO . . .

Walt Emerson, formerly the Chi NBC attorney, is now partnered in a law firm with John Moser and Tom Compere . . . Jack Russell agenting for Robert Merriam, recent Republican mayoralty candidate who's branching out into the radio-tv field as a commentator . . . City News Bureau manager Isaac Gershman in New York surveying the possibilities of setting up a local news gathering service for Manhattan radio-tv stations similar to CNB's Chi operation . . . Mary Karr checked out of the Chi NBC press department to move to New York . . . WIND capped considerable sports page space with its \$1,000 award to Chi Cubs pitcher Sam Jones after his recent no-hitter. It's now a standing offer from the indie with \$250 also going to one-hit twirlers . . . In a last-minute switch Mal Bellairs replaced Ray Rayner at the helm of WBBM's new four-hour Sunday afternoon music-news-sports roundelay . . . WMAQ's Thursday night "New Dimensions" stereo-phonics airings into its 'bird year . . . Marty O'Shaughnessy has launched a flackery for radio-tv talent . . . John McCormick at the WJJD mikes for a morning 90-minute show from the London House eatery . . . Chi CBS education director Virginia Renaud departed for a vacation junket to Europe . . . Indie WAAF has upped its prime hourly rates to \$200 from \$175.

IN PITTSBURGH . . .

Howard Lambert has been upped from engineering staff to a directorship at KDKA-TV . . . Ray Lehman latched on at WWSW as the summer relief announcer . . . Otto Krenn signed by KQV for four-hour afternoon record shows on Saturdays and Sundays. They run from 2 to 6 . . . Tom O'Connor, KDKA radio salesman, a member of the Naval Reserve, off for a two-week training cruise on the USS Capricorn . . . Peter Gregg has joined the WCAE sales staff, replacing former WPGH disk jockey Roy Lewis, who resigned to go with Mutual of Omaha . . . Bill Babcock, WAS program director, gets the role of Lt. Challee in Little Lake Theatre's opener, "Caine Mutiny Court Martial" . . . Lew Dickey has resigned from the Channel 2 sales staff to peddle television film . . . Cy Bloom, of KDKA continuity department, engaged to Dottie Mayer, Girl Friday in the AFTRA office . . . Ted Post has been brought on from Hollywood to direct the Community Chest's annual campaign movie

IN BOSTON . . .

George Wright Briggs, Jr., musical director of Boston's WBZ and WBZ-TV, has joined the Hub office of BBD&O as director of the radio and tv department succeeding Ralph Connor, who is making a pro career of music . . . Greylock Broadcasting Co., ops of WMGT-TV, Pittsfield, an affiliate of ABC-TV network now and is carrying complete lineup of ABC network programs . . . Norm Tulin, WORL deejay, scored a first, flying by plane to a special record hop at Southward Inn, Orleans, over the Memorial Day weekend. Alan Rich, owner of Southward Inn, picked up Tulin in his own private plane at Revere Airport at end of his Saturday nite show and flew him down to emcee the holiday record hop. Entire WORL staff joined him to help with festivities and celebrate holiday weekend . . . Heloise Parker Broeg, Mother Parker of WEEI's Food Fair program and president of the New England Chapter, American Women in Radio and tv, has been elected director of AWRT.

IN DALLAS . . .

Ted Stanford, vocalist, left KIXL to become manager of South-west Record Sales Co. in Houston . . . Gene Edwards, KLIF program director, to Milwaukee's WRIT in the same position. Stations are helmed by Gordon McLendon. Deejay Bruce Edwards upped to program head at KLIF, but continues his daily wax slots . . . Dan Valentine, WFAA announcer, named chief announcer and assistant program director . . . ABC newscaster Paul Harvey in for local club talk. He aired his daily stint from WFAA studios yest. (Tues.) . . .

(Continued on page 40)

Starting this week:

The biggest year in ABC's history

The first round gong of the **Wednesday Night Fight** of June 1 opens a year of new programs, new progress on ABC-TV. The **FIGHTS** are the first of many additions and innovations that will give terrific audi-

ence and advertising punch to ABC's programming.

This new building, on a solid foundation of successful shows from last season, adds up to our biggest, busiest year ever. We're starting early and punching hard.

NEW PROGRAMING:

WEDNESDAY NIGHT FIGHTS — TV's top-rated regular sports show helps give ABC the brightest Wednesday night on any network.

MICKEY MOUSE CLUB — Walt Disney's newest programing magic should do for weekday afternoon television what **DISNEYLAND** did for nighttime this past season . . . a lot of blue-chip advertisers agree with us.

WARNER BROS. PRESENTS — A major Hollywood studio comes to television with a regular program that shapes up as a Tuesday evening "blockbuster."

LIFE IS WORTH LIVING — Bishop Sheen's famous "lectures" move to ABC for their fall debut on both radio and television networks.

WYATT EARP — Television's first adult "western," a new program type, produced by an old master, Lou Edelman (who has made the Danny Thomas Show a top-award winner).

. . . and plenty more, on the schedule and on the way.

NEW BUSINESS:

Since January, ABC-TV has signed more than \$43 million in new business and renewals — a record that already tops our television billings for all 1954 — a thumping vote of confidence from the country's leading advertisers and agencies.

NEW SPONSORS:

18 brand-new network sponsors have come to ABC-TV since January. They join a list that reads like a "Who's Who of Advertising."

You'll be glad you turned to

ABC
TELEVISION NETWORK

Television Chatter

New York

NBC Film Division created four new sales supervision posts, and upped salesmen William F. Breen, Robert R. Rodgers, John F. Tobin and Edward A. Montanus to supervise the southeast, New York City, northeast and central division respectively. First three report to eastern sales manager Leonard Warager, while Montanus reports to central sales manager Dan Curtis. Grace Albertson taking time out from tv chores to play a lead with William Prince in "Room for Improvement," half-hour color film being shot at Fox Movietone Studios for the Women's Home Companion. Producer Kermit Shafer signed to write a monthly feature for McCall's, starting with the June issue. Scripter Howard Rodman will lecture at Jack Gaines' (Voice of America) class on tv writing at City College tonight (Wed.). Bobby Blumenthal, nine-year-old son of flack Dan Blumenthal (Alber office), signed to do a series of radio-TV commercials for the Christian Herald's inter-faith and interracial children's home, Mont Lawn, in Westchester. Dell Publishing turning out a 36-page mag about Fess Parker, star of the "Disneyland" Davy Crockett series. Buster Crabbe and his son, Cuffy, stars of the "Capt. Gallant" series, got a "Father and son team of the year" award last week from the National Fathers Day Committee at the Waldorf. Jack Mullany into the cast of "Robert Montgomery Presents" next Monday (6). Dynamic Films offering a case history book on industrial films and their results.

WPIX added CBS-TV film, "The Whistler" to the Sabbath night mystery block. Come next Wednesday (8), Jane Pickens fills a week for Jinx Falkenburg on the 2:30 WRCA-TV airer while latter hops to Istanbul. Might be N.Y. Gov. Averell Harriman will take some free video time on a regular basis, with WABD's Ted Cott believed responsible for planting the "bug" last week at a "Citizens Union" conclave. All MCA-TV execs and salesmen getting \$25,000 life insurance policies on the house, a Dave Sutton (v.p.) edit reported. Ralph Paul is new "Goodyear Playhouse" announcer.

Gerald Price, featured in "Fanny" on B'way, doubling on CBS-TV's "Valiant Lady." "Hunt For a Sheep" headed for "U. S. Steel Hour" on ABC-TV June 7. Ralph Stanley busting out all over with thespic twang on Robert Q. Lewis CBS'er June 3, Jackie Gleason's June 4 Columbian and Martha Raye's NBC show June 7. Richard Wendley's "A Woman For Tony" on NBC's Kraft TV Theatre tonight (Wed.) will have a large cast including James Daly, Zolya Talma, Catherine McCleod, Marian Seldes, Leora Thatcher, Gene O'Donnell, James Broderick, Harry Gresham, Tige

Andrews, Bobby Alford and Scott Marlowe. Bill Adler of WRCA-TV news & special events addressed Professional Laundry Foundation in Newark last week on value of tv advertising and promotion.

Chicago

Rex Gay, ex-Interstate TV, new Chi account exec for National Telefilms Assocs. WBBM staffer Bob Grant commuting Saturday nights to Milwaukee where he hosts WXIX's "On the Record" color display. Chi Trib sports editor Arch Ward back on WGN-TV's Monday night "Sport Page" after an overseas junket with the Golden Gloves delegation. Chicago Dental Society handed WKBW veeep Sterling (Red) Quinlan a citation for the station's "TV Dental Clinic." Chicago Federal Savings & Loan picked up Jack Annals' Thursday night newscasts on WNBQ. Redd Gardner, assistant to WBBM-TV exec producer Les Weinroth, vacationing in Europe. Jack Brickhouse to narrate WGN-TV's third annual pickup of the La Grange Park Pet Parade Saturday (4). Also in for the shindig will be ABC-TV's Superman (Clark Kent). Ray Lee added to the Kling Film staff as sales training director. Francois Pope hosted a Pump Room spread yesterday (Tues.) for the press celebrating the fourth ann of his ABC-TV cooped "Creative Cookery." Shirley Willes Ben Park's gal Friday, shifts to New York with her boss next week when he takes over his new post as NBC-TV director of public affairs.

Com'l-Educ'l TV

Continued from page 31

tion of WEW to educational and public servicing programming in the community, pointing out that station is now completing four years of telecasting courses produced by Western Reserve U., reaching 75,000 to 100,000 area homes.

Robert D. Swezey, executive v.p. and general manager of WDSU-TV, New Orleans, another staunch supporter of ETV, nevertheless took exception to the view that tv should be tailored for small selected group. "It is a waste of money and material unless a lot of people hear a program," Swezey stated. He pointed out that WDSU is the sole VHF station in New Orleans, and said the city would be better off if he had more competition. Station has given projectors and \$10,000 in cash, plus use of engineering and programming staffs to the city's educational tv project.

Hugh B. Terry, head of KILZ-TV, Denver, criticized educators for not taking advantage of opportunities to produce radio shows on com-

mercial stations. He expressed approval, however, of the growing number of educators concerned with tv, and stated that an ETV station in Denver would not be in competition with commercial operators but would be a help to them in carrying part of the load of public service and community programming.

Other participants in the unique programs were Howard Chernoff, tv consultant; Lennox Murdoch, v.p. and manager, KSL-TV, Salt Lake City; Angela McDermott, program director of the Mohawk Hudson Educational Television Council, which produces programs over WRGB, Schenectady; E. C. Frase, Jr., chief engineer for WMCT-TV, Memphis; and Robert Hanna, Jr., general manager of General Electric's Broadcasting Division. Prominent figures in field of educational tv chairmanned the meetings.

'Good Fellows'

Continued from page 23

boys paid their in-person respects to the convention.

It was indeed a week of soul-searching, and if the convention needed any vindication at all, this did it. The station rep, the tv film guy, the network exec and the affiliate manager for weeks had alerted themselves to the annual get-together on a common ground. It was the focal point for future activity and planning for an industry (or rather many segments of an industry) in transition. There was at least one rewarding highlight for every delegate present. It charted a course for '55-'56 and gave him a better understanding of the problems peculiar to his own operation.

The convention of today is of a new pattern. It is more than a convention of broadcasters. It's big business, with the electronics aspect enjoying a new and unique position. Thus the NARTB convention has become a market place. The Exhibition Hall, with its multifarious excursions into a "dream world" of wizardry, has a fascination that can't be duplicated. At no other place but an NARTB convention can they be sampled in one fell swoop. Similarly, in the tv-film division, the "one big umbrella" exposure of things to come makes attendance a must.

Mr. Fellows and the NARTB indeed need no vindication.

CBS' TV Study

Continued from page 23

ence, as well as to ourselves, to try to establish some systematic method of inviting the public to participate in shaping what we do. Such a thoughtful and conscientious probing could well provide a newer and far better set of navigation charts than anyone in the broadcasting industry—or in any area of mass communications—has ever had.

Stanton emphasized that the study would not and could not be of what the public "likes" in programs. The Committee, he explained, "would take all pains that its report could not be used as a shelter for complacency, or as justification for continuing in a series of well-worn ruts, or persisting in a habit known to be bad merely because a majority of the public seems to have only mild opinions about it."

As he sees it, the inquiry "would create a great deal of active controversy and make a large fraction of our society think as it has never been asked to think before" how it can make a "positive" contribution to the future of television.

Catering to what the public "likes," said Stanton, "is no longer good enough because it no longer goes far enough. Television could scarcely have gotten started by giving the public what it didn't like—but the day for a closer inspection of the relationship between tv and its enormous public is now... at hand."

Minneapolis — "Positive Plus Marketing" plan evolved by WCCO Radio has proved so successful in landing advertisers for the station and in sales achievements that it's being expanded with the addition of 150 Red & White Stores, local grocery chain. Another grocery chain's 115 stores have been participating in the plan and will continue with it.

Inside Stuff—Radio-TV

A number of NBC-TV stations latched on to Monday's (30) "The Petrified Forest" on the "Producers' Showcase" tint series by transmitting a color signal for tuning purposes. In New York, WRCA-TV did a three-time station break on the signal carrying them at 3:30, 4:45 and 6:30 along with the following announcement: "WRCA-TV is now transmitting an electronic color bar signal. To those of you with color receivers, the colors from left to right are: yellow, cyan, green, magenta, red and blue as well as black and white. To those of you with black and white receivers, the color bars appear in varying shades of gray. This color signal is being transmitted so you may make the necessary adjustments to assure perfect color reception during tonight's spectacular."

Naming of Fred Thrower, v.p. and general manager of WPIX, N. Y. video operation, to the board of WGN, Inc., is a natural consequence of a previous step by the parent corporation, the Tribune Co. Frank Schreiber, WGN boss, was sometime ago given one of the board seats controlling WPIX.

The Thrower appointment was part of the overall realignment of top McCormick-Patterson brass after the death of Col. Robert R. McCormick. In another WPIX move, T. E. Mitchell, station controller, was made an officer, with title of auditor and controller.

NBC-TV will do a closed circuit repeat of its "Fort Wayne TV Story" from noon to 12:30 Friday (3) at the Johnny Victor Theatre in New York. This is to accommodate ad agencies unable to sit on last week's telecast of film "starring" web prexy Pat Weaver, BBD&O head Ben Duffy and others.

Prints are being made available of the \$250,000 research project which is titled "Strangers Into Customers."

National Labor Relations Board has sustained a ruling by the Chicago regional NLRB director that tv directors are supervisory employees and not covered by the labor act. Ruling resulted from charges filed by the Radio-Television Directors Guild that WGN-TV was violating the act in refusing to negotiate a directors' pact.

Station took the position from the beginning that the tele directors were supervisory personnel and therefore not subject to the NLRB groundrules.

New York employees of NBC-WRCA have just completed a quarter-hour musical film as a demonstration that "there's talent behind the scenes" at network headquarters. Another intramural package is in the works, with the web cooperating on equipment, facilities, kinescoping, etc. Group is being spearheaded by Tom Wade as the producer and has put out a sales brochure.

Stock Shots to Order, the telepix production firm specializing in custom tv footage, has created a new department for agencies and producers. It's Screen Tests to Order Inc., which will specialize in tests for both parts and commercials. Division was set up at the suggestion of agency casting directors who want to test talent in color and on location. Raymond A. Pheelan, who heads up Stock Shots, will also take charge of the new division.

Benson Replaces Gregson As ABC 'Just Easy' Emcee

Red Benson has moved in as emcee of ABC Radio's "Just Easy" cross-the-board nighttime hour, as a replacement for Jack Gregson, who's parted ways with the network. Gregson left the web after nearly a year, having originated the "Just Easy" music-news-features format and in addition having done a morning disk show on WABC, the web's New York flag. His future plans haven't been set.

For Benson, it's his first big assignment since his "Name That Tune" days on CBS-TV. He was shipped in quietly when Gregson left a week ago on a test run and now has been firm permanently for the post. "Just Easy" is currently an 8-9 p. m. strip, but in a nighttime programming reshuffling currently being worked out at the network, he'll cut back to a half-hour.

NATS Adds 16 More

National Affiliated Television Stations, the General Electric-National Telefilm Associates-Motion Picture Centre unit designed to aid stations in financial difficulties, added 16 more stations last week to bring its membership rolls up to 35. Key addition was WFIL-TV in Philadelphia, which headed the list of 13 VHF outlets and three UHF which joined.

Just what prompted WFIL-TV to join isn't known, but one of the things NATS is offering aside from financial aid and management counsel is a pooled filmmaking operation plus a discount on the NTA film library and other NTA product. Other VHFers joining the organization were KMBC-TV, Kansas City; WRBL-TV, Columbus, Ga.; WSIX-TV, Nashville; KCJB-TV, Minot, N. D.; KBMB-TV, Bismarck, N.D.; KHOL-TV, Kearney, Neb.; KIEM-TV, Eureka, Cal.; KBES-TV, Medford, Ore.; WDBO-TV, Orlando, Fla.; WOAY-TV, Oakhill, W. Va.; and WTWW-TV, Tupula, Miss. UHF's joining were WWLP-TV, Springfield, Mass.; WINT, Ft. Wayne; and WSBA-TV, York, Pa. Most of the stations were signed at the tail-end of the NARTB convention in Washington.

Lotsa Canadian Sponsor Coin Around, But No Air Time Due to 'Monopoly'

Ottawa, May 31. Continuing its longtime campaign to break what it calls Canadian Broadcasting Corp.'s "monopoly" on television in Canada, the Canadian Assn. of Radio and Television Broadcasters claims enough revenue is available in most of the major Canadian centres for at least two competing stations, possibly more.

T. J. Allard, executive v.p. of CARTB, which represents the non-government radio and video operators in Canada, said Canadian advertisers are ready to spend \$1,800,000 in shows on stations servicing Canada but the bankrollers couldn't get air time on CBC stations in most cases. CARTB recently queried 75 leading agencies here to learn that 28 could add more than 80 new clients if there were more outlets. One possible sponsor claimed to have more than \$1,000,000 to spend on tv if competition with CBC came into being.

Current CBC regulations allow only CBC video stations in major cities, one to a city. Exception is Montreal (and within a month, Ottawa) where one English and one French-language station operates.

MAN WANTED FOR FILM PRODUCTION

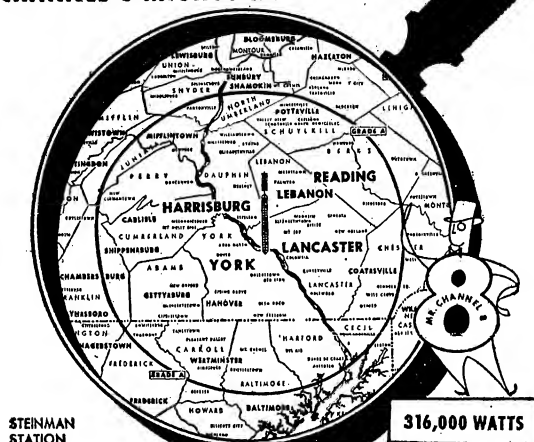
An unusual opportunity with active producer of T.V. commercials to participate in every phase of the business. Must have thorough knowledge of film and above all a proven capacity for handling details. State age, experience and salary requirements. Write Box V-5927, Variety, 154 W. 46th St., New York.

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

2 West 41st St., N.Y.C. Tel. PL 7-3990

\$5 1/4 Billion Market CHANNEL 8 MIGHTY MARKET PLACE



STEINMAN STATION
Chair McCollough, Pres.

WGAL-TV Lancaster, Pa.
NBC · CBS · DuMont

Representatives:
MEEKER TV, INC. New York
Los Angeles
Chicago
San Francisco

Thank you

BOGEY, HANK and BETTY

FRED COE
Producers' Showcase

TV's 'Bad Seed'

Continued from page 25

Mahoney script was described as containing "assorted ghoulish bits of crudities and of blue inference" which were tempered by the blue-pencil department. The old "Our Gang" comedies were scored as being "replete with vulgarities, racial slaps," etc., with cuts required ranging from such sequences as a beating administered to Jackie Cooper by his "father" with resultant camera shots on the heavings of the then kid star's sore buttocks to such things as raucous Bronx cheers, a Negro baby in a four barrel and the like. Helfrich remarks crisply that "the material which comes in for cuts under NBC standards is being featured with out any editorial action by competitors on an o&o level in Los Angeles and New York."

Even 'Howdy' Scored

Also criticized was "Howdy Doody," particularly for an old film sequence wherein a man is

Charity Begins . . .

In recent weeks several NBC sponsors have objected to the fact that trade names of their competitors not represented on the web were plugged in topical gags on leading shows. The network, deploring the practice, makes this observation:

"If it makes sense to get some secondary values out of audience re-association of ideas derived from current advertising slogans and such, what's wrong with keeping our own advertisers to the fore?"

shown drinking what is allegedly gasoline and is subsequently ignited by the hot mustard spread on a frankfurter. However, this was an after-the-fact point of reference since the censor's office is more or less obliged to take cognizance of letters from irate viewers who often are capable of singling out items that escape the attention of the CART office beforehand. As Helfrich puts it, "this isn't the first time that the sentiments of one viewer who felt serious enough about the thing to write proved reasonable enough to suggest tightening up. Who's infallible?"

A long passage relating to kid viewing is given over to "Wall of Silence," shown on "Medic" in April, with this synopsis: At the opening, two juve delinquents mugg a middle-aged newspaperman, knock him in the head and leave him on the pavement. Subsequent action concerns the damage done to his skull, medical treatment needed, rehabilitation, etc. It was felt by an NBC official that a line was needed somewhere to indicate that the hooligans were brought to justice. Medic Productions argued that the show concerned itself with medicine and not juve delinquency and that "justice" was portrayed in the fact that the boys gained nothing material by their action.

But, says CART, "this we couldn't see at all and insisted that teenage and younger viewers could certainly reason from the presenta-

tion that adult society in this case was more concerned with treatment for the injured than with formal discipline for youthful malpractices. The film already having been completed, an arrangement was made for a statement at the end of the show that the young muggers had been apprehended.

"Granted that this was a sort of dragged-in-by-the-heels point, it is the company's insistence that we as broadcasters have to live up to our responsibilities to the total audience to whatever degree is possible even where the artistic objective of a show may be concentrated in a somewhat different direction. In this case it would not have been materially distracting in any way to have inserted early in the script a line indicating society's requirements and going on from there to the medical needs of the injured."

At the last meeting of NBC's new children's program panel (comprised of Mrs. Douglas Horton and Drs. Frances Horwich and Robert Goldenson) major concentration was put on the need for "upgrading material addressed to children rather than in any way talking down to them." Later reference was made elsewhere to inauguration of a periodic inventory memo in which a dozen or so past broadcasts (of the Winchell-Mahoney show) are analyzed pro and con to determine which had been the best shows and why. "The approach gives the writers opportunity to aim at the more successful patterns without sacrificing integration of elements which, to quote Hudson Faucett, 'give the productions form and meaning and sustained interest.'"

On westerns, the NBC Film Division's "Western Marshal" series came in for criticism on given items. The shooting script of one show underwent a number of cuts because of long, drawn-out death scenes, incitement to lynching, sadism, etc. It's remarked that while some of the older westerns taken over from motion picture use come in for cutting, the censor finds that westerns being prepared for tv use today can be fempored in shooting script before they even go into production.

Vidpix 'Bonfire'

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uct. With time availabilities the key to the situation, the bad product is forcing the good off the market.

The syndicators themselves are to blame too, because they've kept the old product available. In some cases they've had to do so in order eventually to make a profit or to maintain contractual commitments with the producers. But in other cases, where they own the film outright or the profit's been made, they have played ball with the "price-only" filmbuyers by keeping the flow of vintage and underpriced film available. Then, when they try to sell a new series, they wonder why all the time is taken up with old product. Similarly, the tendency to emphasize library and term deals is backfiring by taking up available time and therefore

cutting down the market on new product. Practice of throwing old film into a library package has its merits in that it gets more recoupment-per-film for the distrib, but each time the distrib makes a three-year-run of station library deal, he's choking off a possible sale for a new show for that much time to come.

Eventually, it's felt, individual syndicators will have to evolve a pattern of retiring film after it's played off to a profit. It's the only way they can find a means of controlling the oversupply of film and maintaining a price level that won't be by its very limitations downgrade the quality of new product. The seemingly natural laws of supply and demand don't work for syndication—the syndicators will have to make it work if they're to survive.

Mpls. Radio Into Prime Nighttime Spot, Hunting Biz

Minneapolis, May 31.

Radio here is making its most determined and aggressive bid yet to cut further into the usually summertime tv reduced nighttime audience. With unusual, elaborate programming for the Twin Cities, CBS-affiliated WCCO Radio, is going after dog nights' business hammer and tongs.

Goal of an hour-long locally produced show, which has been given a tremendous advance build-up, is "to boost nighttime radio back to where it was before tv," according to Clayton Kaufman, WCCO Radio publicity and public relations director. Supplanting network programs in the choice 7 to 8 p.m. time slot, Mondays through Fridays, the show hopes to take at least an hour's nightly play away from video, he says.

In the show, called "As You Like It," he points out that for the first time, as far as is known, a radio station is taking its five top staff stars—in this instance Cedric Adams, Bob DeHaven, Clellan Card, Ed Vihman and Gordon—and having them take turns presiding as emcee over a variety melange.

This melange will include "a wide range of activities and festivities," comprising music, both live and recorded, as a foundation for a free wheeling, flexible format also featuring interviews, human interest material, contests, drama and a five-minute newscast. Each emcee will be given free rein.

Kaufman feels that in this choice nighttime slot radio here has an advantage because so many people, wishing to take advantage of the brief warm, pleasant weather to be outdoors, desert their tv sets, but in their autos turn on the radio or have portable sets for the beaches and parks. Also, he hopes, the shows will boast sufficient novelty and entertainment content to wean away the indoor folks temporarily away from their tv sets.

It'll be participating. Kaufman claims that advertisers hearing the pilot tapings have been enthusiastic and a number of sponsors already have been inked. Fact that WCCO Radio reaches 109 primary counties in four Northwest states has continued to help make it a formidable airlines contender.

Because there's no daylight savings here and CBS network shows are transcribed during the summer, those ordinarily in the 7 to 8 p.m. slot have been shifted to other times.

Gladys Swarthout Show For Quality Radio Group

Quality Radio Group has signed on the Gladys Swarthout "At Home Abroad" show, which she's taping weekly in her villa in Italy. Half-hour show features Miss Swarthout and harmonicaist John Sebastian, as well as an orchestra and guests from show biz and the arts. ABC Radio was previously talking about taking on the show, but Quality stepped in with a deal.

QRG is offering the package at a time & talent rate of \$4,500 per show. It's pitching a Sunday afternoon time for its 36-station lineup, but will sell it for nighttime as well.

From The Production Centres

Continued from page 36

Gerry Johnson, fmece of KRDL-TV's daily "Variety Fair," auditioning male vocalists to replace Les Handy, who went to "Teen Times" show at Fort Worth's WBAP-TV.

IN WASHINGTON . . .

Ruth Gerl Hagy, producer and moderator of ABC's "College Press Conference," copped first tv achievement award ever given by General Federation of Women's Clubs during its annual holiday in Philadelphia past week . . . Davy Crockett Enterprises, Inc., reps held a news conference here to answer reporters' queries re current litigation in courts stemming from alleged infringement of the firm's trademark . . . WWDC d.j. Jon Massey given official citation from publishers of "Mr. Boh Mambo" for promotion of tune in this area . . . Jansky & Bailey, electronic engineers, demonstrated their "Model 500" midget transmitter, a highly sensitive combination miniature transmitter and wireless mike, smallest on record, at recent Hecht Co. "Futurama" show . . . WWDC's "Miss Washington" beauty contest winds up June 15 . . . Mao K. Johnson, former foreign correspondent for New York Herald Tribune, and more recently CBS News staffer in Gotham, has joined staff of CBS here as news editor, replacing Lawrence S. Haas, who resigned to move to Santiago, Chile.

IN PHILADELPHIA . . .

Leonard Matt, assistant general manager of WDAS, has been named consul for Guatemala . . . Carl Reiner, of the Sid Caesar show, appeared with his father Irving, an inventor, on Donn Bennett's "Big Idea" (24) . . . WIP chief Benedict Gimbel and wife were guests of Al Steele and bride (Joan Crawford) in New York (24) . . . Audrey and Jayne Meadows in town to plug their new disk, "Hot Potato Mambo" (25) . . . Dr. Mason Gross ("Two for the Money") will guest on WPTZ's "Telarama" next Sunday (5). Program "Not All Flunk Out" investigates reasons for dropping out of college . . . "Rover Boys" Bill Givens and Vince Lee, and their singing canary appeared as "helping hands" on "Strike It Rich" radio and tv sessions (30-31) . . . Special Reading Railroad trains will be run to Doylestown for "Open House Day at Rex Trailer's Ranch" (5), welcoming back the WPTZ cowboy star following recent plane crash . . . KYW auditor Ed Kane was rushed to Lankenau Hospital with virus pneumonia; and the station's general manager, Frank Tooke is on the mend in Women's Hospital.

Geo. Heller Dies

Continued from page 25

retary of AFRA, a post which he occupied until 1949, when he set out to organize television performers. He formed Television Authority, embracing all video performers, with the hope of merging it with AFRA into an overall broadcasting artists union. This was realized in 1950, when the organizations signed a network contract, and in 1952, the unions officially became known as AFTRA and Heller its national executive secretary. In that period, Heller did a virtual one-man-job in organizing TA and effecting the final merger. The union today boasts a membership of some 25,000 throughout the U.S. and has the only pension plan (to which its members pay nothing) of any performers' union, a plan which Heller negotiated last November.

Heller started in show biz at the age of eight, as a member of the chorus at the Metopera. He made his first adult appearance in 1925, as a ballet dancer with the New York Neighborhood Playhouse repertory company. After three years with the company, he moved on to Broadway, appearing in such shows as "The Dybbuk," "The Love Nest," "Sailor Beware," "Waiting for Lefty" and "You Can't Take It With You." Later, he tried producing and composing, writing the music for "Dark Hours" and producing "Deep Are the Roots" with Kermit Bloomgarden in 1945. He was active in other show biz organizations, having been first v.p. of the Associated Actors & Artists of America (4A's), v.p. of the American Theatre Wing and v.p. of the Theatre Authority. He was also a member of the exec committee and advisory council of USO-Camp Shows.

He is survived by his wife, Clara Mahr Heller, a former actress; two daughters and two sisters.

Funeral services will be held tomorrow (Thurs.) at the Riverside Chapel in N.Y. at 3:30, with Rabbi Edward Klein of the Free Synagogue officiating. Speakers will include Paul Dullzell of the 4A's; Ralph Bellamy, prez of Actors Equity; I. F. Becker, head of Air Features Inc.; Peggy Wood and Clayton Collier, both of the AFTRA board; and actor Albert Dekker.

WREC Wins 'V' Bout

Memphis, May 31.

WREC, Memphis CBS outlet, was given the greenlight by the FCC to operate VHF Channel 3 here in its long-heated battle with WMPM, Memphis ABC affiliate.

FCC handed down its decision without a dissenting vote in awarding WREC the grant. This was in line with FCC's trial examiner, Claire Hardy who favored WREC several months ago. WMPM appealed decision to the FCC.

Shor Gets Injunction

Preserving 'Stork' Kine For Future Libel Action

Toots Shor won a temporary injunction in New York Supreme Court yesterday (Tues.) forbidding Sherman Billingsley and ABC-TV from tampering with or removing from the court's jurisdiction a kinescope of the "Stork Club" show three weeks ago on which Billingsley allegedly passed a remark about Shor's debts. Injunction was granted pending a hearing June 7, on a show cause order requiring preservation of the kine until trial of the suit. Shor's attorney said kinnie was necessary because he wants to examine the defendants in order to file a complaint of libel and damages.

While ABC-TV is listed as a defendant, the network, however, will not be financially liable even if a suit should be tried and won by Shor. Billingsley, when he went on the air via ABC-TV, personally indemnified the web against loss resulting from anything said on the show, according to American Broadcasting-Paramount Theatres prez Leonard Goldenson, who revealed this to stockholders a couple of weeks ago.

Jessel Newsreel to NTA

George Jessel's theatrical newsreel of last year, "Yesterday and Today," has been acquired for television by a National Telefilm Associates, which bought it up last week from producer Abbie Breshler. NTA will assign the pic to one of its feature packages but will also attempt to sell it individually.

Firm also acquired distribution rights to 52 half-hour roller derby films, "The Mad Whirl." Series is currently being produced on the Coast by Leo Seltzer, with Ken Nydell as narrator.

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COMEDY THEATRE
MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
1 LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE

Free TV Time For Canadian Politicos

Ottawa, May 31.

Television in Canada is getting its first major crack at political broadcasting this and next month with the Canadian Broadcasting Corp. providing the three major parties with a total of four and a quarter free hours on the CBC web and affiliated stations. Time will be used in connection with the June 9 Ontario provincial election. Representatives of the Progressive, Conservative, Liberal and CCF parties huddled this week with CBC officials on how the available time will be split among the party gabbers.

Setup, in which CBC provides production facilities and the parties handle speakers and props, will include one and a half hours rehearsal for each 15-minute airer, three hours for each 30-minute show. Discussion or interview types of shows will be okayed by CBC as long as gabbers are accredited representatives of the parties.

Network periods covering 11 CBC and other tv stations are three half-hour, three 15-minute and three 10-minute periods plus three local quarter-hours on CBOT, Ottawa, and CBIT, Toronto. Stations in Sudbury, Sault Ste. Marie and Port Arthur (and on the microwave web) will get filmed sessions for airing two days after the live airings.

Final plans for CBC-TV coverage of the June 9 election itself have not been announced but will logically originate principally from the Ontario capital, Toronto.

New Mutual Plan

Continued from page 26

week was immediately evident: the flexible setup allowing a variety of spot commercials in lieu of current participation sales in half-hour programs was kept strictly within extant affiliate contracts on option time. In this way, since O'Neil & Co. doesn't plan to take any more time than it already has a right to, it figures that another affiliate rejection, like that of the Cape Cod plan, will be avoided. In all likelihood the small minority of stations that are expected to dissent will be allowed to break contract and go their own ways.

WLIP UPS GOODMAN

WLIP, the New York radio indie specializing in the Negro field, has upped George W. Goodman to the post of supervisor of program operations.

Goodman, currently director of community news and special events, will retain that post and additionally will sit on the station's program planning board.

Tele Followup

Continued from page 29

For the Memory." The "Road" pictures paraded through the projector and Hope, hoked them up with asides that at times were funnier than the reprised scenes.

Nostalgia dripped while Hope quipped but the only big laughs came early in his monolog, twitting whoever happened to be in the headlines. It seemed a waste of both Crosby and Russell, their participation being so functional as to obviate any attempt at comedy. As for the old clips, it may have been experimental with Paramount to test the efficacy and choice of trailerizing. The two scenes from "Little Foes" were not especially interesting. A better choice would have been the hooing contest between Hope and Jimmy Cagney as, George M. Cohan.

A pretty fair performer himself, Edward Everett Horton, was left to peddling the sponsor's minute rice.

Ed Sullivan bounced back with an entertaining, if not a too distinguished show on Sunday's (29) edition over CBS-TV. The major impacts were by a pair of standup comics. Pat Henning, who scored heavily as an actor the previous week in a Paddy Chayefsky play, "The Catered Affair," reminded audiences that he's primarily a skilled comedian. He rocked the viewers to give the show a strong close. Other comic was Andy Griffith, who also made his biggest teevee impact in a play. He previously appeared as the rookie in U.S. Steel's "No Time for Sergeants." He did commentary on a pop tune and a ballet that were very funny.

A dog act and a juggling turn, also showed up well. Victor Julian & Bets comprised a highly entertaining turn, and the Balladins showed some fine juggling formations. Puppetry by Stan Kramer also entertained briefly.

Sullivan took up the major portion of the show with excerpts from the legit musical, "Ankles Aweigh," which is being plugged by virtually every syndicated columnist in what appears to be a showdown fight with the critics. Not all of this was good tele fodder. The early sequence, "Walk Like a Sailor" and everything connected with that number showed up as an old-fashioned bit. The casino sequence with choreography by Tony Charmoli was infinitely better and comprised a zesty interlude. *Jose.*

British Eye-View

Continued from page 24

extravagant stage sets and properties; (b) the exploitation of character; and (c) an impressionistic instead of realistic treatment, thus stimulating and not stifling the imagination.

"I watched the production of Part IV of a five-part adaptation of 'Moby Dick.' Five professional actors, of quality played, without costume, against a background of dark curtains. The only properties I can remember were a coil of rope and a stepladder. There were many more closeups—as on a clenched fist or an expressive back—than is usual in British television. The program was under-rehearsed (only two hours without cameras and one with) . . . nevertheless I found this one of the most exciting television programs I have ever seen. Unfortunately, this particular program was not filmed, and the three kinescopes in existence are not of the same quality. Nevertheless, they illustrate the simplicity and economy of production and should provoke interest if we are able to borrow them for discussion here.

"A particularly pleasing experience was to find television providing an imaginative stimulus, at least as great as that of radio. The program technique used in 'Camera Three' is of peculiar significance for schools of television, not only by reason of its symbolic approach and wide range of subject coverage, but also because of its economy in money and materials."

Albany—Vern Cook, former disk jockey at WTRY in Troy, is now spinning on WOKO. Sherb Herick, originally an announcer and sportscaster for WOKO and later sports director for WKKW (no longer operating) is back with WOKO.

Still Photos Run Deep

One way to nail a "bait" advertiser on radio is to take an audio tape of his spiel and confront him with it later in court. However, tv is a more difficult medium at times from which to glean documentary evidence.

The N. Y. branch of Better Business Bureau is experimenting with a simple method of getting the goods on a video baiter, which apparently nobody's tried before. For strictly light pitches using signs listing price, etc., BBB has been taking still photos with extra-fast film.

TV Just Like a Subsidy For Mpls. High Schools Thanks to Sports Rights

Minneapolis, May 31.

That video as well as radio has become a source of considerable local high school athletic income, the same as with colleges, is evident from figures just disclosed by the state high school basketball tournament association.

Sale of the recent tournament's tv rights to KEYD-TV brought \$10,125 direct and an additional \$1,144.20 from feeds. Radio stations paid \$4,617 to the association for audio privileges.

It was the first time that the association permitted all of the semi and final games to be televised and the decision to do so came only after it became evident they'd be sellouts and the gate wouldn't be hurt. Previously, only the championship game was televised.

As a result of the tv fee the tournament's profit this year mounted to \$88,369.14, a gain of more than \$10,000 over 1954.

AM Renewals Good News

Chevrolet, General Motors, L&M Filters and Pillsbury stay with CBS Radio on the renewal front, with major "make mine the same" pacts now translated as bearing more importance than ever before in the AM scheme. Chevy has just signed to go, along with its 18 weekly newscasts manned by Robert Trout and Allan Jackson in a pact through next fall. L&M came through with a reride on the daytime (Saturday) "Gunsmoke," but the ciggie will take a vacation from the nighttime version with consideration given to a September resumption.

Pillsbury last week made it status quo on Arthur Godfrey's daytime and Art Linkletter's "House Party," with GM also continuing on Godfrey.

Hartford — Bob & Ray aren't slotted to start on WGTH (Hartford) until next Monday (6), but the cross-the-board hour is SRO, with eight spots sold daily.

Voice of Israel

Continued from page 26

separate government agencies. According to sources other than Shimony, this split command sometimes leads to confusion and dissension and often is subject to criticism.

Some Red Tape

There are approximately 50 engineers working for VOI, and Shimony estimates that there are 120 employees in all phases of programming - administration. First off, programmers and administrative personnel come under rule of the Information Ministry in the Prime Minister's office. Engineers, on the other hand, are responsible technically to the Post Office. Problems aren't insurmountable, since engineers usually take program orders without trouble. In addition to red tape, there is, a wage inequity in effect because the Info Ministry pays more. Novice announcers, say, get more than most veteran engineers. Only top-line technicians make more than tyro-type gabbers.

Believed one of the reasons why it's difficult to consolidate employees officially under one rule is the fact that the Post Office collects the radio fees, only means of radio support, from Israeli listeners.

Lingually, VOI is tugged in several more directions than it is politically. Shimony stressed the radio system's polyglot programming. Aside from newscasts in Hebrew and Arabic, there are limited stanzas for English and French-speaking audiences in the area. As explained, these shows are beamed via the 50 kw transmitter, but there is also another one, 10 kw in strength.

Irregular Newscasting

It's the only other VOI transmitter as well as the only other station to broadcast within the border, and it's for irregular newscasting in every conceivable European language and other foreign tongues for the benefit of new immigrants. There's even some slowed-down news in Hebrew for beginners. Also among polyglot broadcasting activities in the country, Shimony went on, is an overseas service (strictly for Europe) run by the Jewish Agency which shortwaves in English, French, Yiddish and Hebrew, main job seemingly propagandizing.

Shimony, in his late 20's, is one of the chief producers and performers in the VOI ranks. He specializes in what he calls "entertainment" shows. Three that he described included a telephone quiz that, he says, is based on common sense and wit more than on answers requiring specialized knowledge—sort of like a high-brow intelligence test. Then there is a show which features three novelists and three poets on each session, object being to ad lib

stories and poems, building on three items supplied by Shimony, who emcees. There's also a stanza built around disks, many of them from the U.S. Shimony has penned short storylines around everything from showtunes (that part is easy) to more difficult writing jobs—on jazz etchings, for example. The country has no tv yet; sets are far too expensive, he explains.

Chevy Splurge

Continued from page 25

to be worked out in addition to Chevy's foursome.

NBC also was active last week on the 90-minute "Color Spread" front with Lewis-Howe (Tums) earmarking a pair of Sunday night entries, Nov. 6 and Dec. 4. This gives the "Color Spread" series 29 sales or \$2,000,000 of the 78 available spots, for more than one-third sold. The Saturday and Monday biggies had already been accounted for with Oldsmobile continuing on the former with a \$3,900,000 outlay and RCA and Ford spending \$4,000,000 on "Producers' Showcase" skein.

FGC Post to Mack

Continued from page 26

is the reservation of channels for educational stations. It was largely because of her leadership that educational forces organized to urge on the agency that a portion of the VHF and UHF bands be set aside for noncommercial use. Miss Hennock has successfully fought efforts to divert the educational channels to commercial use or to limit the reservation period.

With her departure, the ultra high broadcasters lose their strongest ally on the Commission, Miss Hennock is the only member of the agency who favors shifting all tv into UHF.

Polk Bros.

Continued from page 26

cross the board to the post-midnight "Night Owl Movie" which has been renewed six nights weekly. Also being continued are the Friday night "Audition" amateur talent show hosted by Bill Hamilton and the Sunday night bowling telecasts which are being upped a half-hour to run from 9:30 to 11. New identities are "Crazy Acres," a late afternoon weekday variety stanza; Dr. Preston Bradley's Sunday morning half-hour talk show, and a 60-minute Saturday night display to bow June 11 hosted by Tom Duggan.

Just As It Did In Radio . . .
Dr. I.Q. (now available for t.v.)

Can Become One of
TELEVISION'S
GREATEST QUIZ SHOWS

LEE SEGALL
Shadywood Lane
Dallas, Texas



Jocks, Jukes and Disks

By HERM SCHOENFELD.

Georgia Gibbs: "Sweet and Gentle," "Blueberries" (Mercury). Georgia Gibbs mopped up with the rhythm & blues cycle and is now ready to cash in on the cha-cha-cha. With "Sweet and Gentle," she has a solid number in which she again demonstrates her formidable versatility in any stylistic groove. This tune has been sliced on other labels, but Miss Gibbs may have the big one. Flip is an offbeat entry with minor chances.

The Three Haircuts: "Goin' Crazy"—“You Are So Rare to Me” (Victory). This spoof on the rhythm & blues cycle, which was done a couple of times on the Sid Caesar video show, should put a quietus on the r&b routine, but it probably won't. In fact, it's likely that these burlesques may wind up as hits by the r&b cats who may take these burlesques seriously. “Goin' Crazy” is a mad two-word lyric number

"Open" is a catching tune with a clever lyric and the Lancers give it a good ride. It's solid fare for the jukes. Flip is so-so.

Evelyn Knight: "Does It Make a Difference?"—"Hanky Panky" (Hansen). Miss Knight, who has been absent from the wax sweepstakes for some time, is making her comeback effort via this new label and a couple of Bob Merrill tunes. She registers nicely on "Difference," a pretty ballad in slow tempo. "Hanky Panky" is a novelty that doesn't go very far.

Janet Brace: "If You Knew"-
"That's the Way It Is" (Decca).
"If You Knew" is a bright ballad
which Janet Brace delivers in
fetching style for those jock and
juke spins. Flip is a fair ballad.

Tommy Edwards: "Spring Never Came Around This Year"—"Welcome To My Heart" (MGM). "Spring Never Came Around This

Best Bets

GEORGIA GIBBS	SWEET AND GENTLE
(Mercury)	Blueberries
THE THREE HAIRCUTS	GOIN' CRAZY
(RCA Victor)	You Are So Rare To Me
MARION MARLOWE	THE MAN IN THE RAINCOAT
(Cadence)	Heartbeat
AL HIBBLER	CAN'T PUT MY ARMS AROUND A MEMORY
(Decca)	They Say You're Laughing At Me

with a cumulative laugh impact. Flip is in the slow ballad r&b genre, also belted in exaggerated style but maybe not exaggerated enough not to be taken on the square.

Marlon Marlowe: "The Man In the Raincoat"/"Heartbeat" (Cadence). Marlon Marlowe, one of the ex-Godfrey alumnae, teams up with Archie Bleyer (also an ex-Godfrey employee) on the Cadence label with a fine start. "Man in the Raincoat" was launched on an indie label, but this slice may give this dramatic opus wider circulation. Miss Marlowe projects it effectively enough to merit plenty of spins. "Heartbeat" is a good number with possibilities.

Al Hibbler: "I Can't Put My Arms Around a Memory" (Mercury). Says Hibbler, "I've been singing about the Decca." Al Hibbler has become a big factor in the pop market via his "Unchained Melody" click-and-these sides should sustain the pace. "Around a Memory" is an excellent ballad which the blind vocalist delivers with his unique piping style. Flip is another excellent ballad which will share the spins on this disk. An indie label, Original Records, has also released two good Hibbler sides in "You Will Be Mine" and "Autumn Winds."

Key Starr: "Good and Lonesome," "Where, What or When" (Victor). Key Starr is still looking for her first hit since joining the Victor label and will take all of her considerable selling power and put over this coupling. "Good and Lonesome" is a number that might have been effective as a wartime song, but at the present time, the lyrics have a rather trite message. The production on this side is also way overdone. Flip is a rhythm & blues type number which Miss Starr does well, but this genre has now become old hat.

Ilse Werner: "The Breeze and I—"Jungle Drums" (Columbia). "The Breeze and I" which has been getting spins via the Caterina Valenti slice for Decca, will get additional impetus via this Columbia slice. Ilse Werner, from Germany, gives this beautiful standard a highly effective whistling treatment, which stands up under repeated spins. Flip is a good show-piece for her whistling virtuosity, but lacks the melodic appeal of "The Breeze and I"

Bob Carroll: "This Night Was Made for Lovers Only," "Somebody's Thinking of You Tonight" (MGM). Bob Carroll, who has been around for some time, has top-flight material in "For Lovers Only," a very pretty ballad which he pitches up commercially, aided by a lush choral and instrumental background. Reverse is a light rhythm item with less impact.

Frank Sinatra: "Not As a Stranger"—"How Could You Do a Thing Like That to Me" (Capitol) Frank Sinatra has two okay sides on this release. "Not As a Stranger," the title tune from the upcoming film, is a lilting ballad with a Latin beat which Sinatra handles deftly. It could be big. Flip is a light rhythm entry with a long title and short chances.

Open Up Your Heart Duchess
I Wonder Macmelodies
Mobile Leeds
Let Me Go, Lover. Aberbach
A Blossom Fell Fields
You My Love Dash
Chee-Oo Chee Maurice
Tweddle Dee Dee Robbins
Dreamboat Leeds
Don't Worry Wright
Melody of Love Connelly
Sincerely Dash



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
194th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif

Exclusively on Coral Records
HEY MISTER BANJO
LOVE ME OR LEAVE ME

VARIETY 10 Best Sellers on Coin-Machines

- | | | |
|---|----------------------|----------|
| 1. UNCHAINED MELODY (7) | Al Hibbler | Decca |
| | Les Baxter | Capitol |
| | Roy Hamilton | Epic |
| 2. CHERRY PINK AND APPLE BLOSSOM WHITE (10) | Perez Prado | Victor |
| | Alan Dale | Coral |
| 3. DANCE WITH ME, HENRY (9) | Georgia Gibbs | Mercury |
| | Bill Hayes | Cadence |
| 4. BALLAD OF DAVY CROCKETT (13) | Tennessee Ernie Ford | Capitol |
| | Fess Parker | Columbia |
| 5. A BLOSSOM FELL (4) | Nat (King) Cole | Capitol |
| | Dickie Valentine | London |
| 6. WHATEVER LOLA WANTS (5) | Sarah Vaughan | Mercury |
| | Dinah Shore | Victor |
| 7. HEART (3) | Eddie Fisher | Victor |
| | Four Aces | Decca |
| 8. HONEY BABE (1) | Art Mooney | MGM |
| 9. ROCK AROUND THE CLOCK (1) | Bill Haley's Comets | Decca |
| 10. CRAZY OTTO MEDLEY (17) | Johnny Maddox | Dot |
| | Crazy Otto | Decca |

Second Group

- | | | | |
|-------------------------------|---|------------------------|---------|
| DON'T BE ANGRY..... | 6 | Crew-Cuts | Mercury |
| BREEZE AND I..... | 5 | Nappy Brown | Savoy |
| I BELONG TO YOU..... | | Caterina Valente | Decca |
| | | Ralph Flanagan | Victor |
| MELODY OF LOVE..... | | Billy Vaughn | Dot |
| | | David Carroll | Mercury |
| ROLLIN' STONE..... | | Four Aces | Decca |
| IT'S A SIN TO TELL A LIE..... | | Ink Spots | King |
| HEY MISTER BANJO..... | | Fontane Sisters | Dot |
| | | Somethin' Smith | Epic |
| HOW IMPORTANT CAN IT BE..... | | Sunnysiders | Kapp |
| | | Joni James | MGM |
| LEARNIN' THE BLUES..... | | Sarah Vaughan | Mercury |
| | | Frank Sinatra | Capitol |
| TWEEDLE DEE..... | | Georgia Gibbs | Mercury |
| | | Lancers | Coral |
| | | Vicki Young | Capitol |

[Figures in parentheses indicate number of weeks song has been in the Top 10]

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Best British Sheet Sellers

Week Ending May 21

London, May 24.
Stranger in Paradise.....Frank
Cherry Pink.....Maddox
Unchained Melody.....Frank
Softly.....Cavendish
The Bridges of Paris.....Southern
Where Dimple Be.....Cinephonic
Tomorrow.....Cavendish
Give Me Your Word.....Connelly
Ready Willing and Able.....Berry
Prize of Gold.....Victoria
Unsuspecting Heart.....Berry
If Anyone Finds This.....Reine

Second 12

Open Up Your Heart Duchess
I Wonder Macmelodies
Mobile Leeds
Let Me Go, Lover. Aberbach
A Blossom Fell..... Fields
You My Love Dash
Chee-Go Chee Maurice
Twiddle Dee Robbins
Dreamboat: Leeds
Don't Worry Wright
Melody of Love Connelly
Sincerely Dash

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP

† BMI

*

National
Rating
This Last
wk. wk. Title and Publisher

New York—(MDS)

Boston—(Mosher Music Co.)

Philadelphia—Charles Dumont†

San Antonio—(Alamo Piano Co.)

Chicago—(Carl Fischer Music)

Indianapolis—(Pearson's Music)

Detroit—(Grinnell Bros. Music)

Minneapolis—(Schmitt Music Co.)

Kansas City—(Jenkins Music Co.)

St. Louis—(St. L. Music Supply)

Los Angeles—(Freeman Music)

Seattle—(Capitol Music Co.)

POPULARSONGS

1	2	*Unchained Melody (Frank).....	2	1	1	2	2	3	4	1	2	2	2	3	107
2	1	†Davy Crockett (Wonderland)....	1	3	3	1	1	1	..	2	1	1	1	1	105
3	3	*Cherry Pink (Chappell).....	3	4	2	3	3	5	8	3	3	3	3	2	90
4	4	*Melody of Love (Shapiro-B).....	4	5	..	4	4	9	..	5	5	4	4	8	58
5	5	†Dance With Me, Henry (Modern)....	..	..	6	6	5	4	..	4	6	5	6	6	51
6	7	*Heart (Frank).....	7	2	4	9	..	2	1	7	8	..	9	..	50
7	6	*Whatever Lola Wants (Frank)....	10	7	..	7	8	6	5	6	10	8	5	5	44
8	8	†Open Up Your Heart (Hamblen)....	8	..	..	5	6	..	..	..	4	6	7	10	31
9	..	*Hey Mister Banjo (Mills).....	9	..	7	..	7	..	2	..	..	..	8	..	22
10	11	*A Blossom Fell (Shapiro-B).....	5	..	..	8	..	10	3	..	..	..	..	..	18
11A	12	*How Important Can It Be (Aspen)	..	..	..	..	..	..	..	..	9	9	10	4	12
11B	..	*Something's Gotta Give (Robbins)	6	..	5	..	..	..	10	..	..	..	..	..	12
11C	10	*Take My Love (Feist).....	..	6	..	..	..	7	..	8	..	..	..	..	12
14	13	*Honey Babe (Witmark).....	..	..	9	..	..	..	7	..	7	..	..	..	10
15	9	†Tweedle Dee (Progressive).....	9	..	10	..	..	..	..	..	7	..	..	..	7

TIN PAN FROM 'GONE' TO 'CORN'

It's a Buyer's Market for Disks With Special Deals & Giveaways

With the pop single biz sharply off and the majors issuing "cover" versions of new disks, the battle to come up with a hit platter is proving to be a boon to retailers and jukebox operators. The competition is forcing most of the major companies to make special deals to retailers in addition to one-for-one giveaways to the jukes. Later involves giving a cuffo platter for every one purchased.

Whenever the diskeries start bucking each other with platter versions of the same tune the one-stoppers, especially, move into the catbird seat. They're not committed to any particular company so they buy from the best wheeler-and-dealer. In the hinterlands, the outcome of the battle for top platter depends upon the company who gets to the one-stopper first with the best offer.

The jukes, too, reap cuffo benefits from the record company rivalries. The diskeries are eager to get their platters into the boxes and have been known to give the coin operators as many as 5,000 free platters just to be assured of the juke play. The operators just sit back and wait for the company with the largest giveaway program.

Last tune that put the one-stop-
(Continued on page 47)

Piano Rolls Returning As Collectors' Items In Mpls. Area via TV Plugs

Minneapolis, May 31.
Player pianos are coming back into favor here and local music stores report an increasing demand for them and their music rolls. They haven't been manufactured for years of course, and they're collectors' items, but dealers will pick up second-hand players and rolls at every chance. Occasionally, the secondhand player pianos and the rolls are advertised for sale in newspapers' classified ad sections, and prices during the past two years for the oldies have soared.

Among the local more prominent addicts is Cedric Adams, the town's top video and radio personality and newspaper columnist. Adams has made known over the air that he still owns his old player piano and rolls and that, for relaxation, at least once a week he goes to his amusement room and knocks off eight or more rolls at a stretch.

INFRINGING DISKER AGREES TO WITHDRAW

Manufacturers of unlicensed platters by Ruth Etting, Ethel Waters and other top names have agreed to withdraw their disks from the market under a permanent injunction, but without any accounting of their profits or award of any damages. Action was taken in the N. Y. Supreme Court suit brought by Columbia Records, which recently issued a Ruth Etting platter, against Harry Meltzer and Harry Lew, doing business as Jay Records and Stanley-Lewis respectively.

The defendants agreed to deliver up all the alleged infringing material for destruction.

Aussie Key Jockeys Fly In for Livingston Fete

Melbourne, May 31.
Alan Livingston, veepee of Capitol Records, was hosted at the Savoy-Plaza here by A. J. Aitken, m.d. of the Aussie Capitol setup, and Jack Argent, g.m. and sales chief.

Novel angle was the flying in from the Aussie keys of top radio disk jockeys for presentation to the visiting veepee. Capitol is one of the bestsellers in Australia presently.

Betty Hutton (Mrs. Livingston) is currently a wham here for the Reyes-Gordon loop.

Bozooki Blues

Boston, May 31.
A good side man is hard to find, especially when he's a "bozooki" player solid with Greek and Oriental beat. At least that's what Club Khiam in the Hub thinks.

The club brought a suit before Superior Judge Felix Forte last week charging contract violation against Nicholas Koutsoudakis, also-known as Nick Pourpourakis. The suit described him as a "bozooki" player, without describing the instrument. He's a good man with the Oriental and Greek numbers and instruments and hard to replace the club said in its suit to keep its "bozooki" player.

Close 1st Phase Of U.S. Juke Probe

Chicago, May 31.
The Justice Department's Antitrust division recessed grand jury hearings in its probe of the jukebox industry here last week, thus closing the preliminary phase of the investigation. During this first phase, some 50 juke manufacturers, distributors, operators and servicing unions surrendered their records to the jury. The records will now be studied for evidence of violations of the antitrust laws.

No date has been set for resumption of the hearings.

LES BROWN SWITCHES FROM CORAL TO CAPITOL

Hollywood, May 31.
Les Brown has signed a long-term contract with Capitol Records simultaneously with the expiration of his Coral pact. Although Brown's jump to the Cap lair has been known along music row for weeks, the actual finalization of the deal didn't take place until last Tuesday (24). The baton waver and Cap prexy Glenn E. Wallichs signed documents on the Palladium bandstand in view of KTLA televisioners and those attending Brown's 18th engagement at the terplac.

Incidentally, Brown drew 2,699 dancers on the first night of his three-week stand.

Indie Label to Pkge. Peter Marshall Sermons

The indie highbrow label, Caedmon Records, which specializes in waxed poetry readings, has come up with a scoop in getting the albums rights to the sermons of Peter Marshall, the late Protestant chaplain of the U. S. Senate, whose biopic, "A Man Called Peter," was made by 20th-Fox. The minister's wife found eight complete taped sermons by Marshall recently and okayed Caedmon's albumization of them. Label will issue two sermons initially under the title of "The Voice of Peter Marshall."

The minister's wife, incidentally, turned down a request by 20th-Fox to disk the soundtrack of the sermons as done by Richard Todd in the film. She nixed the idea because she believed it would lead to confusion over the identity of the disk voice. Caedmon Records is operated by two femmes, Mari-ann Roney and Barbara Cohen.

CORAL INKS COMBO

Chicago, May 31.
Coral Reco. ds has packed a new male vocal group called The Classmen, a quartet.

The group is handled by the David P. O'Malley agency and their first release is due in June.

POP MARKET IN SHARP SWITCH

The music biz is now switching from "gone" to "corn." Whereas only a couple of months ago the hip rhythm & blues, or rock 'n' roll, idiom was clicking on all cylinders, public tastes now seem to have shifted to oldfashioned song ideas. And while tenor sax typified the r&b cycle, the banjo is now symbolizing the current cornball trend.

"Hey Mr. Banjo," which the Sunnysiders sliced under the Kapp label, was among the first of the corny disks to click in the pop market. It has since been followed by a flock of simple ditties, such as "Honey Babe," "Alabama Jubilee" and "Paddlin' Madeline Home," all of which are getting extensive coverage.

Harbinger of the present cycle was the click of the Crazy Otto records, both on the Decca and Dot labels. The original and the carbon Crazy Ottos were frank throwbacks to a bygone song era with their rinky-tink ragtime beat. The Crazy Otto piano trend is still holding up strongly after several months.

The biggest mopup on the new
(Continued on page 48)

Col Revamps Exec Staff Via New Posts

Columbia Records has reshuffled part of its exec staff in the New York homeoffice and in its Bridgeport plant. In N. Y., the company has created two new posts for Gilbert McKean, formerly director of Columbia Transcriptions, and Irving Townsend, former advertising manager.

McKean has been named director of consumer relations, with responsibility for advertising, sales promotion, publicity, design and packaging. He will coordinate activities of all these departments. He has been with the company since 1951, having started as merchandise manager of the Masterworks division.

Townsend has been appointed exec assistant to Goddard Lieberman, exec vice-prexy of the company. Townsend, who also joined Columbia in 1951, will work on assignments in special creative projects involving artists & repertoire activity, reporting to Lieberman.

In Bridgeport, Samuel Burger has been named divisional superintendent of Columbia's plant. It's a new post in which Burger will have responsibility for manufacturing quality and control.

Eddy Arnold Day

Eddy Arnold, one of the leading singers in the country field for the past 10 years, is getting his own day in his native Tennessee next Sunday (5) when Nashville will celebrate "Eddy Arnold Day."

Highlight of the ceremonies will be Arnold's renewal of his pact with RCA Victor. Steve Sholes, Victor country & western chief, and musical director Hugo Winterhalter will be on hand from the New York homeoffice. Arnold has sold over 40,000,000 platters during his tenure with the company.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

AFM Conclave to Focus Fire on 20% Amus. Tax; Sarnoff Guest Speaker

Ga-Ga Over Goo-Goo

Steve Allen, who has been having fun with a so-called "goo-goo bird" on his NBC-TV show nightly, is sparking a hot race between Dot and Coral Records to get to the market first with goo-goo sides. Dot cut a tune, "Close The Door," with Jim Low, based on the toy bird, while Coral has put Allen on a number called the "Goo-Goo Doll Song."

Coral is cuffing 1,800 goo-gos to disk jockeys as a promotional stunt.

Par Pix Mulling Own Plattery

Hollywood, May 31.

Following on the footsteps of the disclosure by American Broadcasting-Parmount Theatres Inc. of their entry into the disk market, Paramount Pictures has begun mulling the establishment of its own plattery, primarily as a medium through which it can plug its filmulical tunes. Par, of course, long has owned two-subsid music pubberys, Paramount and Famous.

If Par's plans materialize, it will join Metro, which for nearly a decade has had a profitable MGM Records subsid to exploit its film scores via its diskery. Decca controls UI, and more and more use of the tieup is being made. Although 20th-Fox does not own its own diskery, it does have a tieup with Liberty Records.

Obviously the studios are becoming more aware of the profitable advantages involved in exploiting their own tunes, both at the box office and in disk sales.

It's understood that Par recently made an offer to buy out Cadence Records, which was rejected.

WELK DRAWS 31,782 PAYEES IN COAST DATE

Hollywood, May 31.

Lawrence Welk, who last year drew 51,340 people while bantoning for the Marine Polio Fund Dance, waved the stick again last Tuesday (24) at a ball staged by the Marines at a seven-acre blimp hangar at El Toro Base. Welk's orch attracted 31,782 at a \$1 a head, with the band getting a flat fee of \$2,500 for date, while the other receipts are earmarked for Navy Relief. The Government waived tax rap in view of the benefit aspect of the gig.

One of the reasons ascribed to the dip in attendance compared to last year, was rain.

Cap Builds Custom Div. Via Heebner N.Y. Move

Hollywood, May 31.

Walt Heebner, veepee and general manager of the custom services dept. at Capitol Records, has been transferred to N.Y. by prexy Glenn E. Wallichs, in line with the company's intention to strengthen that department. Simultaneously, Wallichs appointed Tom Mack western sales manager of custom service, with post taking effect June 1.

Heebner previously was an artists & repertoire man at RCA Victor before coming to Cap, while Mack comes to the Cap diskery after six years with Decca as assistant chief in the a&r department.

Tony Lavelli, accordionist and ex-Yale basketball player who has been accompanying the Harlem Globe Trotters on their world tours in recent summers, is now working ballrooms in New England.

Major target for the American Federation of Musicians convention in Cleveland, which opens next week, will be the Federal 20% amusement tax. The AFM conclave, which is slated to be marked by complete internal harmony, will concentrate its fire on a tax which it believes is cutting down employment opportunities for musicians working in night clubs.

In an unusual departure for the AFM convention, David Sarnoff, RCA board chairman, will address the 1,200 delegates. Sarnoff's appearance at the AFM convention, which accents live music, is due to spotlight the recent invention of a "music synthesizer" by RCA, a device which can duplicate the sound of any musical instrument via electronic circuits.

James C. Petrillo, AFM prexy, who is due back from Europe later this week, will preside. His reelection as prexy of the tooters union is now a foregone conclusion in view of the complete absence of dissident voices in the AFM this year. Opposition elements in the AFM have not been very effective in the past, but this year they have completely faded out of the picture. Main reason for the peaceful situation is that all major contracts have already been negotiated by the national union with the film studios, radio-tv broadcasters and disk companies.

Opposition Elements Fail to Unseat Execs Of AKM (Austria's ASCAP)

Vienna, May 31.

Despite efforts of a dissident group to change the leadership of the AKM (Austrian society of authors, composers and publishers), the incumbent administration was reelected by a vote of 148 to 70 at the annual general membership meeting. Opposition group centered its fire on allegedly inflated performances credited to a German composer-director, Peter Kreuder.

During 1954, AKM's income was reported at \$770,000, of which \$560,000 was collected in Austria itself. AKM's recently-signed agreement with Broadcast Music Inc. in the U. S. is expected to lead to a wider exchange of pop and serious music between the two countries.

Reelected officers of the AKM are composer Joseph Marx, president; publisher Christian Wolf, vice-prexy; publisher M. Friedrich, director; and Emil Maas, treasurer.

DECCA RIDING HIGH IN POP PKGE. FIELD

Decca Records is currently riding high in the pop package business with two bestsellers running concurrently. The Sammy Davis Jr. album has now climbed to the No. 1 position in the pop field, while the No. 2 slot is being held down by Decca's Crazy Otto album.

Both albums reached the top in short time. The Davis set was released about six weeks ago, while the Crazy Otto package has been on the market for nine weeks.

New Exploit. Chief For London Southern Music

London, May 31.

Australian music personality Alan Crawford has taken over the job of exploitation chief of Southern Music here. He succeeds Leslie Abbott, who moved over last month to commercial tv.

Crawford was Sydney manager for the Southern organization and came to Britain early in April as part of a world tour. He had intended to go to America but is now staying in London indefinitely.

* ASCAP + BMI

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CLICK FOR KAY!

KAY STARR SINGS

**GOOD AND
LONESOME**

**WHERE, WHAT
OR WHEN**

20/47-6146

RCA VICTOR



"New Orthophonic" High Fidelity Recording

Lombardo Pulls 270G in 40 Dates

Guy Lombardo, not believing that the band business is dead, has wracked up an impressive \$270,000 gross on his recent band tour. Band played 40 concerts in a swing that opened April 9 and wound up May 22. Lombardo also played three dance dates in Cleveland and Cincinnati.

Top gross on the tour was \$19,000 in Omaha on April 30, with 9,500 payees. Lombardo played this date on a flat fee. Top gross on a percentage date was \$9,000, which was pulled in Peoria, Ill. Most of the towns covered in the trek were played by Lombardo before.

Over last weekend, the Lombardo organization played in Quebec City, Montreal, Springfield,

Mass., and Utica. From this point on, Lombardo will only play weekend dates until his production of "Arabian Nights," which reopens at Jones Beach, L.I., this year, June 23, is set.

Spencer-Hagen Repacted For Thomas Telefilms

Hollywood, May 31.

Herb Spencer and Earle Hagen have been re-signed for the third year to handle the musical arrangements for the "Make Room for Daddy" telefilms starring Danny Thomas. Pair are now at work arranging score for "The Four of Us," upcoming CBS vidpix series starring Janis Paige.

Incidentally, both Spencer and Hagen were at one time under to pact to 20th-Fox as arrangers and since leaving the studio have completed an album for Label X, RCA Victor subsid, entitled "Recipes for Romance," comprised of 12 original sides.



Check List

OF *New* RECORD RATINGS
BY THE TRADE PRESS

	Billboard	Cash Box	Variety
THE BLUES FROM "KISS ME DEADLY" (Winneton) NAT "KING" COLE (Capitol)	Spotlight	Disk of the Week	Good
BOSTON FANCY (Sheldon) GISELE MacKENZIE ("X")		C+ (Good)	Best
CARMEN'S BOOGIE (BMI) THE CREWCUTS (Mercury)	82 (Excellent)	Sleeper of the Week	
FINALLY (Pamason's) THE HEARTBEATS (Jubilee)	79 (Very Good)	B (Very Good)	
HAVE YOU SEEN (Hudson-Dart) ERNEST TUBB (Decca)	C&W Spotlight	Bullseye	
HIGH! TIDE BOOGIE (Sheraton) RICHARD MALTBY ORCH. ("X")	76 (Good)	Best	Best Bet
I'LL NEVER TAKE YOU BACK AGAIN (Sharon) SLIM WHITMAN (Imperial)	C&W Spotlight	Bullseye	
JAPANESE RHUMBA (Peer International) JAYNE & AUDREY MEADOWS (Victor)	77 (Good)	B+ (Excellent)	Good
TWIN TUNES (Sound)		B (Very Good)	
THE LITTLE BLACK SHEEP (Hamblen) THE COWBOY CHURCH SUNDAY SCHOOL CHOIR (Decca)	80 (Excellent)	Sleeper of the Week	Good
MY LOVE'S A GENTLE MAN (Montauk) FELICIA SANDERS (Columbia)	77 (Good)	B (Very Good)	
DOROTHY COLLINS (Audivox)	Satisfactory	Best Bet	Excellent
MY ONE SIN (Mellin) NAT "KING" COLE (Capitol)	Spotlight	Disk of the Week	Good
SHE'S ALWAYS THERE (Acuff-Rose) FERLIN HUSKEY (Capitol)	C&W Best Buy	Bullseye	
STORY UNTOLD (Rush) THE CREWCUTS (Mercury)	Spotlight	Sleeper of the Week	
THE NUTMEGS (Herald)	R&B Best Buy	R&B Sleeper	
SWEET AND GENTLE (Peer International) ALAN DALE (Coral)	Spotlight	Disk of the Week	Best
BARRY FRANK-BOLIVAR ORCH. (Seeco)	72 (Good)	C+ (Good)	(Very Good)
EARTHA KITT & PEREZ PRADO (Victor)	Satisfactory	B+ (Excellent)	
THERE'S AN OLD SAYING (Trinity) GEORGIE SHAW (Decca)	76 (Good)	C+ (Good)	
23° NORTH—82° WEST (Tannen) BUDDY MORROW (Mercury)	76 (Good)	B (Very Good)	
STAN KENTON ORCH. (Capitol)	73 (Good)	B (Very Good)	
YOU'RE THE ANSWER TO MY PRAYER (Hill & Range) VARETTA DILLARD (Savoy)	R&B Spotlight	Award of the Week	

BROADCAST MUSIC, INC. 35 FIFTH AVENUE
NEW YORK 1, N.Y.
NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • LOS ANGELES • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PITTSBURGH • ST. LOUIS • ST. PAUL • WASHINGTON, D.C.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS			ARTIST AND LABEL	TUNE	
This Week	Last Week				
1	1		PEREZ PRADO (Victor)	Cherry Pink Mambo	
2	2		GEORGIA GIBBS (Mercury)	Dance With Me, Henry	
3	3		LES BAXTER (Capitol)	Tweedle Dee	
4	5		NAT (KING) COLE (Capitol)	Unchained Melody	
5	4		AL HIBBLER (Decca)	A Blossom Fell	
6	6		BILL HAYES (Cadence)	If I May	
7			FRANK SINATRA (Capitol)	Darling, Je Vous Aime	
8			BILL HALEY'S COMETS (Decca)	Sand and the Sea	
9	10		ART MOONEY (MGM)	Unchained Melody	
10			SARAH VAUGHAN (Mercury)	Ballad of Davy Crockett	
				Berry Tree	
				Learnin' the Blues	
				Two Hearts, Two Kisses	
				Rock Around the Clock	
				Honey Babe	
				Whatever Lola Wants	

POSITIONS			TUNE	PUBLISHER
This Week	Last Week			
1	1		*UNCHAINED MELODY	Frank
2	2		*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3	3		†BALLAD OF DAVY CROCKETT	Wonderland
4	4		†DANCE WITH ME, HENRY	Modern
5	5		*WHATEVER LOLA WANTS	Frank
6	6		*A BLOSSOM FELL	Shapiro-Bernstein
7	7		*MELODY OF LOVE	Shapiro-Bernstein
8	8		*HONEY BABE	Witmark
9	10		*HEART	Frank
10			*LEARNIN' THE BLUES	Barton

Inside Music

WDIA, Memphis outlet which has been spearheading an attack against smutty and double entendre songs in its area, has compiled a new list of disks which it is banning on "moral" grounds. Total list of banned disks now comes to 39. New numbers are "Hot Little Mama," "Pitching A Party," "Vicious Vodka," "I Done Done It," "Shake Your Shimmy," "Too Many Drivers," "Ooh La La," "The Real Thing," "Get It One More," "Annie's Aunt Fannie," "Wailin' Little Mama," "Get Your Enjoys," "Embarassing Moments," "Gal You Need A Whipping," "Double-Crossing Liquor," "In The Morning Time," "Baby Let's Make Love," "I'm Not Ashamed," "I'm A Man" and "Rub A Little Boogie." Vast majority of the tunes were sliced by Indie labels and all of the tunes have been published through Broadcast Music Inc. affiliates.

The Better Business Bureau, which has been fighting song shark operations, is alerting its members nationally about the rebroadcast of the video show, "Hard To Get," on the "Justice" series on NBC-TV June 9. Show, written by Eugene Francis, exposed the techniques used by a song and talent shark in mulcting a tyro cleefer and songstress via the promise to get her song recorded. Gisele MacKenzie starred in the show with the show's title based on the song which she did in the stanza.

Richard Maltby, bandleader who clicked on several disks for Label X, launched his one-nerter tour last Friday (27) under Associated Booking Corp.'s handling. It was erroneously reported in last week's issue of VARIETY that another office was booking the Maltby orch.

Coast Juve Chorus Gets Two-Year Decca Pact

Cowboy Church Sunday School, a juvenile chorus on the Coast which clicked with their first wax side, "Open Up Your Heart," has been pacted to a two-year deal by Decca Records. Group is under the direction of Stuart Hamblen, who sold Decca the masters for the original release.

"Open Up Your Heart," which Hamblen cleeft, is currently nearing the 1,000,000 sales marker for Decca.

Victor Pacts 4 Morgans

Hollywood, May 31.

RCA Victor has signed the Four Morgans, vocal group, to a recording pact. They are the brothers of chirp Jaye P. Morgan, also under pact to diskery.

Group also accomps itself with bass and guitar.

4 Voices to Col

Columbia Records has added a new vocal quartet to its pop roster. Team will be tagged The Four Voices.

The Col group goes the Big Records' combo one better. They're called The Voices-Three.

A TUNEFUL ADDITION TO ANY PROGRAM

Styne and Cahn's

"PAPA WON'T YOU DANCE WITH ME!"

STYNE and CAHN MUSIC Inc.

EVERYBODY LIKES...

HEY MR. BANJO

MILLS MUSIC INC.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of May 20-26, 1955

A Blossom Fell	Shapiro-B
All of You—*Silk Stockings	Chappell
Ballad of Davy Crockett—†Davy Crockett	Wonderland
Berry Tree—†Many Rivers to Cross	Miller
Besame Mucho	Peer
Breeze and I	Marks
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†Underwater	Chappell
Dance With Me, Henry	Modern
Hard To Get	Witmark
Heart—*Damn Yankees	Frank
Hey Mr. Banjo	Mills
Honey Babe—†Battle Cry	Witmark
How Important Can It Be	Aspen
Is This the End of the Line	Broadcast
Keep Me in Mind	Famous
Land of the Pharaohs—†Land of the Pharaohs	Remick
Learnin' the Blues	Barton
Love Me or Leave Me—†Love Me or Leave Me	BVC
Melody of Love	Shapiro-B
No Letter Today	Peer
Play Me Hearts and Flowers	Advanced
Something's Gotta Give—†Daddy Long Legs	Robbins
Strange Lady in Town—†Strange Lady in Town	Witmark
Take My Love—†The Glass Slipper	Feist
Tweddle Dee	Progressive
Unchained Melody—†Unchained	Frank
Whatever Lola Wants—*Damn Yankees	Frank
World Is Mine	Paramount
Young and Foolish—*Plain and Fancy	Chappell

Top 30 Songs on TV

(More In Case of Ties)

All of You—*Silk Stockings	Chappell
Ballad of Davy Crockett—†Davy Crockett	Wonderland
Breeze and I	Marks
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†Underwater	Chappell
Dance With Me, Henry	Modern
Goin' Crazy	Flo
Heart—*Damn Yankees	Frank
Hey Mr. Banjo	Mills
Honey Babe—†Battle Cry	Witmark
Hot Potato Mambo	B&C
How Important Can It Be	Aspen
Keep Me in Mind	Famous
Learnin' the Blues	Barton
Love Ain't Right	Starstan
Love, Love, Where Are You Love	O'C&M
Love Me or Leave Me—†Love Me or Leave Me	BVC
Melody of Love	Shapiro-B
Open Up Your Heart	Hamblen
Pass It On	Peer
Play Me Hearts and Flowers	Advanced
Sluefoot—†Daddy Long Legs	Robbins
Something's Gotta Give—†Daddy Long Legs	Robbins
Stowaway	Melrose
Tweddle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Unchained Melody—†Unchained	Frank
What Part Of Indiana Do You Come From	Longridge
Whatever Lola Wants—*Damn Yankees	Frank
You Are So Rare To Me	Flo

Kitty Kallen arrived in New York Monday (30) after a stand at London's Palladium and Glasgow Empire. She is due to cut four sides with Bing Crosby for Decca

A BIG ONE!
"HONEY BABE"
 by **ART MOONEY**
 MGM #11900
SAUTER-FINNEGAN
 RCA 20-47-6025
M. WITMARK & SONS

A "HIGHLIGHT"
 For Every Program
JUNE NIGHT
 LEO FEIST, INC.

WILL OSBORNE
 AND HIS ORCH.
 Now 63rd Week
 New Golden Hotel, Reno
 Mgt. MILTON DEUTSCH

Buyer's Market

Continued from page 43

pers and juke operators on the receiving end of the giveaway campaign was "Whatever Lola Wants" when about six companies fought for a breakthrough version. Currently it's the fight for "Chee Chee-Oo Chee" with versions by RCA Victor (Jaye P. Morgan-Perry Como), Columbia (The Mariners), Capitol (Dean Martin), Mercury (The Gaylords), London (The Johnston Bros. and Dennis Hale), Hill & Range is publishing.

Except for the diskery which comes up with the top slice, the companies are bound to get hurt in this kind of competitive situation. Second money is generally not enough to cover basic recording and manufacturing costs in a market where even the bestsellers are not moving too strongly.

Several months ago, most of the top companies would not have covered another label on the same number and would have insisted on an exclusive. Slumping biz, however, has resulted in some discounts on a&r infallibility with the result that all the major companies are watching each other closely again.

Decca Cutting 'Heaven'

Decca Records will wrap up the original cast album recording of the legit musical version of "Seventh Heaven" Sunday (5). Show stars Gloria DeHaven, Ricardo Montalban and Kurt Kasznar.

Decca hit the market with its cast album version of another Broadway musical, "Ankles Aweigh," last week.

Bennett's British Bow; 'Stranger' Ban in Vaude

London, May 31.

The Music Corp. of America has booked Tony Bennett for a two-week flying visit to Britain during July. He appears at the Glasgow Empire (week commencing July 18) and the Liverpool Empire the following week.

This will be the first visit of Bennett to Britain and is inspired by the great success of his "Stranger in Paradise" recording, which has been top of the British list for some weeks.

Oddly enough, though, if present restrictions are adhered to, Bennett will not be able to sing "Stranger in Paradise" on his variety dates as Jack Hylton has put a ban on stage artists singing the song. Hylton has produced the London "Kismet" show and takes the attitude that if people want to hear

"Stranger" in person, they should hear it in "Kismet" and not on any other stage.

Another booking of a recording star concerns Guy Mitchell, who is now to appear at the London Palladium for two weeks commencing Aug. 1. Five further weeks of variety dates and concerts in England and Ireland are also projected.

Pact Pitt Piper

Pittsburgh, May 31.

Jon Kirby, Pittsburgh tenor who starred here on radio and tv for some time before heading for the Coast a couple of years ago, has been signed to a longterm recording deal by RCA-Victor. Kirby cut his first four sides in New York last week. Plattery has changed his name to Tim Kirby to avoid confusion with the late bandleader, John Kirby.

Hugo Winterhalter's band backed him in his first waxings.

'Damn Yankees' Hot Set Sales

RCA Victor's original cast set of the legit musical, "Damn Yankees," has jumped off as the fastest-selling set in the diskery's history. Album has sold 30,000 copies in the first two weeks of its release. Show's score by Dick Adler and Jerry Ross has produced two pop hits in "Whatever Lola Wants" and "Heart," although not of the same dimensions of the songwriting team's tunes from "The Pajama Game"—"Hernando's Hide-away" and "Hey There."

"Damn Yankees" will likely emerge as the current legit season's top-selling cast album entry on the basis of its initial selling pace.

M-G-M Records
TOP HITS
 OF THE WEEK

ART MOONEY
 AND HIS ORCH.

ALABAMA JUBILEE

AND

PADDLIN' MADELIN' HOME

K 12000

MGM 12000

JONI JAMES

IS THIS THE END OF THE LINE

AND

WHEN YOU WISH UPON A STAR

K 11960

MGM 11960

ART MOONEY
 AND HIS ORCH

HONEY BABE

AND

NO REGRETS

K 11900

MGM 11900

LEROY HOLMES
 AND HIS ORCH.

JUST FOR THE BRIDE AND GROOM

AND

SAMARRA LOVE THEME

From MGM Film, "The Prodigal"

K 11992

MGM 11992

SAM THE MAN TAYLOR

HARLEM NOCTURNE

AND

RED SAILS IN THE SUNSET

K 11977

MGM 11977

ARTHUR SMITH

FEUDIN' BANJOS

AND

BYE BYE BLACK SMOKE CHOO CHOO

K 12006

MGM 12006

M-G-M RECORDS
 THE GREATEST NAME IN ENTERTAINMENT

On The Upbeat

New York

VARIETY's baseball team lost to Decca-Coral's team last week by 8-6. . . Dick Frohlich, ASCAP's publicity director, off to Europe on a vacation over last weekend with his wife. . . Stan Pat has quit his deejay post with WTTM in Trenton for artists & repertoire duties with Grand Records. . . Favoretts, new vocal combo from Pittsburgh under Jack Gold's management, signed to Jubilee Records. . . Errol Garner trio playing the Loop Lounge in Cleveland this week. . . Fred Waring holding his annual outing for music men at Shawnee, Pa., next Tuesday (7). . . Ella Fitzgerald into Miami's Lord Calvert Hotel for two weeks starting June 27. . . Eartha Kitt to open the Salisbury Beach, Mass., Frolics season June 24. . . Crew-Cuts booked into the Seville Theatre Montreal, June 23 for one week. . . Joe Loco's mambo quintet open at the Showboat, Philadelphia, June 13 for one week. . . Singer Johnny Johnston and comedy pianist Rolly Rolls signed to Mercury Artists.

Hollywood

The Dorsey Bros. band is booked to play the annual L. A. Home Show June 9-19. . . Albert Marx, erstwhile prez of Trend Records, has opened a new personal management office here. . . Sammy Altonian, former Johnny Robinson Agency booker, has opened his own offices under the Paramount Booking Agency banner. . . Jesse Kaye, MGM Records Coast chief, has re-optioned singer Rush Adams' contract for another year with the waxery. . . Henri Rene has sliced "Not As A Stranger" and "There Must Be A Way To Your Heart" for RCA Victor. Session split with Tony Travis, who cut two vocal sides, "Really Gone" and "You and Only You," backstopped by Rene.

Chicago

Count Basie plays the Flame, Minneapolis, June 7-11. . . Sarah Vaughan opening at the Blue Note, Chi, June 15 for two rounds. . . Tex Beneke into the Colonial Hotel, Rochester, Indiana July 9; same hostelry's summer lineup includes Stan Kenton and Ralph Flanagan at later dates. . . Roy Eldridge band held over at the Stage Lounge, Chi.

Pittsburgh

Howdy Baum's orch now at White Elephant, replacing Herman Middleman, who has gone back to Club 30 near Chester, W. Va. . . Hal Curtis band goes into the Horizon Room June 13 for an indefinite stay. . . Fontane Sisters, who were at Syria Mosque recently with George Gobel, open week's engagement at Twin Coaches Monday (6). . . Jimmy Morgan again into the Marine Bar of the Oakland Beach Hotel at Conneaut Lake for the summer.

It's Music by

JESSE GREER

Program Today Yesterday's

ON THE BEACH WITH YOU

WORDS & MUSIC, INC.
(1619 Broadway, New York)

RICHARD MALTBY

and his
Label X Recording Orchestra

Extended trans-continental tour of Amusement Parks and Ball Rooms started May 27 at IDORA PARK, Youngstown, Ohio.

"...ONE OF THE BEST..." Variety, May 11.

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York

Chicago

Hollywood

745 5th Ave. PL 9-4400

203 No. Wabash

8419 Sunset Blvd.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

			New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Moser Music Co.)	Albany—(Van Currier Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loverman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titcher-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross Music)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Seattle—(Sherman Clay Co.)	TOTAL POINTS	
1	1	PEREZ PRADO (Victor) "Cherry Pink and Apple Blossom White".....	1	2	3	3	2	4	2	1	5	2	2	1	3	2	7	3	2	2	2	160	
2	3	LES BAXTER (Capitol) "Unchained Melody".....	5	5	2	2	..	1	..	3	2	1	1	6	2	1	..	2	1	..	..	120
3	2	GEORGIA GIBBS (Mercury) "Dance With Me, Henry".....	6	4	7	4	10	..	4	2	3	8	4	..	4	6	10	5	5	4	4	97	
4	13	FRANK SINATRA (Capitol) "Learnin' the Blues".....	4	7	5	7	4	5	..	10	6	5	3	9	56
5	5	BILL HAYES (Cadence) "Ballad of Davy Crockett".....	..	..	1	1	..	2	..	5	..	..	3	8	..	..	..	..	..	3	..	54
6	4	AL HIBBLER (Decca) "Unchained Melody".....	..	3	8	..	3	..	..	..	..	..	6	..	..	9	..	..	..	1	1	46
7	12	BILL HALEY'S COMETS (Decca) "Rock Around the Clock".....	3	1	..	6	..	..	8	..	..	..	..	..	3	..	1	..	..	..	..	44
8	8	NAT (KING) COLE (Capitol) "A Blossom Fell".....	2	8	10	..	..	3	..	4	..	7	7	7	..	..	8	..	..	..	..	43
9	9	ART MOONEY (MGM) "Honey Babe".....	8	..	..	..	7	7	..	7	..	..	4	..	9	1	9	..	10	..	..	37
10	13	FESS PARKER (Columbia) "Ballad of Davy Crockett".....	..	..	..	..	1	..	..	..	..	..	1	..	..	4	..	..	..	3	35	
11	16	SARAH VAUGHAN (Mercury) "Whatever Lola Wants".....	9	..	..	..	6	..	..	4	..	5	..	6	..	..	5	..	..	..	..	31
12	6	CATERINA VALENTE (Decca) "Breeze and I".....	..	9	..	..	..	9	..	9	10	..	10	5	..	..	9	7	6	25	..	..
13	9	ROY HAMILTON (Epic) "Unchained Melody".....	..	..	..	..	..	1	..	4	..	..	..	..	..	6	..	..	..	..	..	22
14	19	GISELLE MCKENZIE (Label X) "Hard to Get".....	..	9	5	9	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	19
15A	15	JOHNNY MADDOX (Dot) "Crazy Otto Medley".....	..	..	8	..	..	..	..	..	..	5	..	..	..	10	6	8	18	..	..	..
15B	7	TENNESSEE ERNIE FORD (Capitol) "Ballad of Davy Crockett".....	..	..	..	..	..	3	..	9	3	..	..	..	..	..	..	..	..	..	..	18
17A	22	SAMMY DAVIS, JR. (Decca) "Love Me or Leave Me".....	7	6	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	17
17B	9	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie".....	..	..	..	..	..	6	..	..	2	..	8	..	..	..	..	..	..	..	..	17
19	16	NAT (KING) COLE (Capitol) "If I May".....	..	..	..	..	..	1	5	..	..	..	..	..	..	..	..	..	..	..	..	16
20	21	CREW-CUTS (Mercury) "Don't Be Angry".....	..	..	..	..	..	..	..	..	..	..	4	4	..	..	10	15	..	..	..	..
21	24	PAT BOONE (Dot) "Two Hearts, Two Kisses".....	..	..	..	..	..	5	..	7	10	..	10	..	..	..	..	..	..	..	..	12
22	18	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime Beaucoup".....	..	..	..	..	..	9	..	..	..	8	..	..	..	8	8	..	11	..	..	..
23	..	LENA HORNE (Victor) "Love Me or Leave Me".....	..	..	..	..	9	..	..	..	..	..	..	..	..	4	..	..	..	..	..	9
24A	..	SAMMY DAVIS, JR. (Decca) "Something's Gotta Give".....	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
24B	20	GEORGIA GIBBS (Mercury) "Tweedle Dee".....	..	..	..	..	..	..	8	..	..	..	6	..	..	..	..	..	..	..	..	..

SIX TOP ALBUMS

1
STARRING
SAMMY DAVIS JR.
Sammy Davis Jr.
Decca
DL 8118
ED 2214-5-6

2
CRAZY OTTO
Crazy Otto
Decca
DL 8113
ED 2201

3
IN THE WEE, SMALL HOURS
Frank Sinatra
Capitol
W 581
H 1-2-581
EBF 1-2-581
EAP 1-2-3-4-581

4
STUDENT PRINCE
Marie Lenka
Victor
LM 1837
ERB 1837

5
TONIGHT
Steve Allen
EC 82021
CRL 87004

6
PETER PAN
Original Cast
Victor
LOC 1019
EOC 1019

Epic Sales Shifts

James J. Shevlin Jr. has been named midwest sales manager for Epic Records, Columbia subsid., with headquarters in Chicago.

He replaces Walter Hayun, who has been upped to eastern sales manager, working out of Philadelphia. Appointments were made by William S. Neilsen, Epic's national sales manager.

'Gone' to 'Corn'

Continued from page 43

cycle has been accomplished by the ditty, "The Ballad of Davy Crockett." This has already become a piece of Americana, not only in the saga narrated in the lyrics but in its current impact on the kids. "Davy Crockett" has, of course, already sparked a cycle of its own, ranging from "Old Betsy" to a new tune about "Daniel Boone."

Feature of the new cornball cycle is that it is not a return to the country & western tune style which was very hot in the pop field three and four years ago. The c&w quality has now been fully absorbed in the general pop output and no longer fall into the category of a "new sound" whereas the antique banjo and ragtime piano styles have novelty impact.

'Hit Parade' Lineup

(On May 28 NBC-TV Show)

1. Davy Crockett. Wonderland
2. Cherry Pink . . . Chappell
3. Unchained Melody. Frank
4. Dance With Me. Modern
5. Whatever Lola Wants Frank
6. Tweedle Dee . . . Progressive
7. Melody of Love. Shapiro-B

Up Rand to Sales V.P.

For A-V Tape Libraries

Audio & Video, tape outfit, has upped Ray Rand to v.p. in charge of sales for firm's A-V Tape Libraries division. Rand has been with A-V since 1951 and been sales manager for the past 18 months.

Other appointments at A-V last week were Jerome K. Levy to veepee and general manager and Robert Winston to v.p. in charge of sales for the firm's National Musitime division, a newly formed subsid. which will concentrate on background music. Levy has been with A-V since 1953 and previously had been v.p. of Air Music, a subsid. of Muzak. Winston joined A-V in '51 as sales manager of the commercial products division.

HOUSTON SPOT SWITCH

Houston, May 24.

Al Pliner, former partner in the Pliner & Earl piano duo, has his own lounge, Al Pliner's 88 here now. He bought the ground-level spot from composer Seger Ellis.

FOR SALE

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Music publishing business ideal for American firm desiring to open own continental branch. Offices available immediately. Consist of large, very well situated 4 room apartment, first floor, newly redecorated, very comfortably furnished: 3 pianos, etc. All conveniences. Exceptionally low rent; firm's catalogue included. Box V-330, Variety, 154 W. 46th St., New York 36.

DECCA RECORDS

America's Fastest

Selling Records!

Mini World's Fairs on Monthly Sked Planned by St. Loo C. of C.

St. Louis, May 31. Al fresco shows on a river front stage are included in the plans worked out by the local Chamber of Commerce, which has formulated plans for a "miniature worlds fair" one month each year starting in September, 1956. The project, which has been tagged "Mid-American Jubilee," has the support of more than 100 business and civic biggies who have pledged to underwrite a guarantee fund of \$400,000 for operating expenses. Half of the sum is in cash.

Alois P. Kaufmann, Chamber prez and a former mayor, said the Chamber has formed a corporation, City-Country Cavalcade Inc., a non-profit body, to formulate and execute the plans, the principal objectives of which are "to dramatize an inter-dependence of rural and urban interests, to stimulate business in the area and to provide a showcase of community achievements by citizens of St. Louis and the surrounding area."

The plans call for industrial, scientific and agricultural exhibits, including a farm with products actually growing on the land. There will be in addition to the outdoor shows, with a seating capacity of 4,500, special events daily for school, religious, nationally, fraternal, veterans and civic groups. Among the concessions will be a beer garden with about 1,000 tables.

Alfred Stern of the American National Theatre & Academy, New York, was engaged to assist in working out the program. Stern, whose fee was paid by the Chamber, after a month-long survey of the possibilities of the project, listed estimated expenses at \$837,485 and estimated income of \$670,320, or a deficit of \$161,165. Of the total estimated expenses, he added 10% for the total for contingencies.

It was pointed out, in his report, that the \$400,000 pledged by business and civic biggies would more than offset the estimated deficit. He also said that if the exposition "captures the imagination of the people and the participants alike, due to greatly reduced construction costs and reduction in organizational and administrative expenses, it is realistic to anticipate that the operation will be self-sustaining the second year and should realize a profit of approximately \$100,000 to \$125,000 during the third and subsequent seasons."

Boston LQ Does Sudden Fold

Boston, May 31. The Latin Quarter shuttered in a surprise move Saturday (21) with Eartha Kitt's closing hefty biz week. Tony Martin had been set for last week. Changes in operation had taken place in club this season, and biz had been off. Early closing reflected general poor nitery biz in Hub this season.

Rocco "Rocky" Palladino, who for the past three years had managed the Quarter, relinquished his post to enter the housing construction business early this year. The La Paloma Corp., of which Palladino is major stockholder, continued to operate the bistro under a lease believed to be in force for another couple of years. Carl Newman, long associated with the Latin Quarter throughout the various regimes, took over as active manager.

Harry DeAngelis, orch leader, signed for summer at Magnolia, Mass., hotel.

The club may be reopened in September, but it will be by someone else, the boniface declared. "We're all through leasing the property," Newman has managed the club since it was opened 14 years ago by Lou Walters and has weathered various regimes in ownership.

ELLA LOGAN TO TEE OFF HUB SHOWBOAT CRUISES

Boston, May 31. Showboat cruises out of Boston Harbor with chirp talent booked by the Meyer Davis office start June 4 for seven nights a week during the whole summer. Ella Logan, with a Meyer Davis orch, is booked to open the dance parties on the boat, Boston Belle. Skedded are Joan Weber, Georgia Gibbs, Guy Mitchell, Sunny Gale, Four Lads and Betty Madigan.

Miss Logan is hostess at a special invitation cruise nite of June 3 for VIPs. Some of the chirps will be in for one-niters, others for four or more. Davis signed a pact with the Wilson Excursion Lines to supply orchs for all its ships in the Hub, Washington, Baltimore, Philly and N. Y., 14 orchs in all.

'Holiday' Socko in Mexico; Run Extended a Week

Mexico City, May 31. "Holiday On Ice," which opened big May 13, is doing so well at the 18,000-seat National Auditorium here that it has been extended by a week its 17-day date and is presenting two shows Saturdays and Sundays. Show, comprising 125 bladers, is the biggest "Holiday" ever sent to Mexico. It's the same that played stateside, said company manager Skid Goodhart. A few shows are being teeveed.

After closing here, show rests for a month. It won't play anywhere else in Mexico, Goodhart revealed. "Holiday's" rent of the Auditorium is 15% of the gate.

Sonja Henle is here in a supervisory capacity, and to vacation. She's rehearsing, though, with a star of the show for playdates in Europe. Show is skedded to close here June 5.

Cohen Quits Post as Exec Asst. to WM's Lefkowitz

Harold Cohen, executive assistant to Nat Lefkowitz, William Morris Agency treasurer, has resigned that post.

Cohen started in the agency several years ago as a resident attorney and was recently elevated to his present job, which had been held by Howard Haussman, who moved on to special assignments. Cohen will announce plans after a vacation.

Suburban Cafes In Big Pitch For Gotham Trade

With the increasing development of the suburbs, decentralization of the cafe industry is taking place to a greater degree. In recent years, Long Island, for example, has been built up so terrifically, that its niteries are now in a position not only to compete with midtown N.Y. spots for the patrons living in outlying districts, but many spots are now making a bid for the apartment dwellers in New York.

Former legit actor Arthur Vinton, now operating a nitery at Great Neck, L.I., is making a determined pitch for the trade from New York. Vinton has built an expensive eating plant named The Barefoot Boy of Brittany Hills, which combines a theatrical museum, as a showcase for American antiques, as well as a cafe.

Vinton has installed a musical trio, the San Francisco Boys, in the Bundling Room, which is an after-dark haunt, and has Adelaide Robinson in the downstairs cocktail lounge.

It's the major nitery room in the area designed for adult trade. Most suburban spots, when shelling out for entertainment, go out for disk names as a means of enticing the juve trade. However, the former legitler feels that by buying entertainers designed for adults, he's in a better position to build a permanent clientele, one that won't depend on the wide fluctuation of juvenile tastes.

The Barefoot Boy of Brittany Hills is one of the new spots in the area. Long Island as well as Westchester and Northern New Jersey are constantly adding restaurant and nitery operations, most of which are in competing distance with the midtown N.Y. niteries. The talent agencies are now sending out personnel to sell the cafemen in the outlying districts. In fact, one indie office is making a survey as to the feasibility of opening a branch in one of the L.I. communities. This center is eyeing mainly the industrial show angle, but the cafe business available and soon opening up there is making it worthwhile to set up shop in that area.

MCA's Dugan Due East On Office, Personal Biz

John Dugan, head of the Coast act and band department of Music Corp. of America, will plane to New York this week for a five-week stay. During that time, he'll wind up some deals he initiated in the office and will close some personal business, such as selling his L.I. home.

Dugan went out recently to take charge of the Coast band and act sector, a post held by the late Hal Howard.

Ted Meyn, organist at the Capitol Theatre, N. Y., for many years, who closed at that house last month, starts a two-weeker at the Bismarck Hotel, Chicago, June 13.

Looks Like Guarantees Are Out For Arena Tours, Following Two Flops

Philly Floor Show Off As Cops Nab Stripper

Philadelphia, May 31. Floor show at the Black Cat was stopped abruptly early Saturday morning (28), when Philly's raiding Police Capt. Frank Rizzo halted Francine, the spot's featured exotic, in the middle of her performance.

Patrons were ushered out and the dancer was ordered from the stand by Rizzo, who declared the performance "one of the worst I have ever seen."

At the police station, where she was held on charges of presenting an obscene performance, the dancer gave the name of Frances Sanchez, 21. Also arrested was Manny Jenkins, 40, owner of the Black Cat.

Nitery Talent Is Urged to Try Barns

Talent agencies are urging nitery performers to spend a lot of time this summer on the barnyard circuit. The percenters are urging several acts to forego some of the lush coin in the borscht belt, as well as the nitery routes, in order to get legit experience.

The agencies are telling the acts that they must prepare for a greater amount of tele work. After their regular turn has been exhibited on video, it's hard to place them again for some time. The offices have been asking performers to get hep to the process of reading lines, since it will open up an entirely new field for them.

Another reason for requesting the switch is the possibility of getting into Broadway musicals, which can also lead to film as well as video work.

There are several examples to buttress the agencies' plea. Dick Shawn was farmed out to the stock company at Camp Tamiment, Pa., for two seasons in order to prepare for video. Henry Slate went into "South Pacific" and has since been seen in films and filmed tele shows.

On the other hand, the acts are unwilling to pass up the profitable summer work for the comparatively meagre earnings on the strawbatters. They feel that their nitery experience is sufficient for them to become sketch players. However, the percenters point out that this isn't enough and they must be thoroughly grounded in fundamentals if they're to expand.

So far, many acts are still mulling the change. Despite agency urgings, the offices do not expect too many cafe recruits to the strawbatters. The appeal of the immediate buck is sometimes too urgent to be sidetracked by long-range plans.

LATER ADDING SHOW AT PATIO CAFE, N. Y.

Ken Later will initiate the Patio Beach Club in the Patio Restaurant, N.Y. Spot opens tonight (Wed.) with former Philly boniface Jack Lynch hosting the room. Show will include pianist Bruce Raeburn, Ace Harris, Nancy Noland and Leonore Arnold.

Later, who has been an agent for many years, is continuing in the agency business along with the Patio operation.

The forthcoming Judy Garland tour in arenas and auditoriums will decide whether the managers and operators, especially in the east, will ever shell out guarantees again. Music Corp. of America is now offering a package headed by Miss Garland and Harry James at a \$10,000 guarantee against 60% of the gross. Terms also call for a \$5,000 deposit in advance of the guarantee.

At this point, many arena managements are seething at the state of the personality tours. Many have reaffirmed an earlier contention, not always adhered to, that they will never again shell out any guarantee. Situation has come about primarily because of the disastrous Martin & Lewis tour, which was completed last week in Chicago. Virtually every stop on this jaunt resulted in losses for the house. In many instances, such as in Boston, the total gross failed to equal the \$10,000 guarantee.

The arena managers also are steamed up at the Ed Sullivan tour, which has lost in several instances and made some money in others for the arenas. The Sullivan show was also asking the same \$10,000 guarantee against 60% of the take.

Arena managers are now reported to have told various talent agency reps that personalities, on future tours will have to make it on their own. There will be no guarantees—no matter who is being offered. If an attraction feels that he can make it, he'll get a try in the arena. Otherwise the show can be peddled elsewhere.

Even with no guarantees, it's pointed out, the arena manager (Continued on page 54)

CURRENTLY OFFICER'S CLUB

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and

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Lucille and Eddie
ROBERTS
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June 15th
Followed by:
Radisson Hotel, Minneapolis
June 16-30th
Laural Hill Supper Club
July 4th-17th
(All future engagements)
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Wildwood Area Jumps With Talent

Intense Rivalry of Hotels and Cafes—Big Boom In Recording Names

By CHARLES V. MATHIS

Wildwood, N.J., May 31.

This seaside resort area may be one of the most active booking areas for summer cafe entertainers in the country this year. Ben Martin at the Club Bolero alone has an impressive array of incoming talent, including Jonie James, Eartha Kitt, McGuire Sisters, Vagabonds, Julius La Rosa, Don Cornell, Ames Bros., De John Sisters and the Dorsey's orchestra.

Oscar Garrigues will unveil one of the largest night spots in the east at the New Manor Hotel. Room will accommodate 1,500 persons on three tiers. Talent thus far set: Frankie Laine, Johnnie Ray, Four Aces, Tony Bennett, Patti Page, Georgia Gibbs.

Harry Roesche's Beachcomber Club, has booked the Trenier Twins, and Gene Gilbeaux band for the season at a commitment of \$30,000.

Steve Gibson's Red Caps will summer at Jake Diamond's Martini Cafe. Buddy Greco will appear at the Hotel Biltmore Surf Club. Freddy Bell's Bellboys will summer at John Caterini's Club Riptide. Hunt's Starlight ballroom on the Wildwood boardwalk will also present a season-long parade of record vocalists and bands.

Eddie Suez's Club Avalon opened Memorial Day weekend with Victor Records' Mike Pedicline Quintet.

Matys Brothers are at the Grenoble for the season. Many other bookings are pending.

Practically every club on the island will offer entertainment, with musical units dominating. Wildwood seems likely to wear the diadem as the liveliest resort along the Atlantic seaboard. (Also, there are 50 new motels on the Jersey cape island.)

1st All-Negro Show For Australia Being Held Up By Lack of Posted Bond

Hollywood, May 31.

The first all-Negro show to play Australia has received the no-departing sign from Irvin Mazzei, Coast AGVA chief, until Celebrity Circuit, Aussie bookers headed by Harry Wren, come up with a \$10,000 bond, to be filed with the Commonwealth Bank in Sydney.

Mazzei, when contacted about holding up the troupe, stated: "The original booking for the 26 septa performers was signed last year, and Wren knew that the contracts specifically emphasized that the bond would have to be filed with the bank so that our members would be protected Down Under. But as yet, they have not complied with the agreement."

AGVA's contract with Celebrity Circuit stipulates that the performers will receive the basic minimum salary of \$150 for principals, \$125 for chorus, with a guarantee of eight weeks work with options, subject to two-week's notice.

Meanwhile, James L. Kelly, assistant to Mazzei, has wired Wren about placing the bond check with the bank as called for in the agreement, so that the troupe, already detained, can depart. Simultaneously to Kelly's wire, Wren wired AGVA claiming he doesn't have to file with the bank, since he has already lodged a permanent bond with the Actor's Union, which will protect the entire company during their tour, although the performers are required to join the local Down Under union, which involves a very nominal fee.

On top of this, Joe Sullivan, Celebrity's agent here on the Coast, said, "I can't understand Wren's reluctance to post the \$10,000 bond, when he has already advanced the roundtrip fare amounting to \$25,000." Meantime, the troupe remains status quo in Chf.

Hayes Set for Sports Show

Salem, N. H., May 31.

Maurice J. Holland, operator of Canobie Lake Park here, has booked singer Bill Hayes and Sharkey the Seal for his first annual Sports Show, May 26-30.

Associated with Holland in presenting the promotion are Johnny Pesky, formerly of the Baltimore Orioles, and Maurice McDermott of the Washington Senators. Show will be held in the park's ballroom.

Desert Inn Taps Names

Las Vegas, May 31.

Wilbur Clark's Desert Inn expects a heavy summer with the series of headliners already packed. Hostel has set Noel Coward for a June 7 preem, and has signed Jane Froman for July 19.

Johnnie Ray has been tapped for Aug. 30, and one month later Guy Lombardo comes in.

Thruway as Aid To Borscht Belt Biz

The New York State Thruway didn't help the traffic along the roads leading to the borscht belt over the holiday weekend, but in a few weeks New Yorkers traveling the roads to the Catskills will feel the benefits of the new highway. The thruway, opened as far as Hillburn, N. Y., on Friday (27), was the scene of traffic congestion, but as the Memorial Day weekend wore on, it was evident that the normal congestion on Route 17 was relieved somewhat. There is still some construction on the highway, and as soon as it's over, traffic will be much smoother.

The Thruway helped spots such as Grossingers, Concord and Browns to top business. Rain on Saturday hurt the smaller spots. At Grossingers, for example, house was sold out to the limit of its dining room capacity. There were some checkouts with the rain on Saturday, but shortly afterward, the inn was loaded again.

The smaller spots operated at about the same level as last season or a little below. Several talent bookers over-estimated their needs and as a result, the many inns that bought talent got in a lot of acts that they didn't have to pay for. The bookers who contracted for acts and had no place to spot them, just gave the inns on their list bigger shows than they would have gotten ordinarily.

The mountain resort operators believe that the Thruway will help business considerably just as soon as the operational kinks are straightened out. Those sticking with Route 17, the traditional road to the hills, are finding that there isn't as much truck traffic on that artery and thus travel is easier. Operators hope that many former patrons will be lured back to the mountains with easier travel conditions.

BRASSELE SWITCHOVER TO VEGAS ROYAL NEV.

Las Vegas, May 31.

Keefe Brassele, who still had two years to go on his Flamingo Hotel contract, has inked a three-year deal with the Royal Nevada Hotel. Performer asked for and received release from his Flamingo pact on grounds that it called for him to pay the tab on at least two top supporting acts for his headline show. Under terms of the new agreement, he will do a minimum of four and possibly eight weeks annually with the Royal Nevada picking up the tab for balance of acts.

Fact that Sid Kuller, who has written all of Brassele's niter material, is now producing the RN shows also influenced the switch-over. First date will be early January.

Moulin Rouge Junketeers Wish Maybe They Hadn't

Bulk of the N. Y. and Chicago newspapermen who attended the opening of the Moulin Rouge Hotel, Las Vegas, didn't think they'd be able to do a story on the junket. Airliner, on the return trip last Wednesday (24), was caught over the tornado area in Texas, Oklahoma and Kansas. During that interval, the DC-4 was fluttering like a schoolgirl on her first prom. Bulk of those on the plane made ample use of paper cups.

However, the amusement-trade minded journalists at the end of the flight gave the stewardesses and crew of this North American liner a big hand for making it to LaGuardia Field, N. Y.

Junket was one of the largest to attend a Las Vegas opening. Over 60 members of the press, many of them representing Negro newspapers, made the trip from N. Y., with another contingent getting on in Chicago.

Elkort Employer Rep

On AGVA Welfare Fund

Eddie Elkort, head of the U. S. operations of the Lew & Leslie Grade Agency and proxy of Artists Representatives Assn., has been named alternate trustee of the American Guild of Variety Artists Welfare Fund. Elkort will serve as an employer representative on the board.

Other employer reps are Nat Abramson, head of the WOR Artists Bureau and president of the Entertainment Managers Assn.; Nick Prounis, who operates the Versailles, N. Y., in conjunction with Arnold Rossfield, and David Katz, former managing director of the Roxy Theatre and now a L. I. exhibitor.

Murder of Moulin Rouge

Tooter Mars Las Vegas

Interracial Club Bow

By BOB CLEMENS

Las Vegas, May 31.

The Interracial Moulin Rouge Hotel, swank Negro resort playing to mixed trade in the shows and casino, was rocked with a severe blow less than 48 hours after it opened its doors last week. It is also cause for heavy surveillance by local enforcement officers, as the death of a musician rising from a narcotics binge is being investigated from every angle.

Total effect of this case on the Moulin Rouge cannot be immediately assessed. However, laws in this community are rigidly enforced. Local police are rough on all violators. Again, the State Tax Commission, which looks into the character of everyone petitioning for a gambling license, is likely to be hard on any spot that doesn't maintain high standards and decorum.

An autopsy on the body of 34-year-old Wardell Carl Grey, top saxophonist and a member of Benny Carter's Moulin Rouge Orchestra, revealed two injuries either of which was sufficient to cause his death early last Thursday (26). It was found he had sustained a broken neck and a brain contusion on the back of his head. Also, a detailed analysis of the musician's internal organs was begun Saturday (28) to determine if the amount of narcotics in his system could have been lethal. This is expected to take two weeks.

Meanwhile, Theodore Homer Haley, (Teddy Hale) 29-year-old dancer in the Moulin Rouge show, is being held without bail on open charges pending the outcome of the findings. Under heavy grilling in a lie detector test, Haley could not be shaken from his story that he and Grey were having a narcotics party at his Westside home early Thursday when the musician passed out and broke his neck in a fall. Although he stood by his account lessening chances of a murder rap against him, it is possible, according to authorities, that he may be prosecuted for manslaughter if it can be shown that he indirectly caused the musician's death. A narcotics charge is almost certain to be filed at any rate, as detectives reported they recovered several needles and spoons used for the preparation of a "joy pop" but did not find any actual heroin.

The pair had left for Haley's apartment between the second and third Moulin Rouge shows Thursday, and never appeared for the third. Grey's body was found in nearby Vegas Heights in a weed patch where Haley admitted he took it when he determined the man was dead. Haley was frightened into the act but said he purposely left the body out in the open where it could be discovered almost immediately.

Mpls. Cafe Op Takes Names

Whenever He Can Get 'Em Sees Policy Paying Off

Minneapolis, May 31.

In these days when tv is keeping many name performers glued close to New York and Hollywood much of the time and when Las Vegas astronomical stipends make it harder for hinterland niteries to do business with the luminaries Ray Perkins, who operates the Flame here, believes he has found a partial solution to his problem of bringing in the big ones.

Perkins is willing and does take the name stars when and for what ever length of time they're available. This policy finds the spot occasionally without a headline attraction, but Perkins believes it still will leave him money ahead if he's able to grab off b.o. luminaries from time to time.

Perkins has Gene Krupa and his quartet currently. Count Basie and his orchestra were available for only five days, but Perkins took them and they'll follow Krupa. Sarah Vaughan comes June 29 after an engagement of the Oscar Peterson Trio for only five days.

Policy was launched with Charlie Ventura, who was followed by Buddy DeFranco with Carner McRae and Muggsy Spanier. Perkins is going as high as \$4,000 a week for an act.

In the Twin Cities with a population of nearly 1,000,000 there is only one other club playing name or semi-names, the Hotel Radisson Flame Room here.

Sara Seegar signed to do a sketch with Martha Raye at the Sahara, Las Vegas, starting June 28.



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Copacabana, N. Y.

Tony Bennett (with Chuck Wayne), Mary McCarty, Honey Dreamers (5), Danny Carroll, Toni Merrill, Johnny Alden, Copa Girls, Mike Durso & Frank Marti bands; \$5 minimum.

The hot days have descended upon New York, and the summer finale of the Copa is in, with Tony Bennett in the headline slot, backed by Mary McCarty and the Honeydreamers. It's a strong bill, though running somewhat over-long.

Opening dinner show ran a full 100 minutes, and while each act is among the tops in its class, they militate against themselves by staying on overlong.

Bennett, though not listed in the top disk sellers for some time, continues a strong attraction. He's charged as a thoroughly professional singer in the full meaning of the word—he's got a powerful but well-controlled set of pipes, he can handle rhythm tunes as easily as ballads, his phrasing is topnotch and he knows his way around a nitery floor. His tune section, leaning heavily on ballads, indicates savvy and good taste.

But somehow, Bennett manages to dissipate much of his effort. He holds the audience only in spurts, losing them and then picking them up again with a solid rhythm or a soft ballad. Reason perhaps is that Bennett works too hard; he's too intense in his delivery throughout. If it's a jump number, he drives it hard all the way; if it's a ballad, he's overly intense in selling it. Though he alternates sweet and hot, there really isn't much change of pace; he doesn't give his audience a chance to relax, and so they find one themselves.

Miss McCarty, an old hand in the cafe business, does nicely in the room. She sticks to her tested material, by and large, opening with the now standard "Gotta Stay Sober Tonight" bit and running through such sundry impressions as a dime-a-dance girl, a skid row character and a burlesque queen, along with a takeoff on varying types of nitery singers. Her material is generally good, she works energetically and enthusiastically, and she's entirely likeable. However, Miss McCarty is essentially a one-dimensional performer—whether it's the burlesque queen or the dime-a-dancer, her delivery is the same, and at times it's hard to tell one from another. Since she's not carrying the show alone, as she sometimes does in other New York dates (the Waldorf, for example), she could exercise some editing to both sharpen up the turn and keep it short and crisp.

Honey Dreamers (5) have gotten lotsa tv exposure via guest shots plus commercials but are making their Gotham cafe bow here. They're a highly capable group and their work indicates more than a little thought on the matter of cafe presentation. Their selection of tunes is good, their performance is excellent, and their staging, though at times a little over-choreographed, stands up well. After a slow start with "Wrap Your Troubles in Dreams" and "Perdido," they warm up with a restrained "I'll Never Smile Again" and really rock the house with "Shadrack." An encore number wrapped around their various singing radio-tv commercials isn't out of place, since it is cleverly done.

Copa line is still an attraction in itself, and Douglas Comedy's production numbers (music and lyrics by Norman Gimbel; costume design Billy Livingston and executed by Mme. Berthe) are stand-out. Danny Carroll and Toni Merrill make an okay vocal team and Johnny Alden adds some imagination into his solo tape and whirly. Mike Durso does a topnotch show-cutting job; ditto on the dansapiano, sharing honors here with the Frank Marti Latino-combo. Chan.

Ciro's, Hollywood

Hollywood, May 28.

Mills Bros. (4), Bobby Brandt, Dossies (2); Dick Stable Orch (6); cover, \$2-\$2.50.

The Mills Bros. are making a comparatively quick return engagement at this Strip bistro, having appeared here only four months back. But opening show indicated they have worn out the welcome mat, because they were kept on for 40 minutes giving the customers a total of 14 songs.

Still just about the top group of stand-up-and-sing vocalists, the quality of the rhythms they offer and the effect it has on the listener's foot and ear has been well-reviewed over the years. There's

no letdown this time around, although the father, still ailing, is missed, particularly on the instrumental offerings the outfit purveys.

Tunes offered include such old favorites as the inevitable "Paper Doll," "Glow Worm," "Up a Lazy River," "Til Then" and "Basin Street Blues." Having a solid effect are "How Blue," "You Always Hurt the One You Love," "On the Banks of the Wabash," "Say Si Si," and all the others strongly and personally sold by the group.

Show has two added acts, a pair of knockabout French acts tagged The Dossies, and a young terper, Bobby Brandt, who sings a mean hoof and rates good applause. For eye appeal, seven lovelies, standard dressing, for the nitery, parade in two between-acts numbers and deserve the stares they get. The Dick Stable band for dancing and the show does its work well.

Brog.

Blue Angel, Chi

Chicago, May 23.

"Calypso Cruise," with Tany Roman, Los Velasos Trio, Lord Invader, Al D'Lacy Orch (5); \$3.50 minimum.

Current offering at Chi's only calypso is a neat, gift-wrapped entertainment package, the best seen at this spot in some time, and should guarantee big biz at this bistro for the next eight weeks.

Tany Roman, fiery Latin chirper, tops this bill with some tempestuous south-of-the-border wailing. Gal starts off with "El Cumbachero," displaying a lusty set of pipes and style to match. Thrush has a rough-hewn, earthy approach to a song and could belt a song all over the place, without the aid of a mike if need be. Miss Roman spells the Latino tunes with calypso numbers, which, though not her basic genre, she handles with skill. Gal asks and gets audience participation in doing "Magdalena" after building big response with "Si, Si" and "Your Feet Too Big For My Bed." Crowd goes for this femme and swats palms with gusto at the finish.

Los Velasos Trio, two guys and a gal, do a fast, snappy turn, getting hefty reaction. This pro group has showmanship, appeal and knows how to deliver. Barbara Velasos is a looker and handles her end of the turn with lively expertise. Gal sings, hoots and tosses a very fancy torso around, as the Benito brothers provide energetic bongo-beating and fast terping to complement Miss Velasos' performing. Group appears twice on this bill; trio sings "La Mucura," "Black Magic" and "Spirit In The Woods" for nitery response and later the guys, without the gal, do a slick job on "Hernando's Hideaway" in luminous costumes. The customers buy this turn and send them off with loud salvos.

Only soft spot in this display is the calypso chanting of Lord Invader. The Invader sounds authentic enough, but he and the band seem to have trouble getting together on tempo; this chanter seems to lack some degree of assurance in his performance. The Al D'Lacy Orchestra cuts the usual good showback.

Gabe.

Crescendo, Hollywood

Los Angeles, May 28.

Herb Jeffries, Tony Martinez Orch (6), Nilda Terrace; \$1.50 cover.

Herb Jeffries, in town for a 17-day stand, will have plenty of company dropping in to see him. Vocalist registers solidly from the moment he makes his spectacular entrance from the rear of the room while bellowing "Bayou," until his climactic finale with "Flamingo" and disappearing in the same fashion as he entered. He still has what it takes.

Even a "nervous mike" was overcome at opener by the strong impact of his voice, which commanded everyone's attention in the jam-packed room. Songs Jeffries belted best are "All of Me," "When I Write My Song" and "I'm in the Mood for Love." Many of the younger set were in attendance even though having to pay the stiff nitery tab for cokes.

Tony Martinez crew is making its second stand here in the past two months and keeps the joint moving with a Latin beat. One highlight is Martinez singing "Swanee," the Al Jolson standard, in a cha cha cha beat.

Nilda Terrace, orch chirp, does not impress in the voice market but is a pleasure to watch while going through her bouncy antics in tempo to the cha cha cha.

Kain.

Moulin Rouge, L. V.

Las Vegas, May 24.

Clarence Robinson production, "Tropi-Can Can," with Stump & Stumpy, Margie McGlory, Ann Weldon, The Honeytones (4), Bob Bailey, Benny Carter Orch; no cover, no minimum.

The preem (24) of the Moulin Rouge, the first interracial hotel in Las Vegas, and as yet the most important inn off the Route 91 strip, indicates that the modern entertainment industry has travelled a long way from the old Cotton Club days in New York's Harlem during the Prohibition era. Clarence Robinson, then a new and vigorous voice in Negro entertainment, is now the producer of the new Moulin Rouge. He still dreams of the days when the Cotton Club produced such stars as Lena Horne and opened an entirely new concept in early morning entertainment. It's the same Robinson who has produced the preem show for the Moulin Rouge, but he's bucking a different era and a different set of standards.

But even today, the production that Robinson has dished out for the casino country captures the glamour of a former era. There's a bit of nostalgia in some of the production. In one number, the jungle bit, Robinson seems to have reached a peak with that segment of the show. This sequent has color, fire and a lot of brilliance in choreography. Indeed, it's the one highlight of the show that makes a trip here memorable.

However, it's not sufficient to draw for the 2:30 a.m. show, on which the Moulin Rouge is expected to bank heavily. The current craze in Harlequinian antics is rock 'n' roll, which might be a more certain means of support. It's a proven Las Vegas item since it's a staple in all the lounges in the area.

The room in which the show is housed has a warm and charming setting with rich lavender hues predominating. The stage is of CinemaScope proportions, encompassing a wide front. Only physical factor marring the setting is the vast amount of overhead lights that aren't suitably hidden. Other wise the physical proportions of the spot are such that acts should have little trouble getting their message across.

Turns on the initial layout aren't of the name category, but on their own can deliver a healthy quota of entertainment. Unfortunately, there are some confusions among the various turns that dimmed the lustre of several.

In the Honeytones (4) there's a girl who makes a feature out of her bass voice, Ann Weldon, later in the show, does the same thing. And there are some moments in which Margie McGlory and Stump & Stumpy also show some similarities. However, it's likely that corrections and some careful editing will bring this display down to the proper proportions.

The major act is Stump & Stumpy, two clever lads, who provide the comedy for the layout. The boys, despite their hep Harlequin patois, have an air of literacy. They're personable, show talent in their comedy, and their zaniness make them a heavy scorer in this spot.

Miss McGlory has improved considerably since bowing as a single in one of the Phil Moore nitery units. She's added a Pearl Bailey mime that is excellent, and gets by with a couple of others, including Billy Daniels. However, it's the Satchmo carbon that brings out the heavy mittings.

The Honeytones impress with their novelty. The girl with the bass and another who provides quality contained in spirituals give the group an interesting facet. The girls are pleasant looking, and are groomed well. Ann Weldon is documented under New Acts. Emcee is Bob Bailey.

Benny Carter, one of the jazz greats, provides good backing. The press preview held today (24) brought out the newswires and show bizites from New York, Chi and the Coast. By the time of the formal opening Thursday (26), undoubtedly the show will have attained the necessary smoothness. Speed and color are the initial ly, especially with the "Boogie Woogie Can-Can" production number.

Jose.

Steuben's, Boston

Boston, May 18.

Danny Crystal, Bob DeVoe & Maggie Nelson, Migel Twins; Tony Bruno Orch (7); \$1.50-2.50 minimums.

Danny Crystal, back from Down Under with the Johnnie Ray junket, gets yocks with some new Aussie gags and wins with clever mimicry. He also unveils a singing bit, that goes over, big with the

femme parties that keep this pleasant 360-seater room in the heart of the Hub theatre area going nicely. Spot gets big play from theatre folks on account of its location.

Crystal has good material and uses it, to good advantage. Take-off on network announcers and Rudy Vallee is crowd pleaser and his sketch of three lads trying out for a part in a musical gives him an opportunity to display his versatility in the singing department. The comic does a neat showmanly job.

Migel Twins show fancy dance acrobatics and work hard to please. Show is m'd by chirp Don Dennis, who has been here for seven years. His rendition of "Unchained Melody" and "Lola" and "Heart" gets the crowd really going and lad's pipes and handling show big potential.

Bob DeVoe & Maggie Nelson score with clever sequences in adagio ballet. Attractive couple are crowd pleasers and blonde Nelson femme shows fine fundamental ballet technique. Tony Bruno orch cuts nifty show here.

Guy.

Statler Hotel, L. A.

Los Angeles, May 24.

Ann Crowley, Bobby Winters, Dick Kerr, Skinny Ennis Orch (14); cover, \$2.50.

The charm that carried Ann Crowley through the London engagement and road tour here of "Oklahoma," and as Danny Kaye's vocalist on a South African safari, shows up well in her current stand at this downtown playroom. Making her first local appearance, chirp endows her seven numbers with easy showmanship and a youthful casualness that clicks through her 25 minutes onstage, giving promise of a good draw during her two-week stay.

Femme works with both a travelling and stationary mike and has a voice well suited to the intimate atmosphere of the Terrace Room. She gets underway with "I'm On My Way from Paint Your Wagon," a trim opener, and early gets in stride with "Lili," cleverly presented. Probably best received, and fittingly, is a medley of songs from "Oklahoma," a tuncful panorama of the show's best, but a novelty number picked up in the Boer country, "Calendar Song," gets enthusiastic reception. Full volume of her voice is displayed in delivery of "The Laughing Song," from "Die Fledermaus," and her two closing numbers, "Who" and "Two Sleepy People," are socko.

Pair of clever fellows precede date headliner. Bobby Winters, billed as "The Village Idiot," is a wizard at juggling balls and Indian clubs, fairly making them talk, and Dick Kerr is on as an impressionist. Practically every one of his 11 song impersonations of such names as Sammy Davis Jr., Billy Daniels, Johnnie Ray, Eddie Fisher and others, copped hefty response.

Skinny Ennis and his orch lend strong musical backing for each act, as well as dispensing danceable tunes.

Whit.

Beverly Hills, Newport

Newport, Ky., May 28.

Sam Levenson, Ving Merlin & Violin Beauties (4), Dorothy Dornen Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Saturdays.

Smasho in his first visit, Sam Levenson joins the large group of name entertainers to be spotlighted in this Greater Cincy class show place. Packing the room with tv rooters, the chubby family humorist has ten switchers from chuckles to bellylaughs for 40 minutes. During that stretch management lets the waiters sit it out with the diners.

The tuxed and bespectacled ex-school teacher keeps his material for the nitery trade as clean as he does on the air. He frankly admits "violating a law of show business by laughing at my own jokes," which not a few others before him have found equally effective and inoffensive. It's the knowhow in doing.

Ving Merlin, and his Violin Beauties, here for the second time in two years, are a delightful supporting act. Closely resembling Liberace, the young maestro, in tails, and three blondes with matching gowns, uncork a 15-minute string cocktail. Gale and Lynda Byers, Dorothy Vernon and Beth Holt. The fiddlin' foursome enliven their numbers with a bit of dancing and picture movements. Specialties are an impression of three birds and a hot canary and a banjo effect.

Koll.

Mocambo, L. A.

Los Angeles, May 25.

Carl Ravazza, Tito Guisot, Paul Hebert Orch (6), Joe Castro Combo (3); cover \$2.

Carl Ravazza is billed here as a "romantic singing star." That he isn't and a more apt descriptive of his vocal style would be "galloping." On the fast beat of hip-pity-hop rhythms with fingers snapping and toes tapping he has achieved a certain mastery and that seemed good enough for the opening night near-roomful. He's more for the younger set than the solid citizenry, who take an occasional fling on The Strip to augment the visiting provincials.

His "Calypso Joe," "Two Ladies in the Shade," "Rock, Rock, Rock" and "Carmen Boogie" are in his meter, but it's his pace change to such as "Melody of Love" and "I'll See You in My Dreams" that points up the billing snafomer. His voice has a certain harsh quality, and lacking in the soft purr of such romantic contemporaries as Tony Martin, Eddie Fisher or Perry Como. There is also a tendency to take sharp chops at the lyrics, always the angle never the curve. On the calypso he excels and has what the girls call a "cute way" in his toothy, smiling delivery. He likes to talk some of his numbers with clear diction and enough accent to make it sound authentic, like "Pedro," which was encored by request.

Some of the young sitters, who used to hoof to his band sets, pounded their remembrance when he tagged off with his orchestral number, "Viva Sals." "Wild Hander" time with the room darkened and the love birds cooling is a nice sentimental interlude, but his rock 'n' roll caught the lively mood better than his balladeering Tito Guisot is his accordion accompanist and the bandmen of Paul Hebert, when not backstopping, had the habitues hopping to the new hoofbeat, "Davy Crockett." Helm.

Basin Street, N. Y.

Bob Scobey Orch (7), Chet Baker Quartet, Gerry Mulligan Quintet; \$3 minimum.

The Chet Baker Quartet and Gerry Mulligan Quintet, which comprise two-thirds of the current Basin Street bill, have had prior N. Y. showcasings, either at this spot or elsewhere. But the remaining third, the Bob Scobey Orch, is making its Gotham debut with this midtown booking. It's an auspicious how for the outfit.

Moving in from the Coast, the Scobey crew plays in the dixieland grove and belts home a succession of winners. Decked out in plaid vests (except for leader Scobey's dotted waistcoat), the septet visually counterparts the brand of musie delivered. Instrumentalization by the seven-man combo is a two-beat rhythm seller. Their delivery of standard and other jazz tunes is an audience rouser.

Instrumental makeup of the group comprises a piano, banjo, drums, clarinet (doubling on sax), bass, trombone and Scobey on horn. Banjoist Clancy Hayes, perched on a louvered stool, handles most of the vocals and rates a sock song seller. His piping of such tunes as "Ace in the Hole," "Silver Dollar Blues" and "Chicago" have a dixieland flavor that should go over with most audience. Band-leader Scobey also gives out with an occasional vocal effectively.

As they've done in the past, Baker and Mulligan still pull in a rapturous bleacher crowd at \$1.50 per person (just for orbiting and earing). Mulligan, however, is making an obvious try at becoming a witty spiler. Music is more his forte.

Jess.

Mars Club, Paris

Paris, May 31.

Maria Velasco, Art Simmons; \$2 minimum.

Small, zodiac-decorated club shapes as an intimate windupery featuring piano backgrounding and present star Maria Velasco. Miss Velasco is an American, of Filipino extraction, essaying her first stint on the Continent. Girl is attractively dressed and accomps self at the 88¢ a neat interlude of standards and special material. With most of the clientele U.S. or English-speaking, she does not have much trouble in getting contact, but has wisely added a couple of Gallic-tinged ballads to her rep.

With big voice and compact phrasing, she has a good verve for this type of room but could use a more personalized turn to branch out in other houses and boites here. As is, she gets attention and makes for an okay entry. Art Simmons supplies a nice piano. Mosk.

Shamrock Hilton, H't'n
Houston, May 27.
Tony & Sally DeMarco, Ben Arden Orch, with Sylvia; \$1.50 cover, no minimum.

Shamrock Room patrons wouldn't let the De Marco tandem go on any night (26). Starting a two weeks' engagement, the pair drew nothing but flailing mits, chuckles and "encore" cries with their airy fluid, stylings and youthful good humor that sparkled both on the floor and at the mike.

Team scored with everything it had—satin smooth "I've Got You Under My Skin" to a couple of hot ones at the end, the Mexican import, "Cha Cha Cha," and a dizzily-paced Charleston. No matter what these terpsers do, it looks like fun, with the smiling femme sailing nymph-like through lifts and spins, the indestructible pard giving an exciting beat to the adagios with accenting foot stomps.

Longish breaks at the mike come as an admitted must for male, who's been youthful a long time, and these are marked by much conversation between the two. Intimate easy chatter amuses and relaxes the crowd, but at times gets wandering, inconclusive, and over-long, slowing act. Gal fits about during the pauses, animating things.

Humor and engaging simplicity keynote two easygoing encore bits, the rhythmic hand-clapping "The Likes of You" and a "Conversation Piece" that begins sans music as they "experiment" with steps.

Ben Arden whips his ensemble through the show book with style and accuracy. He, Sylvia and musicians out of band come forward to open proceedings in a Latin vein. Sylvia, clad in a Spanish costume, plays violin here, sings with the lads. Robe.

Flame, Mpls.

Minneapolis, May 28.
Gene Krupa Quartet, Percy Hughes Orch (8); \$1.20 cover.

It has been an all too long time since Gene Krupa last beat the skins hereabouts. The filled tables in the large and attractive niter at his opening show were not surprising. To be expected, too, was the warm welcome extended Krupa and his accomplices in jazz. It got the engagement off to a good start.

Krupa has brought a bop musical combo that includes, in addition to himself, a trio of skilled youthful musicians. They're Eddie Shu on a wide variety of instruments, pianist Bobby Scott and bass Whitely Mitchell.

Versatile and highly proficient Shu is given the spotlight by Krupa and he goes to bop town with whirlwind jazz interpretations. "Harmonica Boogie" in particular is standout. He's equally buff on trumpet, tenor sax and clarinet as well as on the harmonica.

Krupa's fancy drumming trimmings for "Sing, Sing, Sing," "Drum Boogie," "Sleepy Lagoon," "The Man I Love" and "The Little White Lie" give them a distinctively flavorful quality. His drum solo windup for "Sing, Sing, Sing" is a lightning-fast thriller that brings the room down.

Percy Hughes orchestra plays well for dancing while the Krupa crew is resting. Rees.

Bon Soir, N. Y.

Jimmy Komack, Clara Cedrone & Damian Mitchell, Mae Barnes, Jimmy Daniels, Three Flames; \$4 minimum.

With the emphasis on comedy, the Bon Soir is offering an entertainment layout that's lively and a general pleaser. Jimmy Komack and Clara Cedrone & Damian Mitchell have joined Mae Barnes, Jimmy Daniels and the Three Flames, all regulars at the Greenwich Village cellar spot. Of the talent lineup, host-singer Daniels is the only one who plays it all straight, giving out with his usual casual brand of songstering that's ear-arresting and neatly attuned to the downtown intimacy.

Everybody else on the bill gags it up. Komack, who's featured in "Damm Yankees," is a regular at the club, where he's played before. He's an affable comic, with some potent material and an okay delivery. Especially standout is a takeoff on the realistic school of acting via an "East of Eden" bit. Other strong items include an updating of old school chums and a nickname tune, which he's recorded for Coral. Weakest aspect of the act are a Gabor sisters routine and a French-motif number.

Cedrone & Mitchell are a funny duo who hit hard and usually score, with Mitchell playing straight man and Miss Cedrone pitching for the yocks. They've got a nifty laugh-getter in their verbal-visual execu-

tion of "M-O-T-H-E-R" and in a flapper stint tagged, "Just a Girl That Men Forget." Their opener, "That's Entertainment," with special lyrics, is also good. Incidentally, both the duo and Komack are alumni of the nearby No. 1 Fifth Ave.

Miss Barnes' energetic vocalizing is up to her sock standard, as is the show backing and on-their-own instrumentalization and vocalizing of the Three Flames. Jess.

Hotel Muehlebach, K. C.

Kansas City, May 26.
Jane Morgan, Rollie & Bonnie Pickert, Tommy Reed Orch (8); \$1 cover.

Songstress Jane Morgan is new to these parts in person, although her tv work has added to her reception here. Teamed with the dancing Pickert duo, the combo makes for an entertaining 45 minutes, in the Terrace Grill of the Muehlebach.

The Pickert twosome has the first turn, opening with a rhythm tap, and giving way to a Rollie solo, imitating with his feet a fighter at the punching bag. Rollie has an inning for a solo jazz ballad, well received. Their main work is on stiffs, however, Rollie first working solo, then being joined by partner and the two running through jitterbug and Charleston routines.

Miss Morgan has a number of points in her favor, being an attractive femme with more than an ordinary share of charm which she is able to project well in this intimate room. Making good on her rep as the American girl from Paris, she mixes a good deal of French lyrics with both English and French songs, and adds some of her recent recordings. She also charts a good supply of standards and current hit paraders and a novelty or two. Ernest Bragg backs her at the piano. Quin.

Tiffany, Los Angeles

Los Angeles, May 28.
Ink Spots, Slim Gaillard Trio (3); \$1.25 door admission, two-drink min.

Vocal groups come and go but the Ink Spots can still pack 'em in, filling this spot at the Friday (27) opener.

The followers of the "If I Didn't Care" theme group showed in full force at the Tiffany engagement, which marks the first Spots L. A. date since 1953. Although Charlie Fuqua, guitar-leader, is the only original left, the additions of Jimmy Holmes, first tenor; Essix Scott, second tenor, and Harold Jackson, bass-cello, makes for a solid combo in the class of the Spots of old, which comprised the late Arvelle "Hoopy" Jones, Jerry Daniels, Deek Watson and later Bill Kenny.

Group still features the old style of blending vocal harmony into one voice tympany, especially on such standards as "We Three," "I's A Sin To Tell A Lie," "I'd Cry for You" and "A Shanty in Old Shanty Town." Standouts are "Ebbtide" and "Stranger in Paradise," highlighting the tenor of Jimmy Holmes.

Added entertainment is supplied by the holdover Slim Gaillard Trio, which stands up as a "must see" attraction. Kain.

Gatineau, Ottawa

Ottawa, May 28.
Oolan Farley, Henri French, Larks (4), Don Sapphire Dancers (6), Harry Pozzy Orch (8); \$1 admission.

Oolan Farley, tall blond looker with Russo-Mongolian and Irish ancestry and a classy build, brings a new kind of terping to the Ottawa area in her preem appearance in the Gatineau Club. Her stints are definitely slanted at the exotic but the femme shows remarkable dance ability, a mixture of ballet, ballroom and adagio, that has the customers breathless. She fills the Gatineau's big floor better than any previous single terp act, exhibiting class and showmanship savvy in every moment. Routine as presented here makes full use of Miss Farley's plentiful physical attributes, but only the over-discerning would be able to interpret anything in it as offensive. Miss Farley can stay long and come back soon.

Andre French is an adept cyclist who handles the trick wheels with smoothness and expertness. Using a unicycle and various bicycles, male provides thrills aplenty in a smooth, slick stint which would be improved if he dropped the brief gab inserts and let the acro-balancing on cycles do his talking for him.

The Larks, held over, get solid mitting with a string of w.k. songs Gorm.

Sheraton-Astor, N. Y.
Vaughn Monroe, Neal Hefti Orch; \$1.50-\$2 covers.

Vaughn Monroe, who has been clicking on the cross-country niter bit since he gave up his band to work as a single, has come in for a four-week stand at the Sheraton-Astor Roof, one of the most difficult rooms for a singer to work in New York. While okay for bands, this room is one of those elongated rectangles with few tables in front of the performers, but a wide expanse to his left and right.

Monroe was severely handicapped by the room on opening night (25) when not only the physical layout was against him, but the lighting, acoustics and waiters were bucking him as well. A couple of poorly-placed spots cast deep shadows over Monroe's face whenever he turned to either side of the room. There was at least one big dead spot in the room where Monroe's voice was practically unintelligible. And finally, the noisy service for the dinner show created such a din that Monroe's voice would have had difficulty being heard even if the mikes were working okay. The room took steps to correct this situation in subsequent shows.

Attempting an intimate-type song routine in this vast room also didn't help Monroe in establishing rapport with any customer sitting beyond his immediate vicinity. As soon as he leaves the center of the dance floor, there's a general craning of necks to see where the performer is located. Maybe it would be wiser for Monroe to stay closer to the center of the floor here.

He comes on effectively from one side of the room, singing "Getting To Know You" as his intro warmup. He then segues into a flock of hits, current and past, including "Mr. Sandman," "From This Moment On," "These Foolish Things," "Ballerina" and an extensive rundown of Rodgers & Hammerstein showtunes from "Oklahoma." This portion of the routine could definitely be improved, scriptwise, since Monroe's patter adds nothing.

Monroe is effective in a hit song medley of the past 10 years and clicks with his "Butterscotch Hop," (with free giveaways of butterscotch drops to the customers in a bit that also could well be dropped) and "We're Doing the Mambo." Monroe works his trademark baritone pipes easily and with savvy, belting the big notes with good timing. With a better production framework and a good script to work from, Monroe could multiply his impact.

Neal Hefti's crew of five saxes, seven brass and three on rhythm, including the bandleader's piano, does a neat job of backing Monroe and also dishing up the customer dansapation rhythms with slick arrangements over an easy beat. Herm.

Chaudiere, Ottawa

Ottawa, May 28.
Frankie Laine (with Al Lerner), Harry Mimmo, Wallis & Carol, Harvey Ross, Lola Sully Dancers (6); Norman Richards Orch. (11); \$1 admission (\$1.50 Fri. & Sat.).

Frankie Laine's initial local appearance teed off (27) to overflow business which, in the 1,200-seat Rose Room of the Chaudiere Club, means plenty greenery. In spite of a talent-loaded fare, the room keeps its regular admission prices and stages three shows Friday & Saturday instead of the customary pair-a-night.

Laine insures heavy returns by sticking to disclicks throughout the stint and garners warm acceptance from the tablisters. Easy informality on the floor gets the customers with him from his first piping and keeps them there until closer. Chantings are all typical Lainers: "High Noon," "Your Cheatin' Heart," "That's My Desire," "Jealousy" and on down the menu. He gets solid backing by Al Lerner (on 88s), who also bats Norman Richards' house band (upped from eight to 11 for the Laine booking) from the bench.

Socko comic Harry Mimmo, in from the shuttered Edith Piaf group, gets as much attention from the mitters as the bill-topper. Unaccompanied Mimmo's type of comedy, Rose Room mob is slow in grabbing the fast routine, but his crisp, slick hilarity crackles across the tables like subdued lightning and eventually gets big reaction. It's not that the Mimmo-comedy is subtle; it's just different, and the difference is good.

Wallis & Carol, femme comic-canaries familiar to these parts, have wisely ousted much of the blue material that cluttered their stanza a year ago but retain enough of it to satisfy any demand

there might be. Session is smooth comedy expertly handled for big returns. Harvey Ross, a lad with okay pipes, emcees and works a single spot. Although lacking training and staging, Ross satisfies the Rose Room customers at all points with a brief song bit that shows latent quality ready for development. Lola Sully Dancers are on three times. Gorm.

Downbeat, Montreal

Montreal, May 16.
Tune Up Boys (2), Rowan & Martin, Celia Cabot, June Allym, Dino Vale, Nick Martin Orch (6), Michel Sauru Quartet with Laura Berkeley; no cover or minimum.

Despite early closings, religious holidays and sundry other stumbling blocks now facing all bistros, the Downbeat comes up with a show packed with good, rowdy entertainment that is filling the spot during the brief period when they are open for business. Two of the acts are repeaters to this room and familiar around the circuit. Celia Cabot, a femme comedienne with a barb-like sense of humor, wows the patrons as usual with her satires and monologues. Having the good sense to know when she is ahead, Miss Cabot never milks for the obvious and has established her fey style new with local habits. The Tune Up Boys retain their fast, uninhibited routines as they play an assortment of hoked-up musical instruments that score on their novelty appeal plus talent boys evidence during session.

Dan Rowan and Dick Martin prove to be the sleeper act of layout with their hep comedy routines and offer, for the most part, fresh and amusing material. Their work is on the parody line and nimble patter is topical and surefire. A satire on an old Shakespearean ham doing "Hamlet" in a niter and competing with a bibulous heckler draws best reception of evening and a revamped mind-reading bit also garners solid returns.

Pert June A'lyn does, piping chore with ease and presents a varied group of numbers that range from the offbeat songs to current faves. Nick Martin's orch backs show in fine style with Dino Vale in the emcee slot. Between productions, Michel Sauru's r.h.m.b.a. combo supplies music for customers' danship. Newt.

Thunderbird, Las Vegas

Las Vegas, May 27.
Gale Storm, Jay Lawrence, Landre & Verna, Thunderbird Dancers (8), Al Jahns Orch (12); no cover, no minimum.

Gale Storm, on her second swing on a local cafe stage, is still the captivating, refreshing "My Little Margie," judging from the capacity audience at the opener, which numbered mostly little tykes. It's a song act and the star belts numbers with gusto and range. "The Fine Day," from "Madame Butterfly," is far short of authentic opera, for her voice lacks the authority and fullness to make it adequate, but her delivery of the aria pleases the non-discriminating.

The Earl Brent material is good as delivered and the headliner reaches socko moments in her 30-minute chore. Given more professional staging and better lighting, Miss Storm could quickly become topnotch niter fare. As matters stand, she's good. And that's good, for the rest of the three-week layout is just average.

Jay Lawrence is back in one of his frequent trips to satirize, joke and sing in long-familiar fashion. His channel swimmer and prize-fight sketch are neatly done.

Landre & Verna, who also play this spot frequently, bring back their adagios and dancing charm and also thrill as the male partner holds his femme vis a vis dangerously aloft while spinning swiftly around the stage to evoke a nice response. Bob.

Colony Club, Omaha

Omaha, May 27.
Nick Lucas, Pat Hamilton Trio; no cover or minimum.

Vet guitarist-vocalist Nick Lucas is packing them as he makes his first stop in this territory in several years. The troubadour stays anchored with the times (i.e., a neol "Davy Crockett" piece) and keeps the payees happy despite the fact it's a straightaway presentation.

Pat Hamilton Trio gets credit for an assist with fine showbacking. Boss Art Smith and his cocktail skipper, Pinky McIlvaine, have spruced up the room with a nifty new backdrop and lowered the stage to give a more intimate effect. Spot is one of Omaha's swankiest and drinks are okay for about 80c a copy. Trumpp.

Dunes, Las Vegas

Las Vegas, May 22.
Vera Ellen, Robert Lamouret, John Brasica, Helene Stanton, Jose Duval, Dick & Dot Remy, The Arwoods (2), Dunes Dancers (33), Singing Voices (8), Jaye Rubino Orch (15); no cover or minimum.

The latest hospice on the Strip—the 10th and one of the most beautiful—perhaps the most beautiful—threw open its huge glass doors for the first time in a preview of its giant stage presentation held in one of the most unusual niter rooms in America—the Arabian Room. Robert Nesbitt's revue "New York-Paris-Paradise" was ambitiously unveiled emerge as a big, gaudy fantasy. In fact, the spectacle, a never-ending succession of production numbers, is nurtured from an Arabian Night Prologue.

Running one hour and 45 minutes, the big show is in need of much pruning and tightening. The sound problem is a big one as the voices of the singers became wafted into nothingness when they strayed too dangerously from the center-stage where two microphones came in for the major share of duty.

Certainly no cafe has ever before undertaken such a hippodrome-like show, or paraded so much pulchritude, in a state of semi-nudity since the big musicals of Mike Todd, Billy Rose and earlier still, of Flo Ziegfeld. But the commercial aspects of a niter package that stresses big production numbers as the main lure rather than top flight entertainment stars is a point that's still moot. It's the gaming casino that pays the freight in this area and if the rounders and devotees of the games of chance will turn out in as large numbers for a spectacle show as they do for the Sinatra's and Tony Martins, then the ambitious departure from the staid niter format by the Dunes may pay off. As it is, it'll take plenty of cash register action to make up for the stress on the show of the \$8,000 worth of costumes designed by Leah Rhodes.

The kaleidoscopic succession of dance numbers are for the most part swiftly paced by the corps de ballet which numbers thirty-three dancers.

The settings by Furth Ullman are a standout but the top highlight is lovely Vera Ellen. From the moment she enters the prologue as a desert delight, the dancing mile captivates her audience. Her dances run from ballet to jazz to taps and she shines in all of them; her song's charm as well.

Miss Ellen clicks in her Robert Alton dances from the moment she declares her ennui with the desert and urges her magic carpet to fly her to New York, thence Paris and Paradise and here lies the feathery dance plot of the show. Her dancing partner is John Brasica, who in this show emerges a star in his own right. They team well in exciting routines and Brasica also scores in solo terps.

The Pearce production dancers are eye-appealing and move okay and the showgirls are tall and beautiful. Jadin Wong and Gia-Mo are a pair of Oriental lookers used to advantage and get the expected reaction when they perform a brief, sexy dance that leaves little to the imagination. Laugh honors are snagged by Robert Lamouret, a talented ventriloquist. The personable entertainer is clicko, perhaps due in part to relief that the act has nothing whatever to do with dancing, but mainly because his slapstick is worthy. A dummy-duck nips at Lamouret affectionately, and lathers his face in the hilarious "Barber of Seville" bit to give the show a definite lift. Dick & Dot Remy please in a brief comedic-acrobatic turn, and a last-minute show entry not listed on the program is the Arwoods, a dog act featuring a pink standard French poodle and a pair of terriers that balance and stunt in a brief routine that's okay enough but rather misfit in this layout.

The Starlight Parade of the entire company in the Paradise finale is visually impressive as to sets, lighting and staging. The show's many scene changes are accomplished without undue stage waits and the stage drapes and scrims are handled with a minimum of fuss. Jose Duval is a standout singer in the production numbers and shows evidence that he will become an important cog in these shows. Soprano Helene Stanton is a looker with a well-defined voice in her production singing spots and has difficulty being heard only when she's off-mike. Eight singing voices are used to good advantage and the Jaye Rubino Orch must certainly rate a major share of the plaudits for an exceptionally well-played show. Bob.

VARIETY BILLS

WEEK OF JUNE 1

Numerals in connection with bills below indicate opening day of show whether full or split week.
Letter in parentheses indicates circuit. (I) Independent (L) Low; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 2
Coco (Thomas)
Peter Hamilton
Bryan Williams
Gheza Bros
Ricketts
Corps de Ballet
Sym Ore
Shirley
Tokayes
Dorothy Grescoe
3 Glenn
Marty May
Jerkeres

2 to fill
CHICAGO (P) 2
Gary Crosby
Louis Armstrong Gp
Dolores Hawkins
Excess Baggage
SOUTH BEND
Palace (P) 26 only
Garry Crosby
Louis Armstrong Gp
Dolores Hawkins
Excess Baggage
AUSTRALIA
ADELAIDE
Royal (T) 6
N Miller Dancers
Michael Baines
Howard & Radcliffe
Roy Barbour
Tony Fontaine
Kerry Vaughan
Margaret Brown
Myrons
Virginia Paris
Alfred
Ursula & Gus
Gordon Humphris
Paul Blahal
Irene Bevans

MELBOURNE
Tivoli (T) 7
Winifred Atwell
Edna Vitch
Charles & Ray
Neal & Newton
Joe Church
Romaine & Claire
Los Caballeros
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton
SYDNEY
Tivoli (T) 6
Old Vic Co
Elizabeth Hepburn
Robert Helpman

BRITAIN
ASTON
Hippodrome (I) 30
Harry Shields
Dennis Bros & J
Noble & Denester
Sable
Joe Harding
Miss Blandish
BIRMINGHAM (M) 30
Hippodrome (I) 30
Max Wall
Joe Vere
John Mann
Bobby Collins
Freddie Frinton
Kenton
Benson Dula
Speedways
BLACKPOOL
Palace (I) 30
Vera Lynn
Jack Storey
Flick & Lucas
Dasha Chimps
Jan Westbrook
Kecie Bros & A
Tower Circus (I) 30
Harry Shields
Dennis Bros & J
Noble & Denester
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LAS VEGAS

Sahara
Dennis Day
Miller & Gibson
Mindy Carson
Flamingo
Kay Starr
Sands
Rosemary Clooney
Joey Bishop
New Frontier
Mastin Trio
Coman Moore
Desert Inn
Jane Powell
Thunderbird
Doris of Pioneers
Davis & Reese
Prest & Fosse
El Rancho Vegas
Joe E Lewis

MIAMI-MIAMI BEACH

Clover Club
Wally Wanger
Rip Taylor
Arlene Fantana
Tony Lopez Ore
Black Orchid
Caldwell Trio
Norman Cannon
George Stubbs
Sons Souci Hotel
Judy Lynn
Freddie Cole Ore
Ann Herman Ore
Saxony Hotel
Dorsey
Arne Barnett Ore
Johnny Silvers Ore
Frank Stanton Ore
Allen Case
Frank Linalo Ore
Lillian Haydon
Phil Brito
Ava Williams
Peter Mack
DILINE Hotel
Chavez Ore
Maya Ore
Martin & Malo

RENO

Mapes Skyroom
Nelson Eddy
Gale Sherwood
Clark Bros
Skylets
Eddie Fitzgerald
Steve Golden
Davis & Reese

Vaude, Cafe Dates

New York
Florian Zabach pacted for the Bowers, Salisbury Beach, Mass., July 17. Don Cornell also dated for that resort niter Aug. 7. . . . George Kaye set for the Chicago Theatre, Chicago, June 24. . . . Yma Sumac, to the Ambassador, Los Angeles, July 6. . . . Jackie Kannon to the Flamingo, Las Vegas, June 30.

Hollywood

Dave Barry goes into Biltmore Bowl tomorrow (Thurs.) with Gloria & Jaro York, The Manhattan and The Reddells. . . . Ann Waldon joins Harpo Marx Show at Mapes Hotel, Reno, July 28. . . . Billy Gray has closed his Band Box until June 16, when he will headline a new bill. . . . Freddie Martin returned to Coconut Grove last night (Tues.), with opening of Connie Russell and Chiquita & Johnson. The Modernaires booked with Harry Mimmo for June 15 Grove teoff. . . . Joe Castro's Combo set for Urban League Guild's Annual Charity Ball Friday (3) at Chase Hotel, Santa Monica.

Gypsy Rose Lee tapped for Ciro's June 17. . . . The Four Jokers are now five, adding a drummer for their Larry Potter's stand. . . . Hollywood Knicker-Cocker will build a Sun and Becker Club stop two-story structure next door. . . . Tito Guidotti, accordion-accompanist with Carl Ravazza at the Mocambo, has been signed by singer for all future engagements. . . . Hildegard, booked into the Riviera in Vegas for eight days starting today (Wed.), returns for a four-frame appearance Aug. 31 at \$10,000 per. . . . Frankie Elaine shared by Biltmore Hotel, Lake Tahoe, for two stanzas starting July 1. . . . William Loeb will produce the show for official opening of the Texas National Bank, Houston, Sept. 20.

Chicago

Jacques Foti opened at Ruby Foo's, Montreal, Monday (30). . . . Joe E. Lewis pacted for the New Year's Eve show at Chi's Chez Paree, opening in late December for four weeks. . . . Line up for the next show at the Black Orchid, Chi, opening Tuesday (7), includes Ann Henry, Yonely and The Masquers. . . . The Gaylords set for the Don Carlos Casino, Winnipeg, Saturday (4) for eight days. . . . The Oscar Peterson Trio into the Flame, Minneapolis, June 14-18. . . . Harry Ranch pacted for Fazio's, Milwaukee, Monday (6) for two frames. . . . Fats Domino on one-niters in the midwest.

Dallas

Variety Club's 16th annual Turtle set for Sept. 3 at Fair Park Ice Arena. . . . Organist Shirla Lee switched from Pastory's to the Vagabond Club.

New Acts

GARY CROSBY

Songs
12 Mins.
Chicago, Chicago
After being prepped by his father Bing, Gary Crosby bows into the vaude circuit in the current Chicago Theatre stagershow. The lad is sharing top billing with Louis Armstrong, who is keeping a protective eye on the budding career.

Crosby does a single first, opening with "This Is My Lucky Day," for an auspicious beginning. The progeny deserves to be judged on his own merits, but evidences of the father's stylistic influence are unmistakable. Crosby has looks, an easy, confident manner and a well-trained voice.

However, this chanter's pipes are somewhat lacking in the warmth of their tone. He generates good reaction from the crowd, as he essays "Learning" The Blues and "Gypsy In My Soul." Later, in his joint ventures with Armstrong, he gives the appearance of being on an equal footing. But to make it on his own will take a lot of experience and a less noticeable carboning of his father's style.

ANN WELDON

Songs
10 Mins.
Moulin Rouge, Las Vegas
Ann Weldon has one of the more interesting voices. A well-built Negro, she has a set of pipes that can travel a wide path from bass to soprano and even falsetto. She could be the Yma Sumac of N. Y.'s 125th St. Miss Weldon is an attention-arrester. Her lower registers seem to come from a bottomless source, well-controlled and expressive. The higher notes seem much easier for her and they have a good quality.

As Miss Weldon uses her wide range, it's a means of personal exploitation rather than a method of embellishing a song. As such, she aims for a freak effect, which certainly doesn't become her. In "Old Man River" a much overdone item among Negro niter singers, the bass accent gives it a corny quality.

KELROYS (4)

Trampoline
10 Mins.
Empire, Glasgow
Family foursome consisting of two males and two females is good offering for vaude bookings.

Elder-male, father of the quartet, shoulders most of the act, choreographs the two distaffers bounce and somersault on the springs. At several points in the routine he catches the latter by their feet, holding them by good timing sense. One of the females also somersaults back on to trampoline and lands up on father's shoulders.

After comedy gabbling, in which younger gag gals at her father's expense while ballyhooing his next trick, the head of the family four-some wins mitting when he back-somersaults on to trampoline and bounces up through trapeze, catching latter to hold with his feet. The two females are brightly garbed in blue, with bright splash of red.

BOB WHALEN

Singer
6 Mins.
Palace, N. Y.
Manly-looking singer of Irish ballads, Bob Whalen has the voice to go places. He's handicapped on this engagement, apparently unaccustomed to much stage work. Once this tenor gets set before the mike, and swings into "When I'm Really in Love," he becomes effective. Whalen has the peew-holders with him as soon as he does "Danny Boy," introed as "the way McCormick would sing it."

He winds up his brief appearance with "Till the End of Time." Once Whalen polishes up his turn, he should be good for niteries and stage work.

JOHNNY HAYMEN

Comedy Impersonator
7 Mins.
Palace, N. Y.
This trim, youngish-looking lad has the polish to indicate he has been around considerably, though he's not in VARIETY New Act files. In some ways he works like a product of British music halls. This tends to slow him down initially, but he soon has the audience eating up his various impersonations.

Haymen is clever, but for stage work perhaps needs a pickup on speed to get rolling earlier. The British vaude comedian working on the BBC radio bit is a highlight of the turn, and perhaps could be developed further.

JONES BOYS (4)

Harmony
14 mins
Pavilion, Glasgow
This is a honey of a harmony act, with four young, good-looking males who easily win honors from any similar quartet seen around these parts this year. It's suitably attuned for vaude or niter dates, including the competitive U.S. market.

Routining is of a high order. Group has its own conductor, Paul Burnett, in the orch pit, and obviously owes much to his musical direction. Choice of tunes is right, and comedy slant is well taken.

Guarantees Out

Continued from page 49

ments will still take a lot of chances. In the first place, there's earning the rental of the hall. Again, they advance the money for advertising, printing of tickets, publicity, ushers, treasurers, etc.

With two recent shows having done a lot of floppollos for the arenas, they'll be wary of taking on any others. It's felt that the proposed Garland tour will miss out a lot of towns covered by the M&L and Sullivan tours, if they persist in the same demands. There is always the chance that some new time may be uncovered, since there are a lot of new arenas. However, it's dubious that the newcomers in the field will want to take a chance on huge guarantees.

Not Much Left in Chi

Chicago, May 31.
Windup date of the Martin & Lewis one-niter tour at the Chicago Stadium last Thursday (26) followed the pattern of earlier dates, with slim pickings left for the local promoter after all bills were paid. The Chi stand grossed little over \$18,000, with some 8,000 paid admissions and the house scaled at a \$4 top.

After the promoter shelled out the \$10,000 guarantee to Martin & Lewis (terms were \$10,000 against 60% of the gross), and paid the \$5,500 rental to the Stadium ops, Federal taxes, and advertising costs, there wasn't much left to take home.

Pacific Northwest Trek

Portland, Ore., May 31.
Harry Glickman, boss of Oregon Attractions, signed a contract with Judy Garland's manager, Sid Luft, last week (24) for the promotion of the Judy Garland Show in the Pacific Northwest July 14-21. Miss Garland will do two shows a night. A twilight matinee will go on about 7 p.m., with another show set for about 9:30 p.m.

All spots will have a \$4 top instead of the expected \$4.80. Show will work MacArthur Court, Eugene, Ore., July 14; Auditorium, Portland, July 15-16; Auditorium, Seattle, July 17-18; Auditorium, Vancouver, July 19, and Arena, Spokane, Wash., July 21.

"Sullivan Slips in S. F.

San Francisco, May 31.
The Ed Sullivan Show, with Will Jordan, June Valli, Mata & Hari and others, grossed a disappointing \$17,800 in four performances in the Bay Area last week at a \$3.00 top.

In two shows at the War Memorial Opera House in San Francisco May 24, Sullivan took in \$9,500. The house was scaled to \$17,000 for the two performances. The following night in Berkeley at the Community Theatre, where two shows were scaled to gross \$18,000, Sullivan did \$8,300.

In a fifth appearance, at the Memorial Auditorium in Sacramento on the 26th, Sullivan did \$6,000 in a house scaled for \$11,400 also at \$3 top. Shows were promoted by Paul Spier and Hans Kollmar, Bay Area impresarios.

Appeal To Well-Heeled

Detroit, May 31.
An interesting statistic was gleaned out of the poor drawing power of Dean Martin and Jerry Lewis at the 15,000-seat Olympia last week. Although only 4,000 fans showed up for a gross of \$15,000, 2,000 of the \$6 top duets were sold while only 230 purchased the \$1.25 tickets.

The pair apparently appeal to well-heeled Detroiters.

Palladium, London

London, May 24.

Danny Kaye (with Sammy Prager), Senor Wences, Three Dunhills, Billy Baxter, Flying Volants (7); Anell & Brask; Jackie Rogers Carden Dancers (16), Eric George Skyrackets Orch.

The financial success of Danny Kaye's return season was never in doubt. Within a couple of days of the original announcement the SRO boards went up for the entire six-week season and a black market demand developed for tickets. There was, however, only one question at issue: could he equal his previous triumphs?

The answer is, simply, that he's done it again. The wonderman and court jester has once more shown his mastery of an audience and his artistry as a performer. For a solid 45 minutes he held the stage on opening night, and if the customers had had their way, he would have gone on very much longer. And it all seemed so casual and so effortless, yet clearly, every word and every gesture had been planned and rehearsed to the minutest detail.

This clearly is the measure of his success; nothing is left to chance, and the audience is treated with respect. He showed this respect by opening his act with completely new material, and for the first half-hour everything he said and sung was completely fresh. But there was the inevitable audience clamor for the classic oldies with which he is associated, and the enthusiasm reached its peak when he departed from the new to the old to sock with "Minnie the Moocher."

And from then, the old faves rolled out one by one, from "Ball in the Jack" to a trio of hits from "Hans Christian Andersen" and a snippet from "Candy Kisses." In the earlier part of his show, the best entries were "Life Could Not Better Be," a zany number about an Austrian psychoanalyst, and "Madam I Came for Love."

Kaye, dressed in casual clothes, at once takes the audience into his confidence. This is one of the features which have helped to clear him in the eyes of the public. Why, he asks, is it tougher every time? And the immediate response eases the strain and from that point onwards, the comedian is his uninhibited self. Rarely does he go through a song routine from start to finish without breaking off either for some comedy gag or exaggerated terping. And as a running gag, he makes great play with the voices used by Senor Wences in his ventriloquial act.

The star's performance is mounted by the resident Skyrackets Orch and they are on stage with him. Halfway through the act, however, he dismisses them for a smoke and leaves only Sammy Prager to provide the accompaniment. At this point he relaxes in a chair and continues in this way for several numbers, until the house aggregation is brought back for the closing stages of the presentation.

With the headliner insuring a sellout, inadequate attention appears to have been given to the remainder of the bill, which is overweighted with novelty acts. This comment does not apply to Senor Wences, who still remains one of the most entertaining vents in the business, and whose slick, polished and well scripted routine never fails to get top reaction. Nor does it refer to the Three Dunhills, whose high-speed rhythmic dancing has become a technical fluency, a soft shoe and African Jungle dance are fascinating items in their routine.

Billy Baxter, a local comedian making his Palladium debut, never rises to the level required. He has an interesting idea in basing his act on a march of show business from 1910 to the present time, but, to a large extent, this develops into conventional impressions of famed Hollywood characters. The Flying Volants give an adequate high-speed tumbling display; Anell & Brask are a competent trick cyclist duo, and Jackie Rogers Carden Dancers opens with a nifty Charleston routine.

Palace, N. Y.

Chai & Somay, Bob Whalen, 3 Arnauts, Johnny Hayman, Rigoletto Bros. & Co. (3), Rodolfo & Juanita, Marshall & Farrell, Tom & Jerry, Jo Lombardi Orch; "Conquest of Space" (Par).

Show has a nicely-balanced lineup of acts, with a few new turns well blended with standard variety. Bill tends toward comedy for the most part, which is smart booking in view of holiday week-end and youngsters expected in to

glimpse the picture, "Conquest of Space."

It tees off with Chai & Somay, a veteran acro duo. Act features head balancing of the male and contortions of the femme. There's a jump through a knife encircled hoop by the latter, that's a corker. Fair looky like a circus act. The Arnauts have been pleasing for years with their fiddling and bird-whistling routines and are as clicko as ever here, with the stress on laugh bits.

Marshall & Farrell, on next to closing, are really standout. Male comedy twosome, with the shorter bespectacled lad always interrupting on initial routines, retain the same formula, both having necessary vocal chords to sell their comedy patter and parodies. Per usual, the Texas radio station bit wows 'em.

Rigoletto Bros. & Co. also score nicely with their magic feats, comedy tricks and smart juggling. Cigaret and cigar puffing by one of the men is a highlight. The "company" portion is a blonde who does a clever clown dancing stunt, a real pleaser for the juveniles.

Tom & Jerry, who have appeared in many N. Y. theatres, wind up the show with their fast gymnastics on the parallel bars. Clowning member of team as usual cleans up with his feats. Rodolfo & Juanita have a trim terps act, doing flamenco and Spanish castanet routines. It's swiftly paced, too, for this type of dancing.

Johnny Hayman and Bob Whalen are reviewed under New Act. Latter is especially big here with his ballading.

Alhambra, Paris

Paris, May 31.

Marie Dubas, Lily Fayol, Jean Raymond, Trio Tascot, Bogadis (4), Sim, Koren & Kraeber, Mame Julien, Jo Moutet Orch (10), Raymond Wraskoff Orch (12), Ninette Jan; \$1.30 top.

Pierre Andrieux is bringing this 3,000-seater theatre in the heart of the worker residential district slowly back to its pre-war music hall status, and present stanza is the first complete house program this season. Break with pix will soon be complete and summer show will be a spec musical, "Flash," to be followed in September by such headliners as Johnnie Ray, Frankie Laine, Louis Armstrong and Harry James.

This show is wisely a solid entertainment package with big name value sacrificed for good overall entries, with the top spot shared by three fine, but not star names, in Lily Fayol, Marie Dubas and Jean Raymond, backed by well-picked acro, offbeat and filler routines. Biz looks good and this may take its place as a nabe hall here.

Song turn is shared by the Misses Fayol and Dubas. Miss Dubas is an oldtimer with plenty of temper savvy, and comes on big with plenty of sexy, movement and a bevy of oldies and clever patter that makes for big mits. Miss Fayol has a raucous presence and pipes and hits some vulgar aspects, but has enough verve and dynamism to carry through for mits.

Raymond trots out a rogue's gallery of song in a titillating takeoff on the song personalities of the day. Though devastating, he is never brutal and surpasses just mimicry in his observation, material and taking apart of the w.k. songsters. His stories and patter are also risible and he neatly oversteps the bounds of the limited chansonniere corps to make a big splash.

Mime Julien does a record mime bit that suffers from its high-powered predecessors, but he has an inventive "John-Marsha" bit which ends on applause as he backs to aud and uses own white gloved hands to inter the love gurgling of the two into an added twist and piled into all shapes by two stalwarts with an added gimmick of two gigantic wolfhounds who break in from time to time by jumping through hoops, held by the whirling maiden, or suddenly doing some high jumps over the acrobatics. A good off-beater.

Bogadis (4) are a dynamic, brilliant acro act with two young men backed to a table and doing prodigious feats with their feet as they whirl and toss about two partners. This comes in for the biggest hand. Koren & Kraeber are in for an okay dance-acro stint with girl thrown in splits from platforms. Sim is a novelty entry as the simian-faced clown essays soprano and girlish singing and some un-convincing sound effects of trains, cars, etc. A real crowd pleaser. Two orchs of Jo Moutet (10) and Raymond Wraskoff (12) are good music backers and Ninette Jan, a real slow fennec.

Music Hall, N. Y.

Leon Leonidoff production, "Colorama," with Ghezzi Bros., Bryan Williams, Grace Thomas, Peter Hamilton, Corps de Ballet, Margaret Sande director; Rockettes, with dances by Russell Merkert; Glee Club, directed by Raymond Paige; Music Hall Symphony Orch, Paige directing; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; special lyrics, Albert Stillman; "Love Me Or Leave Me" (M-G), reviewed in VARIETY May 25 '55.

With a lavishness and opulence invariably associated with its stage presentations, the Music Hall has whipped up a delightful, though brief show for this fresh session. As produced by Leon Leonidoff, "Colorama" is an eye-catching spectacle that admirably displays the talents of the Rockettes, Corps de Ballet, et al., for entertainment-hungry patrons.

An "artists and models" motif predominates throughout most of the layout, which scarcely exceeds 40 minutes, despite the lengthy running time of "Love Me Or Leave Me" (M-G) on the screen. Thus, set designer James Stewart Morcom, costume Frank Spencer, Eugene Braun (lighting effects) and sundry other technicians have ample opportunity to showcase their wares despite the limited time available.

Opening sequence has the Glee Club, fronted by Bryan Williams, dishing up a tuneless "Girls, Girls, Girls" as a musical keynote for the Corps de Ballet, which provides some Parisian atmosphere. Also accentuating the overall theme is an outsized palette background depicting with oils and brushes.

In such a setting the pleasantly sung "Tell Me That You Love Me Tonight" is obviously appropriate. However, the show's sole miscue follows with a full-dress choral treatment of "Davy Crockett." As intoned by beret-clad singers, flanked by brush and palette, it's nothing short of incoherent. But the Rockettes, who stream out of the palette set, happily make "Crockett" a mere memory with a sock exhibition of their standard precision kicks.

Solo vaude turn on hand is all the three Ghezzi Bros. An import from France, they've been in the U.S. for the last six months and are an ideal turn for this large house. Strictly a sight act, trio scores handsly with a variety of acro-comedy routines in which some hefty plywood boards, tables and other props are used to advantage.

For the finale the entire company, led by Grace Thomas and Peter Hamilton, disports in an aptly titled bit, "Flying Colors." To the beat of Ravel's "Bolero" and Florence Rogge's choreography, they prance in vari-colored formations which at one point resemble a huge birthday cake. Per usual, the Symphony Orch, under Raymond Paige's direction, registers nicely with its "Salute to Sibelius."

Empire, Glasgow

Glasgow, May 24.

Kitty Kallen (with Colin Beaton at piano), Milton Woodward (with Millicent Cooper), Mundy & Earle, Keiroys (4), Ray Overbury & Suzette, Raf & Julian Jover, McAndrews & Mills, Bobby Dowds Orch.

Gorgeously-gowned U. S. singer Kitty Kallen, on first time at this top Scot vaudery, proves her worth as a good trouper at top of this layout. Despite handicap of throat trouble at opener, she insisted on carrying on with her headlining songal and offered most of her act to plaudits from the customers.

Petite attractive thrush, accompanied at the ivories by Colin Beaton, opens with "Mr. Sandman," then into pleasing rendition of "When You're Smiling." Chirp segues with her w.k. waxing of "Chimney in the Moonlight," and switches to brighter pace with a novelty, "Don't Let the Kitty Get In." She also offers a selection of hit tunes associated with her name.

Ornate layout, which could have been stronger, Mundy & Earle, miming duo, score strongly. Male half's travesty of Jimmy Durante finding the "Lost Chord" is a solid hit. Pair, a Mr. & Mrs. act, also register strongly with "Cocktails for Two," and male returns for solid palming at his "Mule Train" impression.

McAndrews & Mills, another mixed twosome, are stylish terpers. In second spot on layout Ray Overbury, assisted by Suzette, pleases as the twinkle-footed musician, mixing comedy burlesque with his musicianship via falling trousers, a stool that moves on

wheels and a very satisfying "High Noon" takeoff.

Raf & Julian Jover register fairly well with comedy on the trapeze, but their agility in leaps and climbing is stronger than their left-foder scriptwise. Milton Woodward, assisted by Millicent Cooper, dispenses many kinds of drinks at his "Wonder Bar."

Pavilion, Glasgow

Glasgow, May 19.

Tommy Morgan Productions present "The Morgan Show of 1955," with Jack Milroy & Mary Lee, Four Jones Boys, Three Billings, John & Betty Royle, Anne Fields, Margaret Milne, Burgess Bros. (3), Tommy Yorke, Billy Denison, Lee, Feron, Joe Petersen, 10 Morganettes, Arthur Boynton Orch.

Presented by Tommy Morgan, longtime Scot comedian, new layout at this city-center vaudery has brightness among the patchy spots. Despite one soso act by impressionist Lee Feron, show attains a fairly good standard and offers some new vaude talent, particularly the Four Jones Boys.

Morgan, who normally takes top billing, was indisposed at show caught, and comedy chores were handled at short notice by Jack Milroy, noisy but punchy comedian, working in sketches and frontcloth comedy with femme Mary Lee, ex-vocalist Milroy warmed up the customers with breezy comedy in native vein. He has a speedy style of working, but needs to watch the roughness and should look for better scripting in his opening spot.

Billy Denison, another local comedian, shouldered the Morgan character bits as "Big Beanie," familiar and longtime favorite gimmick part of Morgan.

The Three Billings, new London act of male and two girls, offer sophisticated terping of a classy order and seem set for bigger dates. John & Betty Royle, mixed vocal pair, give out pleasantly in ballads and current pops, the distaff half projecting herself strongly and being garbed in a honey of an evening gown.

Anne Fields, chubby-faced young femme, handles the sou-brette chores well and proves versatile. Margaret Milne and Tommy Yorke, vet foils and longtime associates of comedy man Morgan, help out as experienced aids on the yock-rousing side.

Apollo, N. Y.

Lionel Hampton Band (19), with Patti Anne Messner, Hamptonnes (4), Curley Hamner; Janet Sayre, Zippy the Chimp; "Dawn at Socorro" (U-I).

Lionel Hampton brings a slickly produced revue into the Apollo. Everything rolls along nicely, and the two turns brought in by the theatre management fit the pleasing Hampton pattern, except that they make the casing just a shade too extensive. By the time the vibraphonist and batoner makes his bowoff the audience is a little weary. Current card was brought in a week ago Tuesday (24), rather than on the usual Friday opener, as sequel to the special Sammy Davis Jr. stint. Hamp will stay through tomorrow (Thurs.) to put the schedule back in kilter.

Though the acts that Hampton takes with him on the road—Patti Anne Messner, The Hamptonnes and Curley Hampton—are largely musical, they are tied together without any wasted effort into a highly visual presentation as well. Youngster, Miss Sayre is a svelte striking copy dancer, who does a warmly received "Money Honey" and a "C'est Si Bon" of top intimacy qualifications. Band music is tops too, with solo men perfect in all of the several orchestral segments.

The Hamptonnes are further sampling of Hampton's ability to get maximum all-round entertainment values. All-boy quartet of rhythm & blues singers, recently out of Negro tyro ranks and between the ages of 18 and 20, is above par on vocalizing, but big fillip rests in the carefully planned supplemental dancing and hokum. Curley Hamner does some flashy challenge with Hampton on the drums and draws some easy laughter for by-play with the batoner in between.

Janet Sayre appears briefly after a long band opener. She works cleanly; her terping has a standard start but builds into a nice acrobatic finisher. Zippy the Chimp is an act guided by a tall ofay male. Animal goes through some likeable antics. Chimp's blinipper is brought mainly into play when he fingers a couple of tunes on a miniature piano. Art.

Chicago, Chl

Chicago, May 27.

Gary Crosby & Louis Armstrong (with Barney Bigard, Trummy Young, Billy Kyle, Arvel Shaw, Barrett Deems, Velma Middleton), Dolores Hawkins, Excess Baggage, Honey Girls (4), Lou Basil Orch; "Run for Cover" (Par).

Gary Crosby makes his debut on the vaude circuit under the paternal tutelage of Louis (Satchmo) Armstrong. The entire package is one of the most ambitious undertakings at this B&K flagship in quite some time and is practically guaranteed to do big biz.

Young Crosby does a single at first (see New Acts) and is later joined by the Armstrong aggregation for a couple of cooperative ventures before bowing off. Crosby and Armstrong do both sides of their latest Decca disk, "Struttin' With Some Barbecue" and "Ko Ko Mo." Doubt they get big reaction right from the outset. After Crosby's departure, Armstrong & Co. swing into a lively, jumping turn that has the house stomping and whistling before the beg-off.

The group (bass, drums, piano, trombone, clarinet and Armstrong's trumpet) starts off with a jazzy instrumental of "Back Home Again in Indiana" for big palms, following with "The Bucket's Got A Hole In It." Velma Middleton, generously proportioned vocalist, duets with Armstrong in "Mama's Here To Stay" and "Just In Love." Two-some's showmanship and warm personalities go over big. Armstrong's gravel-voiced delivery still wows 'em. Barrett Deems backs on the drum and does a skin-beating solo that wins loud plaudits.

Distaff vocalists are expertly handled by Dolores Hawkins, who etches for the Epic discography. Gal is a knockout looker and has one of the great sets of pipes in the biz. If this thrush should hit with the right record, a lot of crowns will topple in the race. This chirper has a sure, steady voice, a fine sense of rhythm, relaxed yet authoritative stage presence and the obviously warm personality that should make it. No fingerbread stylings here, just polished talent. Gal starts with "Let's Get Away From It All" for a lively start, and follows with "Whatever Lola Wants." She does jump tunes and the sexy, slow ones equally well. Gal gets big palms.

Excess Baggage is a novelty dog act in this package and proves an unusual, entertaining turn. Pair (gal and guy) that run the act wheel the tricky dogs onto the stage in suitcase, from whence they emerge to perform jumps, hind-leg walking and obedience tricks. Elements of comedy creep in from time to time to enhance the act and win attention.

Lavish layout is introed by the Honey Girls, an acro foursome that has looks and some pretty neat tricks done with the appearance of effortlessness. Group could use a little more showmanship, to make hard things look harder. Turn is well received.

The Lou Basil Orch provides expert showbacking, as per usual. Gabe.

Dannon, Paris

Paris, May 31.

Henri Salvador; \$3 top.

Energy, ebullience and effervescence spill into this intimate house during the one-man show of sepiu singer Henri Salvador. A good bit of comedy rounds out this stint and laughs mingle with the song lilt for a highly satisfactory offering. Salvador has a way with a song and an aud as his irrepressible spirits soon conquer and intermittently tickle, cajole and entertain. Almost too animated, with overtones of a winegish attitude, his talent and taste always manage to avert the vulgar. This is a youthful, bounding display of sheer animal ardor and vigor that make him ready for Stateside singing.

Salvador starts things with a literal boom with "Boum," a zingy number that sets up the aud for a racy time. Then he intersperses neat comic sketches such as the announcer who commercials gin and gets drunk, various types at the telephone, a meeting with an invisible man, a comic conductor, etc. Though skits are not very new his sure slapstick sense and unpaired good nature make them lock-laden.

He is well backed by the Fred Hermelin Orch (8) who fill in with medleys and give him fine support. He set a camp and virtuosos displays on the guitar are also good additions and his Martinique background shows in some fine Afro-Cuban skirmishes.

Show on Broadway

Seventh Heaven

Gant Galtier & William Bacher production of musical comedy in two acts, with book by Victor Wolfson and Stella Unger; music by Victor Young; lyrics by Miss Unger, based on the Austin Strong play of the same title. Stars Gloria DeHaven, Ricardo Montalban, Kurt Kasznar, features Robert Clary, Beatrice Arthur, Patricia Hammerlee, Chita Rivera, Gerrianna Raphael. Staged by John C. Wilson; scenery and costumes. Musical choreography, Peter Gennaro; musical director, Max Meth; orchestral arrangements, David Terry; lighting, Al Feder; choral director, Crane Calder. At ANTA Playhouse, N.Y., May 26, '53; \$7.50 top (\$8.50 weekends), \$9.50 opening.

Boule Gerrianna Raphael
Camille Patricia Hammerlee
Collette Chita Rivera
Fifi Beatrice Arthur
Mme. Suze Malcolm Lee Beggs
Father Chevillon Gloria DeHaven
Diane Philip Cook, Leo Kuyworth
Sailors Walter Brundin
Policeman Nanette Vezina, Joy Marlene
Nuns William Carson
Street Cleaner Ralph Quist
Organ Grinder Ray Saint Jacques
Senegalese James E. Wall
Dandy John Carter
Baker Boy Joseph Flynn
Housewife Jeanne Schlegel
Artist Jimmy White
Streetwalkers Lee Becker, Bonnie Evans
Midnight Nancy Lynch
Fleegle Robert Clary
Inspector Scott Merrill
Gobin David Conner
Vulmir Ferdi Hoffman
Chulo Ricardo Montalban
Children Betty Jean Seaton, Barbara Stable, Barclay Hodges
French Official George Burles
Flower Vendor Ainslie
French Soldiers Ray Saint Jacques, James E. Wall
American Soldiers Joseph Flynn, Edmund Hall, Leo Kayworth, Ralph Wayne
Apaches Edmund Hall, Ralph Wayne
Accordianist Dominic Carty
Dancers Lee Becker, Bonnie Evans, Nancy Lynch, Helena Seroy, Rebecca Verno, Philip Cook, Victor Duntler, William Guske, Philip Salem, Jimmy White
Singers: Winifred Ainslie, Gwen Harmon, Joy Marlene, Alexandra Mois, Jeanne Schlegel, Nanette Vezina, Walter Brundin, George Burles, William Carson, John Carter, Joseph Flynn, Edmund Hall, Leo Kayworth, Ralph Wayne
Musical Numbers: "C'est La Vie," "Where Is That Someone?" "Me!" "Camille, Collette, Fifi, Suze, Vezina, Duntler," "Remarkable Fellow," "It's a Dream," "Happy Little Count," "Sun at My Window, Love at My Door," "Dance," "A Kiss You Kiss," "Chico's Reverie," "Love, Love, Love," "Love Sneaks Up on You."

Since the final show of the Broadway season is, as a rule, downright terrible, "Seventh Heaven" seems relatively innocuous—it's merely mediocre. This musical version of the old Austin Strong romance is hardly a bet to survive the summer, let alone climb into the hit column.

It was probably inevitable that someone would do a musical treatment of "Seventh Heaven" sooner or later. The original was a 704-performance smash of the 1922-23 season, and a film edition costarring Janet Gaynor and Charles Farrell had 1925 film addicts by the millions happily mopping their eyes. Now that it's been musicalized, presumably the project can be written off. At least to a few sceptics, it never seemed a very good idea anyway.

This adaptation by Victor Wolfson and Stella Unger, with music by Victor Young and lyrics by Miss Unger, makes a number of changes in the venerable yarn, but retains quite a bit of the wistful sentimentality and doesn't inject

Original Cast

Comedy in three acts, by Austin Strong, produced and directed by John Golden at Booth, N.Y., Oct. 30, '22; played 704 performances.

Boul Hubert Druce
The Rat Fred Holloway
Ardelle Beatrice Arthur
Maximilian Alfred Kappelet
Nana Marion Kerby
Reagan Bernard Thornton
Diane Helen Menken
Brissac Frank Morgan
Blonde Richard Carlyle
Pete Chevillon John Clements
Police Sergeant Harry Forsman
Uncle Georges Aunt Valentine
Chico George Gault
Lampfichter Lionel Joseph

any comedy worthy of mentioning. Under contemporary circumstances, the old valentine about the homeless gamin and the picaresque sewer cleaner who befriends her in Paris just before and after World War I seems antiquated, arch and rather tedious.

Attempts to give the piece a modern flavor, chiefly in the form of heavyhanded emphasis on sex, are somewhat incongruous and frequently in questionable taste. The Young music, at least on the risky basis of a single hearing, is generally agreeable and suggests several candidates for standard pop hits, without helping the show very much. Miss Unger's lyrics seem merely serviceable.

The overall staging, for which John C. Wilson gets program credit, appears at least adequate, reportedly due largely to the un-billed assistance of Morton D. Costa during the tryout tour. But Peter Gennaro's choreography (including the inevitable dream, or reverie, ballet) seems not only pointless but notably unattractive, while the scenery and especially

the costumes designed by Vertes are downright ugly.

Under such trying circumstances, several of the players give creditable performances. Film actress Gloria DeHaven, making her Broadway bow as a slightly shorn edition of the natty little wait, Diane, gives a spirited performance when the tricky story and lines permit, and she sings pleasantly when the amplification system allows her voice to have normal quality.

Ricardo Montalban, also bowing on Broadway from pictures, is properly vigorous and likeable as Chico, "that remarkable fellow" from the sewer, and he sings nicely. But the character has become not so bohemian as adolescent with the passing years, so the actor is naturally handicapped.

Kurt Kasznar, who succeeded Paul Hartman during the tryout tour, is forceful and authoritative as the eccentric taxi driver, Boule, and he actually suggests a gleam of humor in the role. Robert Clary manages to make something of the supporting part of the thiefing sewer rat, and there are lively performances by Gerrianna Raphael, Chita Rivera and particularly Patricia Hammerlee as kittenish ladies of the Paris pavements. Among other notable secondary players are Beatrice Arthur, Malcolm Lee Beggs and Scott Merrill.

Among the fairly promising songs, at least as prospective pops, are "If It's a Dream," "Where Is That Someone for Me?" and "Love Sneaks Up on You." Hobe.

Off-B'way Show.

2 for Fun

Greenwich Mews revival of a one-act play by Anton Chekhov and production of a new one-act play by Julia Perament. Direction: Jack Sydow; setting: Sonia Lowenstein; costumes: Louise Evans; lighting and sound: Jerry Balch. At Greenwich Mews Theatre, N.Y., May 25, '53.

Cast: Charles Randall, William Edmondson, Jim Clark, Ellen Holly, Ruth Volner, Fredric Martin, Eli Rill, Bush Hunter.

Drumbeater Lola Pergament, of Greenwich Mews, is vying with Chekhov on the group's twin bill of one-act plays, "2 For Fun." Her new satire, "A Switch in Time," provides the nightcap, while the Russian master's "The Anniversary" is the opener. It's an off-beat evening of theatre, done with the energy this producing outfit has established as its trademark, but it's too special for much h.o. appeal.

Chekhov's vaudeville turn fails to elicit laughs, despite effervescent playing. The slight tale of how a determined female customer ruins a baker's celebration with his shareholders just doesn't titillate, although it's tackled with style and a sense of farce.

This is nice for Miss Pergament, the same brilliant actress returning to serve her well. Not that "A Switch in Time" is a play in the normally accepted sense. It has the attributes, rather, of an extended sketch, tracing changes in the political climate and opinions of the U.S. when two men from outer space transplant Canada and the U.S.S.R.

Told in terms of headlines, radio-tv analysis, gossip columns and political speeches, the fun resides in the sprightly readings the actors give the author's barbed lines. In view of world tensions, some of the humor gets a little grim.

The small ensemble is capable. Ellen Holly and Ruth Volner shine a little more brightly than the rest in both plays, although Eli Rill's grinning TV-caster in "Switch" rates mention. Director Jack Sydow has labored satisfactorily, providing a lively pace in both pieces, and Sonia Lowenstein's two sets are imaginative. Geor.

'International' Set For Hyde Park Stock Test

"The International Set," by Time magazine critic Louis Kronenberger, will get its first regular strawtrout tryout the week of July 12, at the Hyde Park (N.Y.) Playhouse. "Set," originally written as a play, was subsequently turned into a novel by Kronenberger. A previous tryout of Robert Saffron's "Reluctant Flute," sketched for that week, has been cancelled.

Gene Raymond, previously announced to star in "King of Hearts," has been replaced by Albert Decker. It will be the opening bill, July 14.

'Okla' May Tour Eur., Near East

Following its forthcoming "Salute to France" engagement in Paris, the U. S. company of "Okla-homa" will be sent around Europe and possibly the Near East for several months, as the "Porgy and Bess" troupe has been on a goodwill mission. Project will be part of the international exchange program of the American National Theatre & Academy.

Robert C. Schnitzer, general manager of the program, planes to Europe next Saturday (4), having been delayed a week in New York. He'll be gone six weeks, headquarters in Paris, with side trips to various other cities. His wife, tv-legit director, Marcella Cisney, is accompanying him for part of the trip, but is due back in June.

NEW CROP OF REVISED CLASSIC LIGHT OPERAS

Revamped versions of standard light operas are continuing to crop up. Latest to get remodeling jobs are Offenbach's "Tales of Hoffmann," Lehár's "Merry Widow" and Victor Herbert tuners. All have been revised in the lyrics and books. In the case of Herbert, tunes from two of his musicals have been consolidated into one offering.

Charles George doctored "Hoffmann" and "The Love Waltz," which is comprised of music from Herbert's "Wizard of the Nile" and "The Serenade." Both are being agented for release this summer by Samuel French. The new treatment of "Widow" was done by Edward Eager and is scheduled to preem June 4 as the opening bill at the Music Circus, Lambertville, N. J.

"Widow" incidentally, was previously worked over several seasons ago by George, and is already in the French catalog. Other oldies already treated by George include Johann Strauss' "Die Fledermaus," retitled "The Golden Butterfly," and the same composer's "Gypsy Baron." Both properties are handled by the T. A. Denison Co., of Minneapolis. George also made an operetta adaptation of the play, "Under Two Flags."

Dicker Coast Tryout For Musical 'Fountain'

Los Angeles, May 31.

Producer-writer Jay Ingram is dickering for presentation of his musical, "The Fountain of Youth," at the Huntington Hartford Theatre here next fall. He plans to stage the show himself.

Leo Shuken has clefied the music and Danish actress Valda Hansen has already been signed.

1953-54 Broadway Season

Key to parenthetical designations: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), OP (Operetta).

HITS

(15)

Anastasia (D),
Bad Seed (D),
Boy Friend (MC),
Bus Stop (CD),
End of the Road (C),
Fanny (MD),
Lunatics and Lovers (C),
Midsummer Night's Dream (C).

STATUS NOT YET DETERMINED

(7)

Ankles Aweigh (MC),
Damn Yankees (MC),
Desperate Hours (D),
Inherit the Wind (D).

FAILURES

(28)

Able's Irish Rose (C),
All in One (Misc.),
All Summer Long (D),
Black-Eyed Susan (C),
Champagne Complex (4),
Dark Is Light Enough (D),
Dear Charles (C),
Festival (D),
Flowering Peach (CD),
Fragile Fox (D),
Grand Prize (D),
Hit the Trail (MC),
Home Is the Hero (D),
Honey (C).

ADDITIONAL

(13)

Carousel (MD),
Doctor's Dilemma (C),
Finian's Rainbow (MC),
Fourposter (C),
Guys and Dolls (MC),
Master Builder (D),
Phoenix '55 (R),
Sandhog (MD),
Sing Me No Lullaby (C),
South Pacific (MD),
Time of Your Life (C),
What Every Woman Knows (C),
Wisteria Trees (D).

CLOSED OUT OF TOWN

(4)

Hello, Paro (R),
Put Them All Together (C).

LAST-SEASON HOLDERS SINCE CLARIFIED

Hits

Anniversary Waltz (C),
Oh Men, Oh Women (C).

Failures

By the Beautiful Sea (MC),
Girl in Pink Tights (OP),
Golden Apple (MC),
John Murray Anderson's Almanac (C),
King of Hearts (C),
Remarkable Mr. Pennybacker (C),
Sailor's Delight (C),
Saint Joan (D),
Ondine (D),
Pajama Game (MC).

Shows Abroad

Bachelors Are Bold

Perth, May 27.

Alec Finlay production of "Bachelors Are Bold" in three acts, by T. M. Watson. Stars Alec Finlay, Staged by James Gibson; scenery: Tom Macdonald. At The Theatre, Perth, Scotland, May 27, '53.

Mary Dalgleish Jill Nicholls
Susie Hill Margaret Steel
Gilbert Dalgleish Alec Finlay
Jim Bogie Derek Graham
Martha Dalgleish Neil Ballantyne
Fiegie Bachmann Madeleine Christie
Willie Barr James Stuart
Archie McLean Paul Curran
Bailie Albert Bogie James Gibson
Rosindale McLean Celia Struthers

Amusing Scottish comedy is new vehicle for vaude and pantomime comedian Alec Finlay switching for first time to legit. The star fits in well as the smalltown undertaker who has a fight with his local rival, a builder and joiner, played by James Gibson.

"Bachelors Are Bold" is a slight comedy, but inspires yocks. After a slowish opening it brightens as the rivalry between the two leads reaches fever pitch. The builder sets up in competition to spite his rival, and reconciliation seems impossible until the women take a hand.

Paul Curran makes a conspiring schemer who settles the feud. Madeleine Christie offers skillful thespian as the middle-aged femme who ogles the rival undertaker and finally persuades him to marry her, and Neil Ballantyne is the suitably fussy busybody of the hero.

This being his entry into legit, most interest attaches to Finlay's thesping. While he may seem out of character to his vaude followers, he nevertheless assumes the role of the small town with success.

Long years of characterization in revue has fitted him for this role. Setting of a small town in West Scotland is adequate, and James Gibson has directed with a knowledgeable touch.

The Diary of a Nobody

London, May 17.

Basil Dean production of comedy in two acts, by Dean and Richard Blake, from George and Weedon Grossmith's story. Stars Leslie Henson, Hermione Baddeley. Staged by Dean; scenery: Paul Mayo; musical research: Joseph Murrells. Duchess Theatre, London, May 17, '53; \$2.25 top.

Mr. Footler Leslie Henson
Mrs. Footler Hermione Baddeley
Sara Edna
Mrs. James Helen Christie
Gowing Willoughby Goddard
Gummins Peter Hammond
Lupin Footler Mary Morland
Daisy Mullar Richard Hart
Frank Mullar Alan Macnaughton
Burwin Fosselton Laurie Main
Murray Posh Erik Chitty
Walter Richard White
Mr. Padge Rosemarie Hill
Little Girl Rosemarie Hill
Mr. Perkupp Harry Fine

Originally presented at the Arts Theatre Club, "The Diary of a Nobody" has now been transferred to the West End for a regular run, but with little justification. It's an interesting example of Victorian

suburbia, but hardly a suitable vehicle for the talents of Leslie Henson and Hermione Baddeley, both of whom have presumably been brought in to provide marquee appeal.

Basil Dean and Richard Blake merit some praise for the imaginative way in which they have brought the Grossmith diary to the stage. But it emerges as an episodic entertainment, and even the omission of a whole scene (to keep the play to a reasonable length) does not improve the narrative line. There is no precise plot construction but only a series of incidents in the life of the Footler family, particularly in relation to their young son with ideas above his station.

Henson portrays the stern head of the family, but meek and servile character in his place of business in the city. His wife, played by Miss Baddeley, is a negative character. The action revolves mainly round their son, played by Peter Hammond, who throws up his job in a bank to try his luck and romantic yearning in London. For most part, the show limps along, but comes to life during engagement parties, when several of the guests perform, the highlight being Alan Macnaughton's takeoff of Henry Irving's "The Bells." He and Rosemarie Hill stand out in a cast of average quality. Producer and co-author Dean's direction is gently relaxed and the single parlous setting has the genuine Victorian look. Myro.

Into Thin Air

London, May 19.

H. M. Tennent Ltd. (in association with Edmond Pauker & Ben Boyer) production of comedy in three acts, by Chester Erskine. Stars Hartley Power, Staged by Gerson Kanin; setting: Stewart Chaney. At the Globe Theatre, London, May 19, '53; \$2.20 top.

Pat Rainey Pat Rainey
Jane Penny Jill Melford
Walter Karp Hartley Power
Murdock Leighton Bill Becker
Selena Sandra Dorne
Virgil Penny Peter Salis
Julie Lew Davidson
Miller Lou Jacob

A one-joke force can hope to achieve success only if there is sufficient ingenuity and invention in the writing and staging. Unhappily, the combined talents of Chester Erskine as writer and Gerson Kanin as director fall short of the minimum requirements, and in consequence, "Into Thin Air" has little chance of staying the course.

This is the first production of this American play and, presumably, it is given a London tryout because of lower production costs on this side of the Atlantic. It's reasonably safe to assume that it will not now be considered as a contender for Broadway.

Erskine's story is a variation of the invisible man theme. The cen-

Broadway Productions

	'51-'52	'52-'53	'53-'54	'54-'55
Number of Shows	73	54	59	63
Plays	60	42	47	42
New	45	31	41	34
Revolutions	15	9	6	8
Adaptations	11	5	7	13
Imports	10	8	1	9
Foreign Language	1	2		0
Return Shows	2	0	0	0
Musicals	13	12	11	19
New	9	10	9	14
Revolutions	4	2	2	5
Adaptations	3	6	3	7
Imports	0	0	0	1
Return Shows	1	0	1	0
Miscellaneous	0	0	1	2

BEST B'WAY SEASON IN YEARS

Kerr the Toughest N.Y. Legit Critic; Most Are Softer Than the Public

Toughest of the first-string drama critics of the New York dailies for the 1954-55 season was Walter F. Kerr, of the Herald Tribune. Brooks Atkinson, of the Times, wound up with the highest percentage of favorable reviews.

Running a close second as the roughest critic was Richard Watts Jr., of the Post. In third position was Lewis Funke, Times drama editor and substitute critic. They were the only daily appraisers to rap the majority of shows covered. Funke, however, reviewed only 11 shows in contrast to 62 for most of the other critics. Atkinson caught 51 productions before departing for London last April to o. o. the West End productions.

Kerr and Watts were even tougher than the public, as measured by boxoffice response. The other reviewers (excluding Funke, who is not figured because of the limited number of shows he caught) all favored more shows than the theatregoing public did. This was the first season on record that the public has not been tougher than ALL the critics.

Trade dopsters rationalize this unprecedented situation by pointing to the fact, unusual these days, that a number of shows that drew mixed reviews did moderately well at the boxoffice. It's also noted that several shows were boosted into the hit classification by the revenue from film sales. Thus, (Continued on page 58)

More B'way Doubletalk On Billing; Irony Seen In Synthetic Stardom

Broadway is having another outburst of doubletalk billing of actors. As usual, it involves "stardom." Also as usual, the situation has its amusing aspects.

One of the most ironic cases involving a publicity announcement came last week from the management of "Damn Yankees." The release stated, and it was dutifully reported in most of the New York dailies, that in recognition of his performance in the musical, Ray Walston had been raised to co-stardom with Gwen Verdon.

Perhaps he was, in the program or somewhere else. In the ads, however, he remains second-featured under Stephen Douglas. Although the billing for them both reads "starring," they're listed below the show title, so they're technically featured.

Real twist of the situation is, however, that although Miss Verdon has actually been upped to stardom, with billing above the title, there's been no announcement to that effect. The explanation presumably is that although the dancer-comedienne was formerly billed below the title, she was listed as "starring," so the management could hardly announce it when she received the billing boost to legitimate stardom.

Betty and Jane Kean, listed as "starring" in "Ankles Aweigh," are billed below the title, so are actually featured. Same applies to Karl Malden, Nancy Coleman and Paul Newman in "Desperate Hours." Another case of synthetic "stardom" involves Julie Andrews in "Boy Friend." The show's management announced recently that the British soprano was being raised to stardom, but she's not even mentioned in the ads, let alone not being billed above the title.

No such niceties are involved, of course, when an actor's name is recognized as having ticket-selling power. Under such circumstances, the actor doesn't have to make any demands and it isn't necessary for his agent to pound on the table or threaten the management with a submachine gun. It's to the show's advantage to exploit a box-office asset, so star billing is a matter of course.

Have Another?

London, May 24.

At a Savoy Hotel luncheon hosted by Williamson Music, to celebrate its association with four London legit shows, the toasts resembled a session at the United Nations.

Eve Lister ("King and I") proposed a toast in English. Irene Hilda ("Can-Can") did the same thing in French. Chin Yu ("Teahouse of the August Moon") made her spiel in Chinese.

N.Y. City Center Tuners Net 70G

The N. Y. City Center Light Opera Co. wound up its scheduled six-week series of three musical revivals last Sunday (29), with a \$292,400 total gross. That earned a profit estimated at around \$70,000.

The Center has now gone into extra innings, with a resumption of "Guys and Dolls," the opening bill of the series. The tuner, which reopened last night (Tues.) with several cast changes, is in for a two-week run.

Each of the three musicals played two weeks. "Guys" racked up around \$96,200 gross, with "South Pacific" pulling in about \$99,100 the following fortnight. The windup bill, "Finian's Rainbow" nabbed approximately \$97,100. Last year the Opera Co. series, including an extended run of "Carousel," netted over \$200,000 on a total gross of \$203,200 on "Show Boat," "Fledermaus" and "Carousel."

Practically all phases of the N.Y. City Center of Music and Drama have begun to pay off. Contrasting a \$227,135 deficit for the previous season ending April 24, 1954, the Center had only one losing operation during the '54-'55 semester. That was the Opera Co., which dropped \$130,000.

Besides the \$20,000 pulled in last year by the Light Opera unit, the drama series added \$68,103 to the Center's treasury and the Ballet Co. moved into the black for the first time, with a \$12,000 surplus. The legit offerings incidentally, were "What Every Woman Knows," "Wisteria Trees," "Time of Your Life" and "Fourposter."

Milton Weintraub New Fact Finding Chairman

Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Press Agents & Managers, has been elected chairman of the Fact Finding Committee of the various New York theatrical unions. He replaces Solly Pernick, who retired recently as business agent of the stagehands union.

Angus Duncan, executive secretary of Actors Equity, was elected secretary of the committee, taking over the post previously held by Weintraub. Al Manutti, president of Local 802 of the American Federation of Musicians, was reelected vice chairman.

Houston G&S Group Maps Pair of 'Pirates'

Houston, May 31.

The Gilbert & Sullivan Society of Houston, using double casts, will present "The Pirates of Penzance" here July 20-23. Patterned on the Brandywinners, G&S group in Wilmington, the Houston outfit does one or two shows a year.

Musicians from Houston Symphony orchestra are paid to perform in the productions, as are the musical and stage directors and choreographer. Performers from the society's backlog of some 60 members are not paid.

HIGHER RATIO OF QUALITY AND HITS

By HOBE MORRISON

The Broadway legit season, which ended officially last night (Tues.) was in most respects the best in years.

Financially, the season, extending from June 1 through May 31, had the highest total gross since VARIETY has been tabulating the figures (see separate story), as well as the highest number of playing weeks.

It also had an unusually high percentage of hits (payoff productions, according to VARIETY's definition) and indicated hits. On a quality basis, the season was above average, too, with emphasis on straight plays rather than musicals.

Contrary to the tendency of recent seasons, when relative newcomers provided the major stimulus, this season was marked by the click of old pros. That was true in the fields of authorship, production, direction and acting. As usual, however, some of the top names were inactive throughout the season. That statement, too, covers (Continued on page 61)

Dallas 'Wind' Off After Shumlin's Injunction Bid

Dallas, May 31.

Injunction threat by Herman Shumlin, coproducer with Margo Jones of the Broadway edition of "Inherit the Wind," has caused the latter to abandon plans for eight extra performances, June 6-11, of the Jerome Lawrence-Robert E. Lee drama at her 200-seat Theatre '55 here. Shumlin's attorney is seeking the injunction in court here today (Tues.).

At issue at the moment are four "Wind" performances scheduled for tonight through Thursday night (2). Miss Jones has already scratched the eight additional showings slated for next week, but might conceivably reinstate them if Shumlin loses his injunction plea.

"Wind" performances have dominated the three-week repertory windup of Miss Jones current 30-week season, skedded to close next Saturday (4). Hefty b.o. prompted the arena theatre managing director to sked an extra week for additional "Wind" stagings. Miss Jones starts her new 10-week summer season June 13 with Shaw's "Pygmalion," with four tryouts to follow.

Shumlin's attorney notified Miss Jones' attorney of plans to ask an injunction to ban the extra "Wind" offerings here. Coauthor Jerome Lawrence was due here tomorrow (Wed.) for another look at the play, but with the cancellation of the extra performances there's a question whether he'll make the trip from Hollywood. He and Lee were here for the show's original tryout last January. As a result of that presentation, Shumlin arranged to produce "Wind" on Broadway, in partnership with Miss Jones.

Big Boxoffice Boom During '54-'55; B'way Hits New High; Road Also Up

By JESSE GROSS

They're Tax-Deductible

Washington, May 24.

Four entertainment groups are included in the Internal Revenue Service's newest supplemental list of organizations, contributions to which are deductible for income tax purposes.

They are: The Denver Civic Theatre, of Denver; Friends of the Ukrainian Bandurist Chorus, of Detroit; the Greek Theatre Association, of Los Angeles; and Mohawk-Hudson Council on Educational Television, of Schenectady.

Summer Is Here; 3 B'way Closings

The usual rash of warm-weather closings has begun on Broadway. A trio of shows threw in the towel last Saturday (28), representing an approximate \$150,000 loss on a total investment of \$190,000.

With biz in a seasonal slippage, the number of shutterings is expected to increase during the next few weeks. The general b.o. decline prompted the closing of "House of Flowers" the previous week at an approximate loss of \$205,000 on a \$240,000 investment.

Last Saturday's three bowouts, all flops, were "Once Upon a Tailor," "Honeys" and "All in One." The loss on "Tailor," which ran only one week at the Cort, was around \$65,000 on a \$75,000 investment. "All" dropped about \$35,000 on a \$40,000 stake in six weeks at the Playhouse, while "Honeys" lost around \$50,000 on a \$75,000 investment in five weeks at the Longacre.

BOSTON EXPECTS LOTS OF LEGIT NEXT FALL

Boston, May 31.

Legit prospects for Boston next fall look big. One big musical and several promising plays have been booked. Rodgers & Hammerstein's "Pipe Dream" will have a test run here, opening Oct. 31.

The Theatre Guild is planning to bring in four new shows for tryouts. They are "Someone Waiting," by Emlyn Williams, "Child of Fortune," with Nina Foch, and "Valor Will Weep" and "Heavenly Twins."

"View From the Bridge," a bill of two one-act plays by Arthur Miller, are skedded, with Kermit Bloomgarten producing in partnership with Robert Whitehead and Roger L. Stevens.

Tony Galento in 'Guys'; La Bennett for 'Town'

Philadelphia, May 31.

Ex-heavyweight boxer Tony Galento will make his first try at the legit in the role of Big Julie for the Valley Forge Music Fair's production "Guys and Dolls," to open the Main Line spot's new musical tent, June 23.

Dorothy Etheridge has been engaged as assistant choreographer and prima ballerina. Among those signed for the Music Fair season are Constance Bennett, Virginia Copeland, Juanita Hall, Sandra Warfield, Arlyn Frank, Susanna Foster, Pat Harrington, Jack Russell, Billie Worth, Tom Reider and Dossie Hollingsworth.

Wilbur Evans, who will direct the Music Fair's 10 shows, will play leads in "Desert Song," "Show Boat" and "South Pacific," appearing opposite Miss Worth in the latter. Miss Bennett will make her musical comedy debut in "Wonderful Town." Miss Foster (Mrs. Evans) will have the role of Fiona in "Brigadoon."

Broadway and the road had a boom 1954-55 legit season. Main stem biz and touring show receipts skyrocketed \$5,417,400 ahead of the previous semester, according to the b. o. reports compiled by VARIETY.

It was a banner year for Broadway, the total gross hitting a new high for the eight seasons that VARIETY has been making its tabulations. The tally as of the final week of the season, ending last Saturday (28), was \$32,087,800, a hike of \$1,918,600 over the prior season.

The road, which hit a record low of \$17,623,200 for the 1953-54 frame, made a strong comeback, with a \$3,498,800 increase for '54-'55, bringing the total take for the season to \$21,122,000. It was the third highest road score in a seven-season period covered by VARIETY. Toppers were 1948-49, with \$23,657,900, and 1952-53, with \$23,417,600.

Biz upbeat for both Broadway and the road apparently stemmed from an increase in the number of powerhouse entries available rather than an increase in shows. Main Stem and hinterland playing weeks also were up over the '53-'54 total, with Broadway hitting 1,139 and the road registering 879 against the previous season's respective totals of 1,081 and 794.

There were 63 new productions on Broadway, compared to 59 for '53-'54. With 20 holdovers from the previous season, the total number of Broadway productions during '54-'55 was 83. This number (Continued on page 61)

Chi Held About Even During 1954-'55 Season, But Below '52-'53 Level

By FARRELL DAVISON

Chicago, May 31.

Despite the perennial lament that the road is dying, the legit theatre in Chicago at least still rates as a big business enterprise in terms of annual grosses. A check of VARIETY's weekly tabulations of boxoffice receipts reveals that touring shows grossed nearly \$11,400,000 over the last three years.

Windy City roster of productions in recent years fell a long way short of keeping the local houses busy the season around. For example, the 1954-55 season had 17 plays representing 150 weeks of legit activity. Excluding the civic as a minor factor in terms of legit playing time and the infrequent vaude and/or dance group presentations that visit here, this means that the six loop houses as a group were idle more than half the season.

The 17 tourers here during the just-ended legit season grossed \$3,569,495, of which "King and I" accounted for \$1,041,000 as the season's biggest earner during its 25 weeks at the Shubert. Runner-up was "Wonderful Town," which grossed \$640,900 for 20 weeks at the same house. "Tender Trap," currently at the Harris for a hoped-for summer sweat-through, is the only holdover into the new lap.

There were likewise 17 arrivals (Continued on page 58)

DICK SKINNER LEAVES COAST; RETURNS TO N. Y.

Los Angeles, May 31.

Richard Skinner, associate producer and general manager of the Huntington Hartford Theatre since it opened last September, has resigned. He left yesterday (Mon.) for New York. London legit producer Stephen Mitchell succeeds him, arriving here late in June. Skinner came to Coast directly from the McCarter Theatre, Princeton. He previously was a company and theatre manager, and at one time was a Broadway producer.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

Majestic, Stude-Manned Showboat, Sets Summer; Other Stock News

Hiram, O., May 31.
The Majestic, showboat operated by Hiram College as a floating classroom and theatre for drama students, begins its seventh season on June 10. Craft will tie up at the public wharf at Cincinnati to open the season with "Villany Fair, or Scroob's Revenge," by Claude Hubbard. Show will be "previewed" June 9 in the ballroom of the Netherlands-Plaza Hotel by members of the American Bar Assn. attending their regional convention.

The showboat season will last until Aug. 11. The Majestic will remain at Cincinnati until June 30, and then has a tentative itinerary taking in Lawrenceburg, Aurora and Rising Sun, Ind.; Warsaw, Ky.; Vevay and Madison, Ind., and Louisville, from July 1 to July 11. The remainder of the season has not yet been scheduled.

Other plays to be presented include "Lust, Lucre and Liquor, or Virtue Unsmirched," and "Treachery Revenged, or Plunder Bought with Blood," both by Brad Field. Prof. Douglas Mitchell, of the college speech department, will head the cast of 26 students during the first half of the 14-week season.

Putch Exits Pitt Playhouse

Pittsburgh, Pa., May 31.
William Putch has resigned as head of the Theatre School at Pittsburgh Playhouse to devote all of his time to the Totem Pole Playhouse in Caledonia Park, near Gettysburg, Pa. He took over the later spot last year and has found during the past several months that his Playhouse School work and appearances in several Playhouse productions have interfered with his preparations for the 1955 strawhat season. Mark W. Lewis will succeed him.

Putch opens the Totem Pole barn June 20.

Pocono to Preem 'Palm'

Stroudsburg, Pa., May 31.
The Pocono Playhouse, Mountain-home, Pa., begins a 14-week season June 9 with "King of Hearts," starring Donald Cook. The opener will run for 11 performances, with productions of "Caine Mutiny Court Martial" and "Tonight at 8:30," starring Jane Pickens following June 20 and June 27, respectively.

Barn will also be the starting point for the strawhat tryout of Meade Robert's "A Palm Tree in a Rose Garden," which premeys July 18 with Joan Blondell starring.

Staff at the Playhouse, which will be going into its ninth season under the management of Rowena Stevens, will include John O'Shaughnessy as resident director; David Ballou, scenic director; Howard Miller, stage manager; Dixie Lee, publicity director; and Sam Lurie, handling national publicity.

Old Log Opens June 8

Minneapolis, May 31.
When the Old Log, local strawhatter, opens its 16th season June

"ANKLES A-WOW!"

W. Winchell

"ANKLES AWEIGH"

Staged by

FRED F. FINKLEHOFF

With BETTY and JANE KEAN

8 at suburban Lake Minnetonka the company will include four new names from New York. They are Susan Brown, Rosemary Kelly, William Landis and Don Jancek. Don Stolz continues as owner-director and occasional actor and among those cast members returning are Rupert LaBelle and Ken Senn.

Terre Haute Expands

Terre Haute, Ind., May 31.
Terre Haute's White Barn Summer Theatre, directed again by Adrian Rehner, will open a seven-week season June 22 with "Moon is Blue." The theatre, on the Vigo County Fairgrounds, has been enlarged and redesigned, so that shows may be produced on a stage, in the round, and in "three-quarter-round."

The company, as in the past, will be composed of professional actors, with the possible engagement of a star or two for some of the plays. Rehner will have the assistance of Robert Pataconi, scene designed and choreographer, and Joanne Ellspermann, production coordinator.

Seattle Summer Tuners

Going for Guest Names
Seattle, May 31.

Series of summer musicals presented in the Aqua Theatre here by Greater Seattle, Inc. will use imported stars this year for the first time.

Sarah Dillon is set to star in "Annie Get Your Gun," July 6-9, and local-bred Martha Wright and Robert Wright (no relation) in "South Pacific," July 14-19. Leads in "High Button Shoes," July 22-23, will be localities Margaret Larson, Frank Kinkaid and Wally Snellenberg.

Robert Joffrey, New York dancer and choreographer, will again stage the dancing and Herbert O. Kramer, New York producer and director, will handle stage direction, along with Ralph Rosinblum. Gustave Stern will return as musical director and conductor. Last year's season in the Aqua Theatre was the best in the five-year history of Greater Seattle, Inc. and Walter Van Camp, managing director of the civic promotion organization, expects this year's boxoffice to be even better.

The three musicals precede the annual Seattle Seafair, set for July 29-Aug. 7. Al Sheehan's "Aqua Follies," stage and pool show, brackets Seafair, running July 28-Aug. 10.

Current Road Shows

(May 30-June 11)

Dear Charles (Tallulah Bankhead)-Alcazar, S. F. (30-11).
King and I (Patricia Morrison)-Shubert, Det. (30-11).
Kismet-Playhouse, K. C. (30-4). State Fair, Dallas (6-11).
Paloma Game (Fran Warren, Larry Douglas, Buster West)-Moore, Seattle (30-2); Philharmonic Aud., L. A. (6-11).
Seven Year Itch (Tom Ewell)-Forrest, Phil. (30-11).
Solid Gold Cadillac-Biltmore, L. A. (30-11).
Tea and Sympathy (Deborah Kerr)-Geary, S. F. (30-11).
Tales of the August Moon (Burgess Meredith, Scott McKay)-Aud., Portland, Ore. (31-2); Temple, Tacoma, Wash. (3-4).
Moore, Seattle (6-11).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)-Harris, Chi. (30-11).

Scheduled N. Y. Openings

(Theatres indicated if set)
Almost Crazy, Longacre (6-20).
First Edition, Bijou (7-7).

OFF-BWAY

King & Duke, Circle in the Square (6-1).
Trio, Provincetown (6-14).
Mornings At Seven, Cherry Lane (6-22).

Stock Notes

Eleanor D. Wilson will be featured in "Philadelphia Story," with Georganne Johnson and John Garagery, at the Playhouse-in-the-Park, Philadelphia, the week of June 20. Edgar Bergen and his vocal-wife Frances Bergen are mulling strawhat appearances in the east this summer in "Oh Men, Oh Women," "King of Hearts" or "Fourposter."

Cheryl Maxwell, who appeared this winter in eight productions at the Fred Miller Theatre, Milwaukee, where she was the resident femme lead, has exited the company to ready the summer season for her Quarterdeck Theatre, Atlantic City, N. J., which gets underway June 28. Sandy Maderewski will fill in as musical director at the Oakdale Musical Theatre, Wallingford, Conn., this summer until Sylvan Levin returns from Europe where he's scheduled to conduct Harold Arlen's "Jazz Opera," with the "Porgy and Bess" cast.

Avondale Playhouse, Indianapolis, begins its season June 28 with Edward Everett Horton and Marta Linden in "Nina," directed by William Tregoe, who's also featured in the production. Paul Phillips is stage manager at the theatre. Capri Theatre, Atlantic Beach, N.Y., kick off its initial season June 28 with Sylvia Sidney in "Constant Wife." Set for the week of July 19 at the barn is "My 3 Angels," with Jules Munshin and Zero Mostel.

Bob Shaver is skedded to appear in two Rodgers & Hammerstein shows this summer, "Allegro," with the St. Louis Municipal Opera Co., and "Me and Juliet," with the Pittsburgh Civic Light Opera Co. New Stage and Arena Guild of America member theatres include the Thousand Islands Playhouse, Clayton, N.Y., and the Patio Playhouse, Oswego, N.Y., both run by Amulet Productions, Inc., headed by Verne Frary, Frank Echols, Norma Gaskill and Nell Rose Wallace.

"Fifth Season," with Menasha Skulnik repeating the starring role he originated on Broadway, will open the season June 14 at the Cincinnati Summer Playhouse, with Sloan Simpson and Dickie Moore also in the cast. Moore will co-direct, with Stan Tackney. Brian Donlevy will star in "King of Hearts" the week of Aug. 9 at the Myrtle Beach (S.C.) Playhouse. Sidney Blackmer will appear in "Caine Mutiny Court Martial" at the Gateway Playhouse, Somers Point, N.J., the week of June 28. Gary Merrill will make his first legit appearance in six years Aug. 7 at the Ogunquit (Me.) Playhouse where he'll star in a tryout of Vincent Longhi's "The Geep."

Chi Held Even

Continued from page 57
which amassed a total of 168 weeks during the previous season of \$3,483,160 was slightly under last year's mark despite the greater number of total weeks. Last season plays were generally scaled higher.

Top grosser was "Seven Year Itch," which fetched \$765,800 while at the Erlanger for 35 frames. Spanning both of the last two years was "Time Out for Ginger" which ran 38 weeks at the Harris for a total two-season take of \$520,390. For the trend conscious, the 1952-53 lineup topped both of the more recent seasons with 27 plays grossing \$4,314,339 during 187 weeks. Big gun that year was "Guys and Dolls" which carried over from the preceding cycle. Toner grossed \$988,965 for 24 weeks in '52-'53, plus \$678,781 in the 13 weeks the season before, for a total 37-week stay that tallied \$1,667,746.

The Windy City gross records is of course the \$3,204,380 logged in by "South Pacific" while at the Shubert for 87 weeks from November, 1950, to February, 1952. As a historical addendum, a pop-recorded version of the Rogers & Hammerstein goldmine, lasted two weeks at Opera House last March for a take of \$44,100.

Longest runner was "Good Nite, Ladies" which stayed an even 100 weeks back in 1942-44. Same vehicle registered another 12 weeks when Jules Pfeiffer brought it back as a twofor in December, 1953.

Critical Toughness—1954-55

In the individual records shown below, the keys to abbreviations are as follows: SR (shows reviewed), F (favorable notices), U (unfavorable notices), N (no opinion), Pct. (percentage of favorable reviews), NR (not reviewing at that time).

	SR.	F.	U.	N.	Pct.	'50-'51
Walter F. Kerr (Her. Trib.)	62	27	3		354	NR
Richard Watts Jr. (Post)	61	26	30	5	426	400
Lewis Funke (Times)	11	5	6		454	NR
John McLain (Journal-Amer.)	62	33	27	2	532	491
William Hawkins (World-Tel.)	62	34	25	3	548	526
Robert Coleman (Mirror)	60	34	26		566	383
John Chapman (News)	62	36	22	4	580	533
Brooks Atkinson (Times)	51	31	18	2	607	423
Combined averages	431	221	191	19	512	456

Public	62	30	32		483	268
VARIETY (combined)	62	29	33		467	245

(Note: In all cases the number of shows reviewed exclude the Ruth and Paul Draper production, which had a limited run at the Bijou and got only partial coverage by the legit reviewers. The 30 shows listed as being received favorably by the public include 14 hits, excluding the Drapers, nine City Center productions and seven with an undetermined status.)

'Beat the Panel' Debuts New London Management

London, May 31.

A new West End management bows next month with the presentation of "Beat the Panel," by Billy Thatcher and Rolf King. The production is being staged by Neil Crawford and David Smith-Dorrien who formerly ran the Hastings White Rock Pavilion Theatre.

The production opened an out of town tryout last week at Nottingham and is at Blackpool this week. It's due in London at the end of June. Henry Kendall plays the lead, with Barry Sinclair, Patricia Dainton and Charmian Innes featured. Kendall co-directed with Smith-Dorrien.

Equity Review

The Petrified Forest

Equity Library Theatre revival of drama in two acts by Robert Sherwood. Staging, Cyril Simon, scenery, Dorothy Troupin; lighting, Cecil Hoffman. At Lenox Hill Playhouse, N. Y., May 13, '55. Cast: Robert L. Morris, Marie Miller, Don Sobie, William Kee, Gordon Phillips, Molly McCarthy, Lurleen Smaulding, Mark Lenard, Bill Fletcher, Charles Reynolds, Clarice Blackburn, Thurman Paulk, Clifton James, Jason Roberts, Nick Vanous, Willie Pinkett, Roger Carmel, Robert Lessin, Art Kassul.

The thud in the vicinity of Lenox Hill is not, as might be suspected, the curtain falling on E.L.T.'s eleventh season, but the collapse of its version of "The Petrified Forest." Equity's dandy little showcase has had a fair season, doing itself proud with a few of its 14 shows, but definitely sagging as shuttering time approached. The revival of Robert Sherwood's familiar opus doesn't punctuate the season end as much as just permit it to fade away.

A program note observes that "Forest" has been successful as fodder for college and community theatres. In view of the near-carcature level of the present production, the comment is unfortunate. The wandering intellectual who sacrifices himself for ideals and love is a shade too splendid a fellow, the poetic waitress with the artistic flair is too cutely hard-bitten, her dull Legionnaire father is too fatuous, the passing businessman too unctuous.

It is a pleasant surprise, therefore, to find a couple of performances right on the beam. In the part of the mass-killing Duke Mantee, over-emphasis would be easy, but Jason Roberts, ignoring the fact that there was ever a Humphrey Bogart, is sardonically menacing in a disciplined piece of acting. The garrulous Gramp, who also could be easily overdrawn, is handled with dignity by Robert Lance.

As a pathological member of the Mantee gang, Clifton James is inventive, and Mark Lenard plays the honey-voiced hero. What the gaminesque Molly McCarthy intends with her expressionless delivery of the waitress' lines never becomes clear.

Onus for the production's lack of compulsion must fall on director Cyril Simon. Dorothy Troupin's set design is okay in concept but stock in execution.

ELT will rellight in October. Geor.

Kerr Toughest

Continued from page 57
there tended to be a higher financial return than normally.

The combined VARIETY reviews also fall into the slugger lists, taking fourth position, with the public temporarily in fifth place, depending on the number of hits that come out of the not-yet-clared category.

John Chapman, of the News, praised the most shows, followed by Robert Coleman (Mirror), William Hawkins (World-Telegram) and John McLain (Journal-American). Compared with VARIETY's last survey of the critics, for the 1950-51 season, the '54-'55 tabulation indicates the daily reviewers are either getting softer or the productions are getting better. The '54-'55 combined percentage of favorable reviews is .512 against .456 for '50-'51.

The comparison also indicates the reviewers are expressing more definite opinions in their evaluations, with a total of 19 no-opinions for '54-'55 against 58 for '50-'51. Of the '54-'55 shows that scored as hits and those in a not-yet-determined status, only 10 drew favorable reviews.

Equity-Chorus Merger

Taking Effect Aug. 1

The Actors Equity-Chorus Equity merger becomes effective Aug. 1. The constitutional amendments necessary to effect the consolidation were passed by the Equity membership at the union's annual membership meet last Friday (27). Up to press time yesterday (Tues.) the ballots had not been tabulated in the election of officers and council members.

Prior to the actual merger date, Chorus will elect six additional councillors and a fifth vicepres for the consolidated org.

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Chicago Season Record

Season	No. of Shows	Total Weeks Played	Total Gross
1952-53	27	187	4,314,339
1953-54	17	168	3,483,160
1954-55	17	150	\$3,568,495

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New Orleans Orch Steps Into Bigtime; Gala 20th Season Due on 430G Budget

New Orleans, May 31.

The New Orleans Symphony completed its season recently, but still continues in the news because of its future plans and widespread public interest in them. Conductor Alexander Hilsberg, who finished his first three-year season with the orch, has been signed for another three-year pact. When he came, the season ran 20 weeks. This past year he added two weeks, and next season ('55-'56) Hilsberg is adding three more, bringing it to 25, or a quarter longer season than when he came.

Three years ago, the orch's budget was \$180,000. This coming season it will be \$430,000. In addition to a longer season, salaries and minimums have risen. (Minimum is \$75). On its 430G budget, the orch expects a \$120,000 deficit.

But New Orleans is very conscious of its symphony. This year, for the first time, all previous deficits were wiped out. A "Deficit Dinner" was held during the winter, with 40 top citizens attending, and a \$96,000 deficit of the past four or five years was cleaned up by them. In addition, the orch association started a public drive this spring to raise \$126,000 against next season's expected losses, and \$90,000 has already been raised.

The orch was approached to do a Caribbean tour this spring, with State Dept. backing, but the request came too late to make the necessary bookings. But Mayor Chep Morrison himself flew down to Caracas for a scouting trip, and prospects are strong for a long tour, covering most of South America, next spring.

Fifteen of the regular season's concerts are broadcast, for their first full hour, 8:30-9:30 p. m., over WTPS, with Public Service Power paying for the airing, but minimizing the commercials. Orch plays at the Municipal Auditorium, utilizing only 2,400 of the 2,800 seats. Subscription series now totals 2,200, with only 200 single seats to sell at each concert.

Unusual Setup

Hilsberg has sparked some unusual ventures during his tenure. This past season he presented 18 youth concerts, 12 of which were broadcast into schools all over the state (with an estimated 600,000 kid audience). The full-hour broadcast was part of the curriculum. The state appropriated about \$70,000 for two years of this work.

Also new was a series of four concerts for Tulane U. students, and a special series of three children's programs. Rare, too, for orchs, is the fact that the symph has its own chorus of 135 voices. Hilsberg formed it last year; it rehearses once a week, and has appeared with the orch in the Verdi Requiem, Bach Xmas Oratorio, "Amahl," etc.

Orch comprises 87 men, though on occasion Hilsberg uses 95. His first desks are all the star pupils of the Philadelphia Orchestra firsts (Hilsberg was concertmaster and assistant conductor of the Philly orch before coming here). There's a six to eight-week summer concert series in which 50 to 60 orch men participate.

Next season the orch will celebrate its 20th anniversary. Gala season will present Heitor Villalobos as guest conductor, and an array of artists including Jascha Heifetz, Nathan Milstein, Wilhelm Backhaus, Rudolph Serkin, Blanche Thebom, Michael Rabin and Eileen Farrell. Orch will have a new concertmaster this fall in Julius Schulman, former assistant concertmaster in Pittsburgh. Hilsberg will also have a new assistant conductor, not yet chosen. Thomas A. Greene is the orch's manager.

Hilsberg this year, in addition to his heavy local sked, also planned to Reading, Pa., during the season, for five concerts. He's been conductor of the Reading Symphony for 10 years, and the orch refuses to let him go despite his New Orleans ties. So the maestro will be back in Reading next season. He's spending the summer at his farm in New Hampshire, but has three weeks of guest conducting at Robin Hood Dell, Philly, in July, plus three more weeks as guest maestro in Buenos Aires in September.

Met soprano Lucine Amara leaving for Europe this week. Ditto manager William L. Stein.

Gutman's English 'Tosca'

Set for Stage Premiere

John Gutman's English version of Puccini's "Tosca" will get its stage preem next month, when the Eastman School of Music presents the opera at Highland Park Bowl, Rochester, N. Y., June 22 and 25. The Met Opera assistant manager's translation was first used on tv by the NBC-TV Opera Theatre Jan. 23.

Gutman has just finished a translation of Offenbach's "Tales of Hoffmann." Rullman is printing the libretto in time for the Met's bow this fall, when "Hoffmann" will be presented as the season opener (although in the original French). Gutman's English version of "Boris" will return to the Met repertoire this fall, after a couple of seasons' lapse. Exec is sailing June 22 to Europe for a two-month vacation.

Two 'Porgy' Players Map All-Negro Opera Unit For Tours in U. S., Abroad

Rome, May 24.

Plans to set up an all-Negro traveling opera unit, on the lines of the "Porgy and Bess" group, were revealed here by Haya Murray and Lorenzo Fuller. Group, which would preem in Italy, following through with a Europe-Asia swing before hitting the U. S., would at first present a program consisting of "Negro Saga," a ballet-opera inspired by Vachel Lindsay's poem, "Congo," and "The World Is My Oyster," a two-act opera. This would later be alternated with a still unnamed opera about a psychotic pianist.

Fuller, who has several degrees in music and has alternated stage work in the U. S. with radio-tv stints before hitting the road with the "Porgy and Bess" troupe (he plays "Sporting Life"), is to write all the operas himself. He is currently completing "Negro Saga," has a start on "World Is My Oyster," and will leave the "Porgy" unit in the near future to devote full time to the new project.

Miss Murray, who likewise has left the "Porgy" group, and who has worked in the past as stage director of the Venice Theatre Festival and with other traveling units, plans to handle both business and direction chores himself, keeping the planned group tight, able to run on a low overhead. Cast of about 20 will be recruited from among colored performers already in Europe. Finance would be all-American. Intended opening is sometime this fall.

Debussy Piano Music (Columbia).

Three-volume set of Debussy music, issued to mark Robert Casadesu's 20th anni of concertizing in the U. S., is not only a felicitous gesture, but a fine collector's album. Most of the pieces are new recordings; in some he's joined by his talented pianist-wife, Gaby; total is a comprehensive array of Debussy works, marked by the pianist's cool, limpid playing; finely-chiselled, classic style, and thorough musicianship.

Verdi: Masked Ball (RCA Victor). Highlights from last season's stunning Met Opera performance, with Marian Anderson, Zinka Milanov, Jan Peerce, Roberta Peters, Leonard Warren, and Dimitri Mitropoulos conducting. A prize disk.

Barok: Violin Concerto & Sonata (Vox). Formidable playing of a formidable work (in the concerto) by the gifted young Israeli fiddler, Ivry Gitlis, ably backed by the Pro Musica under Horenstein. Music not easy to take or like, either in the concerto or the sonata for unaccompanied violin that backs it. But an impressive platter, nevertheless.

Chabrier: Une Education Manquee (Vanguard). Gay, slight one-act operetta about young newlyweds is musical and amusing. Fine performance by a French cast and orch under Charles Bruck.

Other disks of interest: Erica Morini Recital (Camden), the distinguished violinist being heard in an interesting variety of concert

Now It's Ballet Backed Up By Dancing Waters

Washington, May 31.

Carter Barron Amphitheatre opens Thursday, June 9, with a 10-day stand of the National Ballet of Canada, backed up by Dancing Waters. Several numbers are being worked out in which the ballet will dance to the accompaniment of the Danacing Waters.

The outdoor season, called "Entertainment Under the Stars," will be the second under the direction of the Feld Bros. and will continue through Labor Day. The ballet will be followed by Washington's National Symphony Orch, June 20-26, with Mimi Benzell, William Warfield, Leontyne Price, Oscar Levant and Andre Kostelantz as guest stars.

Black Named Mgr. Of Nat'l Symph

Washington, May 31.

Ralph Black, former manager of the Buffalo Philharmonic, takes over at the business helm of the National Symphony here beginning July 1, replacing John Edwards, who resigned the post to go with the Pittsburgh Symphony. The 35-year-old Black left the Buffalo troupe after four years as head man, and was previously its assistant manager for three years.

New appointment to the growing Washington orch came about as result of a series of job-shuffling teed off by the recent death of Carl Vosburgh, manager of the Cleveland Symphony. William Martin relinquished his job as manager of the Pittsburgh Symphony to go to Cleveland, hereby creating a vacancy which will be filled by Edwards, who has steered the National Symphony for the past four years. It's understood that Pittsburgh offered Edwards a substantial jump in salary to get him.

Black is chairman of the finance committee of the American Symphony League, and an active member of its executive body. He takes over the National Symphony after its most successful season to date, and in the midst of its summer run at the outdoor Carter Amphitheatre. Carson G. Fralley, local lawyer, has just been elected president of the Capital's symphony group.

Buff. Asst. Mgr. Switches

Buffalo, May 31.

Ralph W. Burgard, assistant manager of the Buffalo Philharmonic, will become managing director of the Winston-Salem (N.C.) Arts Council.

Burgard came here last fall after two years as manager of the Rhode Island Philharmonic.

Classical Disk Reviews

and encore pieces; two good versions of Wolf-Ferrari's amusing one-act opera, Secret of Suzanne, Decca's containing Mario Barello and Ester Orel, Cetra's (the better version) offering a clear, sweet soprano in Elena Rizzieri and a sturdy baritone in Giuseppe Valengo.

Concert Bits

Frederick C. Schang, prez of Columbia Artists Mgt.; Marvin McDonald, Atlanta concert manager, and John F. Majeski, publisher of Musical America, sailed yesterday (Tues.) on the Cristoforo Colombo for Europe. Schang will be away two months, in Italy, France, Austria and Switzerland, on vacation and biz, returning July 25.

The Israel Philharmonic Orchestra played for Pope Pius XII in the Vatican last week to express its gratitude for the many Jewish lives that the Pontiff had helped to save during World War II.

Pianist Jorge Bolet left for a South American tour last week. Sol Hurok sailed to England last Thursday to check on various attractions coming in next season. Harpsichordist Ralph Kirkpatrick leaves today (Wed.) for concerts abroad this summer.

Soprano Virginia Copeland, who has the lead in the recent Broadway legiter, "Saint of Bleeker Street," has been signed by National Concert & Artists Corp. for the 1955-56 season.

Inside Stuff—Concerts

Long-drawn-out activity of the Dept. of Justice in its proceedings against the major concert bureaus on alleged claims of antitrust law violations apparently is coming to a head. It looks now as if a consent decree is in the offing, although it wouldn't be agreed to or take effect before the fall. It's known that several of the smaller, independent concert managers have been called in by the Government during the past couple of weeks and asked for suggestions in connection with a consent decree. Basic end of the decree, it's believed, will be to give the indie managers a wider participation in the organized audience movement (like Civic and Community) now claimed to be monopolized by the major bureaus.

Sen. Richard L. Neuberger (D., Ore.) pays tribute to his wife, Maurine, in the June Harper's Magazine, in an article headed: "My Wife Put Me In The Senate." One paragraph reads: "Although she has become the most phenomenal vote-getter in the history of the Oregon legislature, she was trained as a teacher of physical education and modern dance. When I told her over long-distance telephone that I had been honored at a New York banquet attended by Senator Lehman, Mayor Wagner and Franklin D. Roosevelt Jr., she asked: 'Was Martha Graham there?'"

The Minneapolis Institute of Art this summer will offer the first exhibit of Paul Klee paintings in Minneapolis. The 40 paintings to be shown from July 5 to the end of August will be exclusively from the collection of Columbia Artists Mgt. prez Frederick C. Schang, regarded as one of the top Klee collectors in the U.S. Exhibit will contain all but five of Schang's important Klee ptx. A few seasons ago, the Society of Four Arts in Palm Beach had a Klee show which contained 29 ptx owned by Schang, among other contributors. The Minneapolis exhibit will be exclusively Schang properties.

The N. Y. City Center of Music & Drama, in announcing last week the results of its fiscal year ending April 30, showed an operating loss of \$51,518 for '54-'55, as against a \$227,135 loss the year before. The N. Y. City Ballet, headed by Lincoln Kirstein, set a precedent by making its first profit and showing a surplus of \$12,000, mainly due to the success of "The Nutcracker," the troupe's first all-evening ballet. The N. Y. City Opera Co. division, headed by Joseph Rosenstock, lost \$133,000, due to the cost of several new works.

RCA is holding a press preview today (Wed.) on its new line of "New Orthophonic" high fidelity instruments, claiming it's the first complete line ever offered by a major manufacturer. Preview at N. Y.'s Barabon-Plaza will be a cocktail-luncheon affair, with Robert A. Seidel, exec veepee of consumer products, and George R. Marek, manager of the artists & repertoire dept., making the speeches.

The seven sons of Alfredo Salmaggi, w.k. Brooklyn operatic impresario, have formed the Long Island Opera Co., an educational, non-profit corporation. They plan to present a series of 12 operas within a period of six months at different locations on Long Island. The first is tentatively scheduled for October.

Symphony of Air Winds Up Sock Jap Tour; 'Finest U.S. Ambassadors'

Tokyo, May 31.

America's greatest ambassadors of goodwill to hit Japan since Perry's black ships opened up the island empire left for Korea last Wednesday (25), when the 100-man Symphony of the Air wound up a 19-concert, 21-day Japan tour.

Sponsored by the Japan Broadcasting Co. (NHK) and the Mainichi Newspapers, with transportation supplied by the U.S. Army and Air Force, under ANTA International Exchange Program auspices, the orchestra played to a total of 64,500 persons, including two special concerts for 7,000 U.S. military personnel only. In addition, literally millions of Japanese heard five radio broadcasts and three tv performances.

Tickets were scaled from \$1.38 to \$4.16 except for a few student's tickets at each concert at 38c. One of the concert here was strictly for students at the 38c. rate and was attended by 3,000 youngsters. Every concert was sold out before the orchestra arrived early this month. Scalpers prices soared as high as \$30 a ticket at certain time for the Tokyo concerts, and a little less out of town.

Mainichi profited only in prestige, as the weekly nut for supporting the orchestra came to \$30,000. In Korea, where the orchestra will play two programs, one commercial in a 10,000-capacity stadium in Seoul, there will be profits, as the Army is providing logistic support to the organization. This money will be turned over to the Korean government for benefit of Korean musicians.

Walter A. Bouillet, director of professional entertainment for the U.S. Far East Command, said that the outfit, individually and collectively, were America's finest ambassadors. He pointed to the hundreds of inches of editorials in all the Japanese press unanimously praising the orchestra.

During the entire night that 3,000 students stood in line to buy tickets to their special concert in Tokyo, members of the orchestra visited the line holding informal seminars with the young music lovers.

The music will remain forever here in the form of a 30-minute

filmed concert made by the U. S. Information Service of the U.S. Embassy. Eighty prints, in 16 and 35m sizes, will be given to prefectural culture centres throughout the country. The orchestra also gave 100 albums of LP records it had made to the Mainichi for distribution to appropriate musical organizations here.

From a strictly artistic standpoint, the orchestra was a smash success, critics calling it "the music of the century." Programs were admirably planned for the Japanese, incorporating heavy doses of their favorite Brahms, Beethoven and Tchaikovsky. On each program, however, was included a contemporary American selection. Most favorably received was the music of Gershwin.

A leading contemporary Japanese composer was recognized by the orchestra which several times performed 30-year-old Yasushi Akutagawa's "Music For Orchestra." Conductor Johnson said he would program the work for an American premiere by the Cincinnati Symphony in its regular fall series.

PHILLY OPERAS MERGE; GET 25G CITY GRANT

Philadelphia, May 31.

Merger of the Civic Grand Opera Co. and the Philadelphia La Scala Opera into the new Philadelphia Grand Opera Co. has been completed by attorneys for both organizations, who promptly asked City Council's recreation committee to speed release of a \$25,000 allocation for opera in the 1955 budget.

Council made the grant on condition the two companies combine. Both have been in financial difficulties because of the competition and increased operational costs. Merger means the La Scala, founded in 1925, and the Civic Grand, founded in 1950, will both pass out of existence.

Dr. Chevalier L. Jackson is president and chairman of the executive board of the new company. Anthony Terraciano was named production manager and Humbert Pelosi is production consultant.

Literati

Rose TV Scripts

Six television plays by video scripter Reginald Rose will be published by Simon & Schuster this fall. Volume will be similar to the collection of teleplays by Paddy Chayefsky issued recently.

The Rose volume is tentatively titled "12 Angry Men & Other Plays." In addition to the title play, which won an Emmy award for the writer, the tome will contain "Thunder On Sycamore Street," "Remarkable Incident at Carson Corners," "Crime in the Streets," "12:32 A.M.," and "The Incredible World of Horace Ford." Latter will be seen shortly on Studio One over CBS-TV. All the others, excepting "Crime" which was shown on the Elgin Hour on ABC-TV, were aired on Studio One.

Rose will write a forward and an introduction to each teleplay.

History of Americas

Leopoldo Castedo has snagged a contract with the Zig-Zag publishing house of Santiago, Chile, to put together a monumental history of the Americas. Castedo, who gained fame in Chile as a star of "Encyclopedia of the Air," a radio show along the "Information, Please" format, recently synopsized Francisco Encina's 20-volume "History of Chile" into a single book.

Zig-Zag has agreed to pay Castedo's expenses over a six-year period, during which time he will travel up and down the western hemisphere contacting historians in each country who will contribute to the history of North and South America, first initiative of its kind in the publishing business. Zig-Zag is talking of spending some 30,000,000 pesos (over \$60,000 at free rate of exchange) on the giant project.

Parisian Weeklies

Statistics on the circulations of cultural, political and literary weeklies have been released recently. They show the year-old, *Time-like* weekly, *L'Express*, headed by J. J. Servan-Schreiber, out ahead with 148,369, followed by the weekly special *Le Figaro* feature, *Le Figaro Littéraire*, at 143,287. The satirical *Le Canard Enchaîné*, a four-page affair, comes in at 114,788, followed by *La Vie Française* at 104,803.

Then comes *Temoignage Chretien* at 75,960; *Aux Ecoutes*, a small-size info paper, at 65,877; the *Carrefour* at 56,282; *France-Catholique* at 49,107; *France-Observateur*, a more liberal paper, at 48,295; *Rivarol* at 45,000 and the Communist cultural weekly, *Les Lettres Françaises*, at 42,768. *Jeune* is next with 33,446, then *Dimanche-Matin*, another Leftist weekly, at 31,693. *Aspects De France* at 28,428, *Reforme* with 22,256, *Bulletin De Paris* 21,382, and *Tribune Des Nations* for the low point of 9,501.

CHATTER

Harold Straubing, formerly with JB Pub. Co. in N.Y., now editor of *Man's Life*.

Poet Robert Frost will give the commencement address at Dartmouth College, Hanover, N. H. June 12.

Choreographer Agnes de Mille has an article, "The Valor of Teaching," in the June *Atlantic Monthly*.

James Allan Wilson, film critic of *The Scotsman*, Edinburgh, switched to post of assistant in news section of British Broadcasting Corp. at Glasgow.

Former publishing consultant Allen L. Grammer is new publisher of *Art News* and has been elected v. p. of Art Foundation Press. Dr. Alfred Frankfurter is prexy and editor.

For his Hub campaign to halt broadcasting of off-color and suggestive songs, Anthony La Camera, radio-TV columnist of the Boston American, won the \$100 monthly award of *The Christophers* Friday (27).

"Behind the Egyptian Curtain" is the title of a new manuscript by Irving Sedar and Harold J. Greenberg. Italian, Spanish and Norwegian rights are reported sold. British rights in negotiation. Leaving U.S. deal open.

Roy Rogers, King of the Cowboys, by Frank Rasky, editor of the Canadian monthly, *Liberty*, will be published simultaneously in New York and Toronto in October. Excerpts from it appeared in a recent issue of *Liberty*.

Pen & Pencil Club of Philly throwing a party Friday (3) for Bernard Bergman to celebrate his appointment as editor of the Philadelphia Daily News. Former N. Y. newspaperman was onetime exec

ed of the defunct Philadelphia Record.

A pocket edition of the Steve Frazee novel, "Many Rivers To Cross," has just been published in London to coincide with next month's release of Metro's CinemaScope of the same title. The local edition is marketed by Frederick Muller at 28s.

"Our Controversial New Canadians" is the lead article in the June *Liberty*. By-line piece by editor Frank Rasky asks the question "Are Canada's 1,200,000 immigrants taking your job? Or are they themselves getting the run-around from bigots?"

Joe Laurie's material may be expanded into a trilogy by Pocket Books. Writer Jerry Lieberman is currently collecting material and anecdotes about the late comic. Pocket Books is publishing one of the books with a preface by Sid Caesar. Expansion will depend upon the available material.

"This Is My Best Humor," anthology edited by Whit Burnett, due via Dial Press in the fall. Contains over 80 items by the top humorists in the U.S., Britain, Canada and Western Europe, presenting their most amusing stories, drawings, verses and essays including H. L. Mencken, Wolcott Gibbs, Fred Allen, H. Allen Smith, Frank Sullivan, Ogden Nash, Gardner Rea, O. Soglow, Virgil Pritchard, John Crosby, Roger Price, Ludwig Bemelmans, James Thurber, Clifton Fadiman, Abner Dean et al.

Best B'way Season

Continued from page 57

authors, producers and a few actors.

Apparently reflecting the comparative boxoffice success of musicals, there was a rise in the volume of such productions, with the total reaching the highest level in some years. However, there were no tuners of all-out smash proportions to get unanimous critical raves and stamped boxoffice response—such as, for example, "South Pacific," "Guys and Dolls" and "Pajama Game."

Adaptions Trend

The trend toward adaptations, as a form of insurance via tested basic material, continued, and the number of revivals was slightly over par. There were relatively few imports, but "Boy Friend" proved a real sleeper by being the first British musical to get by on Broadway in many years.

A key factor in the number of payoff shows this season was the surge of Hollywood buys of legit properties. In the cases of "Rainmaker" and "Tender Trap," for instance, the film deals were the deciding element in the shows getting into the black.

Among the established authors (and composers and lyricists) who had new clicks were Tennessee Williams ("Cat on a Hot Tin Roof"), William Inge ("Bus Stop"), Agatha Christie ("Witness for the Prosecution"), Maxwell Anderson ("Bad Seed"), Guy Bolton ("Anastasia"), S. N. Behrman, Joshua Logan and Harold Rome ("Fanny"), Sidney Kingsley ("Lunatics and Lovers") and Noel Coward (a borderline decision with "Quadrille").

Authors with indicated hits also include George Abbott; Richard Adler and Jerry Ross ("Damn Yankees") and George S. Kaufman, Abe Burrows and Cole Porter ("Silk Stockings"). New, or at least not-yet-established authors with hits or indicated hits were Sandy Wilson ("Boy Friend"), N. Richard Nash ("Rainmaker"), Max Shulman and Robert Paul Smith ("Tender Trap"), Joseph Hayes ("Desperate Hours") and Jerome Lawrence and Robert E. Lee ("Inherit the Wind").

Name Flops

Playwright (and composer, lyricist) names that had failures were Clifford Odets ("Flowering Peach"), Elmer Rice ("The Winner"), Robert Anderson ("All Summer Long"), Christopher Fry ("Dark Is Light Enough"), Samuel and Bella Spewack ("Festival"), Harold Arlen ("House of Flowers"), Gian-Carlo Menotti ("Saint of Bleeker Street"), John Cecil Holm ("Southwest Corner") and Paul Vincent Carroll ("Wayward Saint").

A notable director click was scored by a newcomer, Cy Feuer (partnered with Ernest H. Martin as a producer), with "Boy Friend"

and "Silk Stockings," and other stager successes were registered by Harold Clurman ("Bus Stop"), Elia Kazan ("Cat on a Hot Tin Roof"), Joshua Logan ("Fanny"), Alan Schneider ("Anastasia"), Reginald Denham ("Bad Seed"), Kingsley ("Lunatics and Lovers"), Jerome Robbins ("Peter Pan"), Alfred Lunt ("Quadrille"), Robert Lewis ("Witness for the Prosecution"), Abbott ("Damn Yankees"), Hayes ("Desperate Hours"), and Herman Shumlin ("Inherit the Wind").

Hit Producers

Established producers with hits or apparent hits included the Playwrights Co. ("Cat," "Bad Seed"), Producers Theatre ("Bus Stop"), Feuer & Martin ("Boy Friend") and "Silk Stockings"), Frederick Brisson, Robert Griffith & Harold Prince ("Damn Yankees"), Gilbert Miller ("Witness"), Elaine Perry ("Anastasia"), David Merrick (partnering with Logan on "Fanny"), Paul Gregory ("3 for Tonight"), and Shumlin ("Inherit").

New or relatively new managers with hits were Sol Hurok (Old Vic revival of "Midsummer Night's Dream"), May Kirshner ("Lunatics"), Richard Halliday ("Peter Pan"), Ethel Linder Reiner ("Rainmaker"), Charles Bowden & Richard Barr (Ruth and Paul Draper), Clinton Wilder ("Trap") and Shumlin & Margo Jones ("Inherit").

Established stars who appeared during the season included Viveca Lindfors, Eugene Leonovich, Nancy Kelly, Barbara Bel Geddes, Burdette King, Walter Slezak, Dennis King, Mary Martin, Lunt & Fontaine, Geraldine Page, Ruth and Paul Draper, Harry Belafonte, Marge and Gower Champion, Tallulah Bankhead personal raves in a b.o. failure, Hume Cronyn (ditto), Paul Muni, Hildegard Neff and Don Ameche and at the N. Y. City Center or the off-Broadway Phoenix Theatre, Helen Hayes, Jessica Tandy and Cronyn.

Incidentally, the City Center had its best season in several years, if not in its legit history, opening the season with a sock revival of "Carrotel," plus "Fourposter," "Time of Your Life," "What Every Woman Knows," "Wisteria Trees," "South Pacific," "Guys and Dolls" and "Finian's Rainbow," all b.o. hits. The Phoenix had a comparatively modest season, but came up with a hit in its final (still current) production, a revue titled "Phoenix '55."

B'way B. O. Boom

Continued from page 57

includes the City Center and the off-Broadway Phoenix Theatre. The total number of road shows tallied by VARIETY was 94.

Of the tours, 45 were pre-Broadway tryouts, including out-of-town flops. The remaining 49 were road companies, including a flock of twofold productions, and in a few cases stock and repertory presentations. Top money-makers among the musicals were "Porgy and Bess," "Midsummer Night's Dream," "King and I," "Pajama Game" and "Kismet." Of that quintet, "Porgy" is currently touring Europe, "Midsummer" was booked for a limited run and the other three are continuing into the '55-'56 semester.

Most of the tryout musicals also chalked up strong out-of-town grosses, with "Peter Pan" especially big in its extensive pre-Broadway tour. Of the straight touring plays, "Caine Mutiny Court Martial," "Tea and Sympathy" and "Teahouse of the August Moon" led the field. "Caine" has already folded, but the other two are running into the '55-'56 stanza.

The comparative gross totals, with playing weeks in parenthesis, for Broadway for the last eight seasons have been as follows:

'47-'48	\$28,826,500 (1,325)
'48-'49	\$28,840,700 (1,231)
'49-'50	\$28,614,500 (1,156)
'50-'51	\$27,886,000 (1,139)
'51-'52	\$29,223,000 (1,072)
'52-'53	\$36,126,400 (1,081)
'53-'54	\$30,169,200 (1,036)
'54-'55	\$32,087,800 (1,139)

The comparative gross totals, with playing weeks in parenthesis, for the road for the last seven seasons have been as follows:

'48-'49	\$23,657,900 (1,152)
'49-'50	\$20,401,300 (1,019)
'50-'51	\$20,380,600 (913)
'51-'52	\$18,827,900 (829)
'52-'53	\$23,417,600 (1,036)
'53-'54	\$17,623,200 (794)
'54-'55	\$21,122,000 (878)

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Despite the Biblical admonition not to use vain repetition as the Gentiles do, mimics keep pouring out of the human mould at a rate too fast to count. All of us at one time or another are tarred with this same stick. We imitate our parents, our teachers, our first film idols. Most of us get over it in time and settle down to be ourselves.

Because mimicry is as common as writing, it is harder to become a genius in either field than it is, say, in surgery or sculpture, where they have restrictive ground rules. Those who stay with mimicry and climb to where they can be described as impersonators or impressionists, are few indeed. Above these are the few who could be described as protean artists.

To this withering art of a practically embalmed era of show biz, people like Arthur Blake, Florence Desmond and Gisele MacKenzie have injected a shot in the arm more reviving than a miracle drug. The quick-change artists of vaude, for instance, would be dead mimics trying to keep up with a talent like Blake's. He can portray more than 200 characters by now, as many as 30 or 40 in one night, and carries a \$38,000 wardrobe in his own trailer to show what a going concern he really is. And it's a concern, because in addition to Irving Cohen, his manager, Blake carries a crew of two technicians and sometimes three.

Coming Up—Culture Chumps!

Though Blake has been around a long time now, he is still young enough to make a break for it. He could do for himself what Charles Laughton did when he took it on the lam from Hollywood with his arms full of books and headed for the culture chumps who think \$3.60 is a tariff, not a tip. He could give every campus from Smith to Gonzaga two hours of nice clean entertainment and have enough left over to light a small Broadway house for a year.

It takes him about four months to work into a characterization, and of course he can't pick originals who themselves are sculptured from wet sand and will blow away with the first drying breeze. Thus he is best when doing Eleanor Roosevelt, Helen Hayes, Tallu or Lolly. Bette Davis looked like a hardy perennial in his repertoire until she showed up at the last Academy awards as transfigured as if she were trying to muscle into Blake's own racket. She once grilled and drilled Blake for four hours, remarking, "I don't walk sway-backed, my eyes don't pop out that far and I don't have that silly smirk."

Of the scores he has satirized, few have made an issue of it. None has sued. Ginger Rogers got him to pull out his version of her in a nitery. Clifton Webb wouldn't give his permission. Blake went ahead and did Webb anyway. It wasn't much—a tired ballet dancer in the fifth position. Eddie Cantor yielded to terrific pressure from Lolly's camp-followers and yanked the priceless bit off a Cantor program. Katie Hepburn went up to him in a Boston nitery and slapped his face after he acid-etched one of her. But of course that could have been a press plant.

Many have been as flattered by his attentions as a hoover would be by a column-long bad notice by George Jean Nathan. Gloria Swanson gave him some of her props from "Sunset Boulevard" to help him sharpen his characterization. Her leopard skin turban and wire cigarette-holder didn't make her an actress and they didn't make him the king of caricaturists. Physically he is a well-nourished giant—too well-nourished. She is as small as a star can be without being mislaid on a set. Yet Blake's impersonation could cause her to say, "You're more like me than I am!" This sort of praise is hard to come by.

In London he was a sensation. The Palladium called him back for a second booking within eight weeks. He did 16 weeks at the Bar of Music in Hollywood. He ran from January to June at Chi Chi in Palm Springs. He just did seven weeks at a place there which has a tough time keeping bartenders that long. If satire is a form of entertainment that closes Saturday night, you couldn't prove it by Blake. That's the night he does three shows, each more than an hour long, and all different material each time out.

Blake's claim is that he can't do a portrayal of someone he doesn't like. If the character is one that leaves him cold, he can't warm up to the weeks it takes to portray him or her. This sounds logical enough, but it isn't a flawless case for sweet charity. Some very enduring stuff has been set down in malice. But it is true that he is more creative than he is destructive.

'That's All There Is . . .'

Though his imitation of Tallulah warming up the audience for a show over a major network is a full-length portrait and probably will be acceptable as long as she remains a boxoffice draw, his portrayal of Ethel Barrymore cruising around among the caricatures on the walls of Sardi's and bringing them to life is the stuff that endures.

It's a long time since Florence Reed played in "The Shanghai Gesture," but Blake's version of her, as remembered by Miss Barrymore, is so good that it doesn't make any difference whether his audience ever heard of Florence Reed or not. The same goes for his portrayal of George Arliss as Disraeli, Laughton as Captain Bligh, David Wayne, Walter Hampton, Edith Evans, Jose Ferrer, Mae West and Helen Hayes. These are all associated with an outstanding character role, most of them historical, such as Ferrer as Toulouse Lautrec and Miss Hayes as Victoria Regina.

The most commonly imitated, such as Cantor, Joelson, Benny, Allen, Vallee, Boyer, Cooper, Cagney, Hope, Crosby; Gable and (coming up) Gobel, Blake doesn't do at all. He does do Chaplin, supported by a flickering light to approximate the flickers of 30 years ago, but he hasn't stooped to Groucho, Chevalier, Durante, Bill Fields, Harry Lauder, Eddie Foy or George M. Cohan.

Ika Chase, Barbara Hutton, Gertrude Lawrence, Bea Lillie and Tallulah all had a hand in his debut. They were at a party Elsa Maxwell was throwing for Conde Nast of Vogue when Blake first broke out with his imitations. Either Tallu or Ika (vote for one) urged him to turn pro. He was designing textiles for Mallinson Silks and Hattie Carnegie at the time under his full name of Arthur Blakely Clark Jr. He was doing all right until these old pros praised him.

The next thing he knew he was being booked into a clip joint at Atlantic City for \$25 a week, and try and get it. He roomed with a trumpet player who practiced so much he drove Blake screaming back to New York. He didn't get a job again for a year. Spivy took him on his roof. The piano player was Liberace. What ever happened to him?

Blake took Hollywood by storm as far back as 1945. He packed the Trocadero. Somebody crated it and carted it away since. They can't seem to do the same business after Blake leaves. There's more talent in his forelock, which is 15 inches long and can be made into a bun, bangs or a bob at a flick of a wrist, than in all of Marilyn Monroe's hip movements. But he can't seem to escape the salt mines. He belongs permanently in the saloon circuit as much as Maurice Evans or Jose Ferrer.

Back in 1906 or so Leopold Fregoli gave a 90-minute tab of "Faust" playing all the parts. Some time later Charlotte Parry played seven characters in "The Comstock Mystery," and all the witnesses in a murder mystery, including the suspect. Then Fatima Nirish played 15 or 18 character parts in a protean act. These, though they may have made faster changes, could not approach Blake for versatility. It may be argued that he can not sing as well as Fregoli could, but with a mike and a p.a. system who knows the difference? It's time some solvent entrepreneur kicked this boy upstairs.

Broadway

Carroll L. Puclato, Carroll Pictures topper, on a five-week tour of exchanges and to the Coast to confer with indie producers.

James Sauter, retiring president of USO-Camp Shows, cited by the organization at a luncheon last week at the Hotel Waldorf-Astoria.

Maj. Albert Warner honored by Motion Picture and Amusement Division of United Jewish Appeal at Hotel Pierre luncheon last week. Columbia has set "Special Delivery," the N. Peter Rathvon production filmed in Germany, for early fall release. It stars Joseph Cotten and Eva Bartok.

Warner Bros. International topper Wolfe Cohen returned from Japan over the weekend. He's stopping over at the studio for several days before returning to the New York home office.

Lily Pons off to Europe last Thursday (26) on the Queen Mary. Also sailing was Brian Boydell, British musical director and composer, returning to London with his wife after attending a Canadian music festival.

Met Opera manager Rudolf Bing is sailing Saturday (4) on the Ile de France for his usual biz-vacation trip to Europe, returning shortly after Labor Day. He'll audition singers in Italy, Austria and Germany, and vacation in the Italian mountains.

It'll be homecoming day for Jerry Lewis on June 10 when he returns with his partner Jean Martin, to Brown's Hotel in the Borscht circuit for the preem of his latest Paramount picture, "You're Never Too Young." Lewis started his career at the Loch Sheldrake, N. Y., resort. Unveiling of the picture will be part of a three-day junket of press, radio and tv representatives.

Special 22-page brochure, pointing up Paramount's upcoming VistaVision lineup, is being mailed by the film company to exhibitors, newspaper editors, film critics, and radio-tv commentators. Brochure, entitled "Paramount Presents Around the World . . . A New World of Entertainment in VistaVision," analyzes and illustrates 24 completed and currently-filming productions. Special attention is given to Cecil B. DeMille's "The Ten Commandments."

Philadelphia

By Jerry Gaghan

Gloria Mann, local chirper, slated for Steve Allen show, June 14.

Myron Cohen canceled Latin Casino opener because of mother's death. He opened later.

Sylvan Herman, bandleader, recuperating in Lankenau Hospital, following major surgery.

Joe Loco's mambo group pacted for 10 weeks by Atlantic City's Ritz Carlton, opening June 27.

David Herman, former violinist at Cherry Hill Inn, launches own combo at the Capri, Wildwood, N. J.

Vocalist Joe Connor signed by Kansas City starlight Theatre, for feature roles in "Showboat" and "Student Prince."

James Michener cut short world tour to return for July 4 opener of new resort, The Fountainhead, near New Hope, Penna.

Harry Link, formerly with E. B. Marks, in New York, signed personal management contract with Glenn Derringer, 11-year old organ virtuoso.

Frankfurt

By Hazel Guild

(24 Rheinstrasse; 76751)

East Germany last year played 102 films, 12 from Russia.

Leopold Stokowski conducted the Frankfurt Rundfunk (radio) orch in a special broadcast.

When Robert Siodmak finishes shooting "Die Ratten," he heads for Japan to direct a pair of U.S. films.

German dancer Laya Raki set opposite Robert Taylor for Metro's CinemaScope, "Quentin Durdward."

"Magic Fire," which William Dieterle filmed for Republic in Germany, is due for release here thru Gloria.

Anton "Third Man" Karas scored the music for new Ofa-Schönbrunn color film, "Die Sinnerin von St. Kathrein."

Greta Garbo Week is being feted in Hannover, with a collection of oldies including "Anna Karenina," "Mata Hari" and "Ninotchka."

First German-Swedish co-production since the war is "Schwed-enmaedel" (Swedish Girl). Herzog is the German participant, and Sandrew-Bauman the Swedish.

Dieter Borsche and Karlheinz Böhm are set to play opposite Sonja Ziemann in new Metro-Ciene-Alizanz film "Ich War Ein

Haussliches Maedchen" (I Was a Homely Girl).

American Forces Network here instituted Major League "Game of Week," alternating weekly between carrying an American League and a National League game direct from the U. S.

Top German actress Maria Schell's next will be "C'Etait Gervaise" (This Was Gervaise), based on the Emil Zola novel L'Assommoir, for French producer Robert Dorfmann. Shooting starts in Paris next August.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 49-44)

U.S. chantoosy - pianist Maria Valesio into the Mars Club.

Tele-Luxembourg is first commercial Continental tv station to go into full time operation on the French borders.

Alhambra back to a two-week full Music Hall trial with Lily Fayol, Marie Dubas and Jean Raymond. Prices are low with \$1.25 top.

New Folies-Bergere show in this week at a cost of 180,000,000 francs (\$340,000). It has the traditional 13-letter title, "Ah! Quelle Folie!"

SRO here is the American exposition of French Paintings from U. S. Collection creates a long line daily before the Museum of the Orangerie.

Jean Renoir's next pic to star Ingrid Bergman and Yves Montand. Montand is now winding "Les Heros Sont Fatigues" (Heros Are Tired).

Albert Camus adapting a William Faulkner novel for theatre showing at the Mathvins next season with Serge Reggiani and Maria Casares.

Roberto Rossellini will direct Marcel Pagnol's "legiter," "Judas," which bows at the Theatre De Paris next season. Cast of 90 will be headed by Raymond Pellegrin and Jean Richard.

Jacques Robert, scripting a French western with "Feu Aux Poudres," and then adapts his own novel, "Deserve Et La Nuit" (Disorder and Night), to be directed here by Victor Vicas.

Armand Salacrou feting his 30th anni as a playwright with two reprises coming up here, "Histoire De Rire" (Laughable Story), and "Une Femme Trop Honnete" (A Too Honest Woman), plus a new one "Le Miroir."

Luis Bunuel in from Mexico for a three-film stint here to begin with an adaptation of Emmanuel Robles novel, "Aurora" (Dawn), to be followed by the Pierre Louys "La Femme Et Le Pantin" (The Woman and the Marionette) and a third as yet unpicked script.

Rome

By Robert F. Hawkins

(Archimede 145; -800 211)

Parke Levy of Desilu Productions here as part of European swing.

The Robert Breen-Harold Arlen "Blues Opera" may open at the Venice Theatre Festival this fall.

Linda Darnell sponsoring local Girl's Town project. Actress just finished stint in Giuseppe Amato's "The Last Five Minutes."

Gloria Swanson due in Rome for pic consultations, including a possible co-starring-role in a Vittorio DeSica-Alberto Sordi picture.

Simon Fabian of Cinerama here on biz since Cinerama boy in Rome may take place in June.

Italian preem was in Milan last month.

Robert Alda, currently in "The World's Most Beautiful Woman" opposite Gina Lollobrigida, also being considered for "War and Peace."

Mike Mindlin to Venice to finalize arrangements for the "Summertime" junket, in which the press will be flown in from U.S. for opening of Lopert-produced starrer.

David Hanna to Marrakesh to handle unit work on Alfred Hitchcock's "The Man Who Knew Too Much." Takes up publicity reins on "War and Peace" again upon his return to Rome.

Ottawa

Leonard Warren, Met baritone, one-nighting at the Capitol Theatre.

Nicholas Monserrat ("Cruel Sea") leaving his post as chief of United Kingdom Information Office here.

After a year's absence, clicko canary-looker Joan Fairfax is turning up regularly on tele as guesster with musicals.

Denyse Angers, Quebec City chirper, and The Highlights, Toronto pipe trio (former B'nai B'rith choir boys), pacted for guessters on Aylmer-bankrolled "Holiday Ranch" on CBC-TV.

London

Jack Buchanan opens a new radio series, "Man About Town," next week.

Jan Sterling and Edmund O'Brien in to star in George Orwell's "1984."

Stanley Schneider planed back to N.Y. after opening negotiations on British coproduction deals.

BBC-TV plans to film the next Variety Club Luncheon when Danny Kaye will be guest of honor.

Bandleader Johnny Dankworth planes to N.Y. next Monday (6) on an exploitation tour promoted by Capitol records.

Milton Rackmil and Al Daff had brief stopovers in London after attending the Universal-International convention in Barcelona.

Marlene Dietrich, now in London for her upcoming cabaret season at the Cafe de Paris, is to appear in Noel Coward's midnight revue at the Palladium, as a benefit for the Actors Orphanage.

Fred Jackson, general manager of Mills Music, to Paris for confabs with Jack Mills, prior to the company topper returning to New York. Jackson will visit Rome and Munich before coming back to his London h.q.

The Alfred Hitchcock unit filming "The Man Who Knew Too Much," with James Stewart and Doris Day, flew in from Morocco last week. After a fortnight's location in London, it goes to Hollywood to film interiors.

Joan Tetzel and her husband Oscar Homolka, who returned from N.Y. on the Queen Elizabeth last week, are taking an Austrian vacation before they start rehearsals on the "Captain's Lamp," which Emile Littler is to present here.

Boston

By Guy Livingston

Eartha Kitt opens Salisbury Beach Frolics season June 24, booked for 9 days.

Lou Krasnow, manager of Astor Theatre, patient at Allerton Hospital, Brookline, after heart attack.

Abbey Albert returns to the Boston Statler Sept. 26 with his band and new chirper, Marilyn Mitchell.

Johnny Miles, singer-trumpet player, elected a delegate to national convention of AGVA, along with the vet hooper, Charlie Brett.

Charles Farrell returns to his Alma Mater, Boston U., as special guest speaker at Alumni Day, Saturday (4). The mayor of Palm Springs, Calif., and owner of Racquet Club, he is also head of Boston U. Club in Palm Springs.

Gary Merrill returns to stage in "The Geep," a new play by Vincent Longhi with a try-out week of Aug. 8 at Ogunquit Playhouse, Ogunquit, Me. Theatre is only a few miles from home of Merrill and his wife, Bette Davis, at Cape Elizabeth, Me.

Pittsburgh

By Hal V. Cohen

Booker George Claire takes over as George Hamid's local rep middle of June.

John Helsel resigned as p.a. for Mountain Playhouse to join Pittsburgh Pirates' frontoffice staff.

Carl Low and Clay Flagg open their White Barn season Saturday (4) with "Oh, Men! Oh, Women!"

Two local girls, Janet (Pushnik) Paxton and Elecia Miller, dancing in line at New Frontier, in Las Vegas.

Juanita Hall has bowed out of "South Pacific" with summer opera company, Mona Paule signed for role.

Jan Bradley, wife of local actor Al Checco, goes to Coast in fall to do singing for Deborah Kerr in "King and I."

Playhouse's Robert Bardwell signed to direct six shows this summer at Monomoy Playhouse in Chatham, Mass.

Madrid

By Ramsay Ames

(Castellana Hilton; 37-22-00)

Orson Welles' back in Madrid to do reports on a tele series.

The Stanley Kramers left for Barcelona, London and other European capitals.

Charles Korvin signed for a role in "Thunderstorm," and has left Paris for Spain.

Argentine director Hugo Fregonese arrived to prepare for a film he will make here this summer.

Amparo Rivelles in a new play at the Teatro Reina Victoria.

"Tierra de Sangre" (Land of Blood), with Ricardo Canales and Alicia Palacios in supporting roles.

Linda Christian and Carlos Thompson here briefly before going to Bilbao to start "Tormenta" (Thunderstorm) under the direction of Victor Pahlen; Mike Frankovich is producing.

Producer Stanley Kramer ar-

rived and will soon begin preparation for "Pride and The Passion," which will start rolling this fall in various parts of Spain under the United Artists banner.

Conchita Montes will play Edgar Neville's "El Fuego Sagrado" (The Sacred Fire) at the Teatro de la Comedia in September. Writer-director-producer Neville is in hospital recovering from a serious operation.

International Festival in Sevilla (May 27-June 14) will have such performers as Janini Charrat and her French Ballet, the Hungarian Quartet, the Met's Marian Andersen, Antonio and his ballet, guitarist Regino Sainz de la Maza, the Lope de Vega Rep and Zurich Concert Orch.

Reno

By Mark Curtis

Carson City has its first radio station—KPTL.

Mapes new downstairs casino will be finished shortly.

Reno Little Theatre opened "Caine Mutiny Court Martial" May 30.

Reno Silver Spurs award goes to Spencer Tracy for "Broken Lance." Celebration will be sometime in July.

Lake Tahoe's big resorts, practically all under new ownership and management, preparing big name lineups.

Edgar Bergen has set a record for benefit appearance in Reno. Latest performance was before Robert David's (Garth Hughes, silent screen star) young Indians at Nixon.

Tom Gerun, former operator of Bal Tabarin in San Francisco, books the shows for the Cal-Vada. He has one fourth interest in the Tahoe club. Helen Traubel opens season June 23.

San Francisco

By Ralph J. Gleason

Wood Soanes, Oakland Tribune drama ed, now back at his desk after a European trip.

Milt Gray, personal manager of Buddy DeFranco, currently at the Black Hawk, signed trumpeter Red Rodney to a p.m. contract.

Bill Hogan, Chronicle drama editor, doing a series of radio plugs for "Marty" currently at the United Artists Theatre, but for free.

Press agent Han Kollmar tossed a luncheon party for Ed Sullivan who brought his tv show to the Opera House and the Berkeley Community Theatre last week.

Houston

Breakfast Club's Don McNeil came in for his big hobby, coast fishing.

Lee J. Cobb, who collapsed while filming "The Houston Story" here, has gone back to Hollywood for recuperation.

Fess Parker and Buddy Ebsen will appear at the Majestic Theatre June 9 to kick off the "Davy Crockett" film for Walt Disney.

Jim Ross back from announcing Philly and Milwaukee sports shows, is doing announcing and publicity for Playland Park stock car track.

Scotland

By Gordon Irving

(Glasgow; Kelvin 1590)

McHarris and Dolores, U.S. dancing duo, to Glasgow Empire on Billy Eckstine support layout.

Scot exhibits huddling with government officers on regulations for children admittance to cinemas.

Kitty Kallen in for vaude week at Glasgow Empire prior to four-week stint June 8 at Riviera, Las Vegas.

"Star Is Born" (WB) drawing big crowds to Regal and Coliseum theatres, Glasgow, and Playhouse, Dundee.

Stewart Cruikshank's summer revue, "Five-Past Eight," teed off May 26 at Alhambra, Glasgow, with Jack Radcliffe and Jimmy Logan starring.

Glasgow Corp. finalized deal with Citizens' Theatre group to buy its theatre building for \$51,000, and rent it to unit at \$3,750 per annum plus rates.

Chicago

Comic Sammy Walsh back from Las Vegas for a round of club dates.

Herb Shriner topping the Rotarians' Chicago Stadium bash to-night (Wed.).

Audrey and Jayne Meadows arrived yesterday (Tues.) to meet the local deejays.

Hollywood

Joe Rivkin stricken with virus. Dr. Herbert T. Kalmus returned from N.Y.

Lauritz Melchior celebrated their 30th wedding anni.

Russell Holman arrived for Coast confabs with par toppers.

Actor Mark Hanna recuperating from broken leg after throw by his horse.

Robert Vogel elected chairman of AMPPS's International Committee.

Walter Pidgeon kudosed with Elks Americanism Award by L.A. Lodge 89.

Carol Richards hospitalized with three fractured ribs sustained in auto accident.

Ralph Levy upped to executive producer-director of Jack Benny's tv show for 1955-56.

Martin Gang presided at annual dinner of L. A. Chapter of American Jewish Committee.

Edward Schellhorn, of Par foreign dept., to Sydney to set up world preem of "Seven Little Foys."

The Board of Directors of Allied Artists will meet at the studio on June 7. Prexy Steve Brody will preside.

Luigi Luraschi, Paramount foreign dept. head, decorated with Italian government's Star of Italian Solidarity.

Johnny Green reported he won't be available for renomination to Academy Board because of pressure of studio duties.

Dr. Maurice Nelles, Technicolor research director, receives a Doctor of Science degree from his South Dakota U. alma mater June 6.

Cleveland

By Glenn C. Pullen

Joe Larocco took over the late Alfredo Jackson's booking agency. Fess Parker slated to do personal here plugging Disney's "Davy Crockett," day before it opens at Palace June 16.

Lenny Dee set to follow current Pete Rubino quintet at Sky-Way Club. Joe Maize's Chordmen inked for June 14 and Ted Lewis unit June 27.

Fanny Arms becoming Cleveland Playhouse's promotion and publicity head next season; succeeds Ray Elias, resigning to enter public relations work.

Rafael Ruiz's Spanish revue wound up floorshow season for Statler Terrace Room. Sammy Watkins' orch leaves June 4 for annual tour. Norman Knuth's band replacing it June 6, for summer.

Lionel Hampton crew kicked off new polly of weekend stage attractions at Uptown, big name film house, which aims to bring in Louis Armstrong, Count Basie, Woody Herman and Erskine Hawkins.

Minneapolis

By Les Rees

Star Theatre is offering "Present Laughter."

"Sabrina Fair" current bill of Theatre-in-Round.

Gay 90s, local loop nitery, using exotic dancers for first time.

"Jenny Kissed Me" underlined by Edyth Bush Little Theatre.

Bill Donnelly IATSE veepees here, in Fairview hospital for checkup.

Bill Knowles promoted from RKO Orpheum assistant manager to RKO Pan manager.

Phil Jason, Cinerama publicity director here, flew to N.Y. for briefing on "Cinerama Holiday" which opens at Century here July 26 following "Cinerama's" 76-week run.

Zurich

By George Mezeoff

Marian Anderson set for a recital at Tonhalle.

Israel Philharmonic Orch on first Swiss engagements in Zurich, Basle, Geneva and Lugano.

John Steinbeck's "Of Mice and Men" will have its initial Zurich performance at Theatre am Central.

"Teahouse of August Moon," one of season's top legit hits, playing both at Schauspielhaus here and Stadt-theatre Basle.

Sir John Gielgud and Peggy Ashcroft will give their first Swiss performances at Schauspielhaus during June Festival.

Schauspielhaus announcing an operatic performance of Shakespeare's "Midsummer Night's Dream" at Rieterpark for mid-June.

Blevins Davis and Robert Breen's production of "Porgy and Bess," with an all-Negro cast, will have its first Zurich performances at Hallenstadion, starting June 3.

OBITUARIES

GEORGE HELLER

George Heller, 49, national executive secretary of the American Federation of Television & Radio Artists, died May 30 in New York. Details in Radio-TV Section.

ARTHUR TAYLOR

Arthur Taylor, film director, died at Birmingham, Eng., May 19. He directed many films for Cadbury Bros., English cocoa and chocolate makers, and also did megging chores for Anglo-Scottish Films.

In 1939 he directed a film dealing with the work of the North Sea food convoys for the British Ministry of Food, and in 1940 joined the Royal Air Force where he made further films. He directed the filming of the surrender of the Italian Fleet.

Rejoining Cadbury's in 1945, he won first prize in the industrial documentary section of the Turin Festival in 1953 for "The Bourneville Story" and the premier award of the whole festival. He recently returned from Brazil where he directed what was to have been the first part of a film illustrating the firm's worldwide activities.

GERTIE RIVERS

Gertie Rivers (Gertrude Buft), 80, onetime ballet dancer and singer, died May 20 in Gartosh, near Glasgow, Scotland. She trained as a ballet dancer under Diubin, who instructed at Drury Lane, London, and appeared throughout the world.

Her husband, the late Bob Butt, who took the stage name of Bob Reed, ran an acro-comedy troupe, the Eight Komies, of whom one member was Stan Jefferson, later to become famed as Stan Laurel (& Hardy).

Survived by a son, Jimmy Reed, Glasgow hotelier and formerly in the cinema trade, and a daughter. A grandson, Gordon Reed, is stage and film columnist of the Scottish Daily Mail at Glasgow.

EDWARD P. MESEROLE

Edward P. Meserole, 56, onetime vaude comic and theatrical promoter, died May 12 in Washington. A native of Italy, he was brought to New York in infancy by his parents and studied law at the U. of Pennsylvania.

After serving overseas in World

RAYMOND HUBBELL

1879 — 1954

REST IN PEACE

War I, Meserole became a straight man in burlesque and vaudeville in the U.S. Later he promoted Gay Nineties productions in eastern cities and had an interest in several dance halls and small theatres in New York, Massachusetts and Connecticut. He moved to Washington in 1947, operating after-hours clubs, of which the Stagecrafters was the most opulent.

His wife and three sons survive.

THOMAS L. SIDLO

Thomas L. Sidlo, 68, music patron and retired lawyer, was found dead May 27 in his suburban Cleveland Heights home. Sidlo, who lived alone since the death of his second wife last February, apparently died of natural causes.

He was chairman of the North-Ohio Opera Assn., which sponsors the Metropolitan Opera Co. in Cleveland. He was also honorary president of the Musical Arts Assn., sponsor of the Cleveland Orch. He was the first legal adviser to E. W. Scripps and once was financial director, controller and general counsel for the Scripps-Howard newspapers, the United Press Assn. and the Newspaper Enterprise Assn.

SUSIE FRADELLE

Mrs. Susie Majur, 77, English actress, professionally known as Susie Fradelle, died May 28 in Detroit. She began her acting career as a child in Shakespearean productions at London's Old Vic.

Mrs. Majur played ingenue roles with Sir Henry Irving at the Lyceum in London and was also associated with the Bonstelle Theatre under the supervision of the late Jessie Bonstelle. She was the widow of Fred S. Majur, English character actor. Her mother was English comedienne Amy Liddon.

J. H. STRINGER

J. H. (Sydney) Stringer, 74, formerly manager of the New Hippo-

drome Theatre, Darlington, Eng., died at Darlington May 8. A native of Australia, he went to England in 1900 and in 1903 was appointed assistant manager of the Palace Theatre, Manchester. Later he became manager.

In 1912 he joined Signor Pepl, w.k. actor, in acquiring both the Hippodrome and Theatre Royal, Darlington, where they presented vaude shows for many years.

HYMAN NOVACK

Hyman Novack, 80, pioneer hotel operator in the Catskill Mountains, N.Y., and president of the Laurels County Club, Sackett Lake, N.Y., died May 27 of a heart attack in Miami Beach.

Novack started the hotel as a small boarding house about 40 years ago. Spot is now one of the largest in the area and is managed by Joseph Novack, son of the founder. He was also one of the major stockholders in the Fontainebleau Hotel, Miami Beach and was on the board of that inn.

Survived by wife and four children.

WILLIAM C. HOFFFLER

William C. Hofffler, 83, retired trick bicyclist with the Barnum & Bailey Circus, and a vet vaudevillian, died May 16 in Geneva, N.Y. He was signed by the late P. T. Barnum and went on a European tour with the circus giving several command performances for royalty.

After leaving the circus in the early part of the century he toured the eastern U.S., performing in vaudeville and at county fairs.

PERCY BROADHEAD

Percy B. Broadhead, owner of the Hippodrome Theatre, Salford, Eng., died in Manchester, Eng., May 21, aged 76.

A familiar figure in North of England entertainment, he pioneered vaude shows. Before 1914 he directed a large circuit of indie houses for his father, W. H. Broadhead.

Survived by his son, Sonny Broadhead, who is general manager of the Hippodrome, Salford.

CATHERINE VERONI

Catherine Veroni, 86, vet Greek actress, died May 18 in Athens. Born in 1867 in Istanbul, she made her stage debut in 1885. She appeared as a leading star in many Greek and foreign plays at the Royal Theatre of Athens. She toured the country with her group many times and visited many towns abroad.

Her last tour was in 1913, after which she retired.

JAMES D. KENNEDY

James D. Kennedy, 60, manager of Indianapolis theatres for 40 years, died in London, Ky., May 22, result of injuries received in an auto crash enroute to North Carolina for a vacation. Was manager of the St. Clair, Indianapolis, the past 15 years.

Widow survives.

FRANK DOWNEY

Frank Downey, 70, dean of Loew's sales managers until he retired last year, died in Hollywood of a heart attack Sunday (29). For 30 years he was branch manager for Metro in Detroit.

Widow, two daughters and son survive.

DORIS JACKSON

Doris Mildred Jackson, singer, died at Doncaster, Eng., April 29. She was wife of Fred Haydn Jackson, musical director of the Grand Theatre, Doncaster, and had latterly been secretary at the Grand.

Survived by husband and two sons, both in the vaude biz.

WILTON W. SPRUCE

Wilton W. Spruce, 60, retired office manager for Metro's Dallas distrib branch, died May 26 in that city. He retired in 1954, after 30 years' service in that office.

Survived by his wife, a brother and three sisters.

T. C. EKREM

T. C. Ekrem, 64, co-owner of KVOD, Denver, died recently in Lincoln, Neb., after a heart attack. He had gone there to be with his wife who underwent an operation. He was with KVOD 25 years.

His wife and two sons survive.

Winnie Wright, 60, veteran vaude performer, died May 12 in Liverpool, Eng. She was the daughter of Harry Wright Sr., comedian and hotel owner, and sister of agent Harry Wright.

Mrs. Susie Majur (Susie Fra-

delle) died in Detroit Friday (27) after a long illness. She was an English dramatic actress who started as a child in Shakespearean productions at London's Old Vic and was associated with the Bonstelle Theatre in Detroit for many years.

Malcolm Peter Mitchell, 24, assistant stage manager with "Archie's the Boy" company, died in a motorcycle accident near Warrington, Eng., May 21. He was formerly with the "Old Mother Riley" and Vic Oliver companies.

George A. Bee, 62, motion picture projectionist since 1913, died of a heart attack last week in Chicago in the projection booth of the Midwest Theatre. Surviving are wife, a brother and a son, both projectionists.

Peter M. Gati, 36, bandleader, was fatally injured May 23 in Manchester, N. H., when a refrigerator, which was being unloaded in front of a store, fell on him. He bled a small combo, primarily at club dates.

Charles Zubler, 70, member of IATSE, Brooklyn, N. Y., Local 4, who worked with the crews of "Ben Hur" and "The Garden of Allah," died of a heart attack May 25 in Brooklyn. His wife survives.

Son, 14, of Charlie Horstman, manager of the RKO Theatres construction and maintenance dept., died in New York, May 30 of a brain hemorrhage.

Joe Drew, Goldwyn studio policeman, died May 25 under surgery in Los Angeles, after being injured in an auto accident. His wife, two sons and a brother survive.

Mother, 70, of Leonard Mendlowitz, assistant drama editor of Pittsburgh Sun-Telegraph, died in McKeesport, Pa., May 21 after a short illness.

Widow, 62, of the late singer, "Whispering" Jack Smith, died May 25 in New York. Surviving are four sisters and a brother.

Harry O'Brien, assistant manager for many years at the Metropolitan Theatre, Glasgow, died in a hospital at Glasgow recently after a lengthy illness.

Calvin O. Slaughter, 55, theatre manager died recently of a heart attack in Beaumont, Tex. He managed the Pyramid Drive-In Theatre there.

Father, 75, of John Melnardi, St. Louis district manager for Fox Midwest theatres, died May 11 in Herrin, Ill.

John Morgan, 62, film salesman, died in a hospital at Glasgow May 25.

Mother of screen director Budd Boetticher died May 22 in Santa Monica of a heart attack.

Wife of vet drive-in operator Harold A. Caballero died May 20, Pacific Palisades, Cal.

Fred H. Piper, 82, veteran musician, died May 19 in Belmont, N. H.

'Pawnee Bill'

Continued from page 2

from the surviving partner of the 1928 venture, Allan Rock, who has been operating a N. Y. advertising agency since 1929, and who had been a press agent with the Buffalo Bill Show, and in Hollywood. A first step of the adman to climb aboard the gravy train, if any, has been to secure validation of his property rights from the two heirs of "Pawnee Bill," Lena Lillie Green and Effie Judy.

One angle in connection with the "Pawnee Bill" reactivation is on the unusual side, if adman Allan Rock does, or can, stick to his guns. He is demanding story approval. As he puts it, "They can massacre Custer or the Indians and write in all the fiction they want but I won't stand by while they massacre history." Already this condition has been an obstacle. Tentative interest on the part of one company went cold when attorney for the producer would not sanction the right of story approval.

Circus records suggest that "Pawnee Bill" had a wife who could shoot holes in tickets, a la Annie Oakley, but from horseback. However it appears that anything May Lillie could do Annie Oakley could do better.

Lawyers Take Over Show Biz

Continued from page 1

partner, was recently named general counsel of Paramount and has been a longtime Par exec. Benjamin is also the top U. S. representative for the J. Arthur-Rank Organization. Max Youngstein, UA veepee and pub-ad chief, is also a former lawyer, although he's not a graduate of PNB&K.

An example of a law firm attempting to move into a film company is Leon, Weill & Mahoney which is spearheading the fight against Herbert J. Yates' management at Republic. Harold Weill and Vitalis Chalfi, of L.W.&M., are former directors of United Artists. William Zimmerman, another partner, was a former vice president of RKO. He's currently connected with Goldman-Gregory Productions and is partnered with Gottfried Reinhardt in the independent production of "Rosablanca."

Theodore R. Kupferman, formerly an attorney with Warner Bros. and NBC, is executive v.p. of Cinerama Productions. Nate Halpern, president of Theatre Network Television, is a former lawyer (and CBS official). Milton Mound, board chairman of Box Office Television Inc., continues his active practice, numbers Sid Caesar among his show biz clients. Martin A. Stone, who started upstate, was former law secretary to the late Judge Irving Lehman, is the packager of "Author Meets the Critics" and "Howdy Doody."

Others

Herman Finkelstein, once a partner of Schwartz & Frohlich which represents Columbia Pictures and Stanley Warner, is general counsel of ASCAP. Joseph A. McDonald, formerly general counsel for ABC, is treasurer of NBC. Joseph H. McConnell, who just resigned as president of the Colgate Co., was formerly proxy of NBC and is reported returning to the practice of law. He originated from the law firm of Cahill, Gordon, Reindel & Ohl which represents RCA. Attorney Robert J. Burton is in charge of the business affairs of BMI.

Irwin Margolies, once a member of Metro's legal department, was partnered with Sam Spiegel in the production of "On the Waterfront," and is head of Cinema Exploitations, firm importing films from England. David Fogelson, vice president and secretary of Stanley Warner and Irving Morass, secretary of Columbia Pictures, are members of the Schwartz & Frohlich law firm. Arnold Grant, who recently represented Ed Sullivan in the deal with Warner Bros., is former board chairman of RKO. W. Spencer Harrison, formerly of CBS, legal department, is presently v.p. in charge of business for the network.

In the legit field, there's the Theatre Guild's mainstay, Lawrence Langner, still a prominent patent attorney. In addition, there are producer-lawyers Jay Julien and Herman Levin and composer - producer - lawyer Arthur Schwartz. Howard Reinheimer, Fred Astaire and Arthur Schwartz among others, has an executive capacity in making deals for his clients. Fanny Holtzmann ditto for Noel Coward, the Gertrude Laurence estate, et al.

These are just a sampling of the many law school graduates who are actively working on a managerial level in show biz. The personal attorneys of top performers are serving as more than just lawyers. In many cases, they have assumed the roles of personal managers and look after every aspect of the performer's business.

In this category are such law firms as Jaffe & Jaffe (Dinah Shore and others), Silverstone & Rosenthal (Red Buttons, Victor Borge, etc.), Goldfarb, Mirenborg & Vallon (Beatrice Kay, etc.). Abner J. Greshler, who started as Martin & Lewis' attorney later served as their business agent and personal manager, Charles K. Feldman shifted from law books to the management, packaging and production field. Morris Schrier, another convert, is v.p. of Music Corp. of America.

In the music biz there are such former attorneys as Sal Chiantis, exec v.p. of Leeds Music, and Lee Eastman, who heads several publishing firms as well as serving as Jimmy Komack's personal man-

ager. Attorney Albert Gins, who represents and manages a number of concert singers, is turning impresario.

Those mentioned, of course, represent only a sprinkling of the former habes corpus boys whose interests are now closer to greasepaint than Blackstone.

Back o' the Hand

Continued from page 1

board chairman Abam F. Myers, is based on the fact that "excessive terms" mitigate against the favorable publicity the Government agencies, particularly the Armed Forces, are seeking. He said that because of the terms the pictures are not receiving the "widest possible circulation."

Allied, Myers said, would protest to all Government agencies which have been cooperating with the film companies and would seek their cooperation so that the films in question receive "the maximum circulation."

Allied's Gulf States unit has already protested to the Defense Dept. on the terms Paramount has been asking on "Strategic Air Command."

MARRIAGES

Martha Wright to George J. Manuche Jr., Newburgh, N. Y., May 27. Bride is a miscucomedy performer; he's a N. Y. restaurant owner.

Zuleikha Pallana, professionally known as Sita, to Kumar of India in Hollywood last January, but just disclosed. Bride is a singer; he's a juggler.

Herta Glaz to Dr. F. C. Redlich, New Haven, Conn., May 29. She's a Met Opera contralto; he's a Yale U. psychology prof.

Feder Clapper to Bernice Gabuzda, Washington, May 21. Bride was until recently, administrative assistant at CBS Newsfilm in Capital; he's CBS Washington correspondent, and is son of the late Raymond Clapper.

Suzanne Foret to John Hartley, Formby, Lancashire, Eng., May 12. Bride's a revue performer.

Janece Lois Lundon to Thomas W. Sarnoff, Beverly Hills, Cal., May 22. He's NBC coast topper.

Gloria Falgione to Dick Cvetic, Pittsburgh, May 30. Groom, a manager for SW circuit in Pitt, is the son of Matt Cvetic, author of "I Was a Communist for the FBI."

Theresa Burksaze to James Gillece, Pittsburgh, May 23. Bride's on the KDKA radio staff.

BIRTHS

Mr. and Mrs. Derek Lawrence, son, Liverpool, Eng., May 12. Mother's a dancer; father's a ventriloquist.

Mr. and Mrs. Hall Bartlett, daughter, Los Angeles, May 20. Father is a film producer; mother is singer-theat. Lois Buttrick.

Mr. and Mrs. Wally Burke, son, Santa Monica, Cal., May 23. Father is DAILY VARIETY downtown L. A. court reporter.

Mr. and Mrs. Martin J. Machat, daughter, New York, May 25. Father is general counsel of Unique Records.

Mr. and Mrs. Johnny Rotella, twin sons, Hollywood, May 23. Father is a screen composer and musician.

Mr. and Mrs. Ray Marsh, son, Columbus, May 24. Father is account executive of WTVN Radio.

Mr. and Mrs. Carl Ide, son, Pittsburgh, May 17. Father's a newscaster at KDKA-TV.

Mr. and Mrs. James Balmer Jr., daughter, Detroit, May 15. Father's the son of general manager of Harris Amusement Co. in Pittsburgh.

Mr. and Mrs. Robert C. Dennis, son, Los Angeles, May 2. Father is writer-creator of "Affairs of China Smith" and "Passport to Danger" teleseries.

Mr. and Mrs. Robert Pearson, son, Los Angeles, May 22. Father is an assistant film editor.

Mr. and Mrs. Saul Bihari, daughter, Los Angeles, May 21. Father is Modern Records prexy.

Mr. and Mrs. Roy Dobric, son, Biloxi, Miss., May 20. Mother is daughter of Harry Owens, for whom he wrote "Sweet Lilliani" in 1937.

Mr. and Mrs. John J. Bubbers, daughter, Rockville Center, L.I., May 17. Father is a partner in B & C Recording Co.

Mr. and Mrs. Manolo Fabregas, daughter, Mexico City, May 24. Father is a stage-pic actor.

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VARIETY

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MUNI, STANLEY SEASON'S 'BEST'

Censorship Ends—Less Delinquency

Pro-censorship forces in Ohio probably would be a frustrated group if they pondered long over statistics on juvenile delinquency compiled by an official agency of the state.

While Ohio's film censoring board was in operation the state's teen-age crime rate was proportionately higher than in areas where there was no blue-penciling. When the board ceased to be operative last year, the number of delinquents on the loose went down, according to the official figures.

No one has turned the logic around and suggested that censorship breeds delinquency.

Radio Industry Still Top Buyer of Live Music With \$16,997,768 Tooter Bill

Cleveland, June 7.

The radio end of the broadcast industry is still providing the bulk of employment opportunities for tooters, according to data presented before the American Federation of Musicians convention here this week. AFM figures show that radio spent \$16,997,768 for tooters in 1954 as compared with the \$7,721,210 shelled out for live music by tv. These figures cover the U.S., Canada and Hawaii for both live network and local broadcasts. Additional money was spent for musicians in the making of films and jingles for tv broadcast.

The disk industry last year spent \$3,093,000 for sidemen and \$658,337 for leaders while the electrical transcription companies provided \$1,330,168 in salaries for musicians in 1954. These figures represent only flat payments to leaders and do not take into account royalty payments paid directly to them. In addition, the disk and e.t. industry contributed directly to them. In addition, the disk and e.t. industry contributed \$2,907,000 to the Musicians Performance Trust Fund for alleviation of unemployment among AFM members.

Later fund was hailed by AFM (Continued on page 63)

Concert Biz In 4th Consecutive Year of Boom

By ARTHUR BRONSON

The concert business has just wound up another big season, continuing the longhair boom which has now lasted four years. Biz in general for 1954-55 has run ahead of last year by 5%, according to top execs, while prospects for next season are as good, if not better.

As for the top U.S. concert bureau, Columbia Artists Mgt., prez Frederick C. Schang admitted that it had been "a giant season." Despite internal dissension that cost the bureau 19 employees (including two top execs), CAM had a (Continued on page 60)

Better'n Apple Stand

Virtually all performers, agents and bonifaces, during the dull seasons, have threatened to open a candy store. Max Gordon, operator of the Village Vanguard, N. Y., and co-owner of the Blue Angel, N. Y., with Herbert Jacoby, is actually taking action on a similar venture.

Gordon, with backing from various show bizites, will open an old-fashioned ice-cream parlor next door to the Paris Theatre, N. Y.

Spot will have an oldtime type of marble fountain and antique fixtures. Maybe it's a hedge against evil times or maybe they're expiating a return of Prohibition.

Hurricanes Prevalent, So Aren't Acts of God, Actors Equity Claims

A hurricane is no longer an "Act of God"—at least legally. That is the attitude of Actors Equity.

According to a notice recently sent to summer stock managers by Angus Duncan, executive-secretary, Equity will probably no longer recognize hurricanes as grounds for non-payment of actor salaries for cancelled performances. The union official figures that the storms have become so prevalent in recent years that they can be anticipated, and that insurance is available to cover them.

There is a "hedge" to Duncan's announcement, however. He doesn't claim that the new attitude is official Equity policy, but merely indicates that his future recommendations to the union's council "will most probably be" to that effect. The so-called Act-of-God clause is part of the Equity rule covering "performances lost."

It's the reasonable anticipation angle that may have the stock managers over a barrel. The "performances lost" clause reads, in part, "If the company cannot perform because of fire, accident, strikes, riot, Act of God, the public enemy, which could not be reasonably anticipated." (Continued on page 63)

CRUX ALSO PICK SLEZAK, VERDON

Paul Muni, star of "Inherit the Wind," has been voted best actor of the 1954-55 Broadway season in VARIETY's 14th annual poll of the first-string drama critics.

Kim Stanley, top-featured femme lead of "Bus Stop," has been selected as the season's best actress.

Walter Slezak, costar of "Fanny," gets the nod as giving the best male performance in a musical, while Gwen Verdon, star of "Damn Yankees," is tapped as giving the best femme performance in a tune show.

Ed Begley, featured in "Inherit," slips under the wire as offering the best performance by an actor in a supporting role, while Patricia Jessel, of "Witness for the Prosecution" and Elaine Stritch, of "Bus Stop," are tied for the best portrayal by an actress in a supporting part.

The critics failed to come up with any choice for most promising actor or actress. George Gizzard, (Continued on page 54)

Opening New Era, Morris Agency To Handle Films

Moving into a new field, the William Morris Agency is getting ready to take on foreign and U. S. indie productions to arrange for their distribution in either this market or abroad.

Agency's expansion last week was termed "a derivative" of its current and considerable activities in helping to set up coproductions (Continued on page 63)

Artists, Angles and A&R Headaches With Singers Plugging Own Tunes

By HERM SCHOENFELD

As Ike Goes . . .

As one "in the know" broadcaster put it this week re the 1956 tv plans of Robert Montgomery:

"If the President is a candidate to succeed himself, Montgomery as his radio-tv adviser will drop everything to work toward having Ike remain in the White House. If Ike does not run, Montgomery's status in tv will be quo."

The pop music biz, which is undoubtedly the most angle-happy corner of show biz, is once again suffering from an acute case of the cut-in. While hardly a new phenomenon, latest angle-shooting by current name singers with their own publishing firms is evoking considerable beefs from publishers and the disk companies.

There's been a marked trend by some of the top singers to wax numbers that they, or their managers, have published. In most cases, the proprietary touch is evident on the "B" side of the disk although which side of a platter is secondary has become something of a guessing game since the disk companies stopped marking the "A" and "B" sides. In any case, some of the name singers are throwing their weight around in determining what songs to record.

While not in itself unusual or new, this situation has become exacerbated in recent months due to the failure of many of the top singers to turn up with hits, either of their own or somebody else's choosing. One disk company artists & repertoire exec stated that he would accept only 50% of the responsibility for the failure of his label's name singers to deliver (Continued on page 61)

Newest Pay-TV Gimmick: Unscramble-It-Yourself, To Be 'Unveiled' in N.Y.

Electronic device which can unscramble any subscription-tv signal and can be produced and sold cheaply as an attachment to any set will be unveiled at a press conference tomorrow (Thurs.) in New York by Jerrold Electronics. Jerrold, which specializes in the manufacture of closed-circuit equipment and antennas, claims anybody could buy the device and receive subscription-tv without paying for it.

Understood the idea of unveiling the device is not to put it on the market, but to demonstrate that the use of scrambled signals as a means of transmitting subscription programs is highly fallible and subject to "bootlegging" by devices of this kind. Milton J. Shapp, prez of Jerrold, a Philadelphia firm, will also disclose the text of a brief to be filed with the FCC offering a new proposal for toll-tv transmission without the use of scrambling techniques.

A Free Austria Means Dates For American Acts

PAUL PIMSLEUR

Salzburg, June 7.

For the first time since the war, Austria can now ante the heavy coin necessary to lure big-name attractions here for one-nighters. Solid b.o. draws like Lionel Hampton and the Harlem Globetrotters are being brought here now by the fact that Austria can offer the same money as neighboring Italy and Germany. This was not true a year ago.

According to Gerhard Schroeder, promoter who brings most big-time attractions to Austria, the change is mainly due to last year's removal by the Russians of passport control between their zone and other zones of Austria. Previously, most attractions were leery of crossing Russian zone by train to get to Vienna. And Vienna was the payoff of any Austrian tour, so refusal to go there nixed their coming to this country at all. The recent Russian attitude, plus impending withdrawal of all occupation troops, have inspired new (Continued on page 61)

It's Nuisance Visit Time in Studios

Hollywood Tough on Would-Be Gawks—Exhibs Are Welcome But Not Their Relatives—Ditto Scribes

It's that time of the year again when film company execs and their field managers go slightly nuts trying to satisfy exhibitor and press requests for visitor privileges at the studios.

The pitch for the welcome mat traditionally comes in early June and lasts about three months. But now the film men are moaning because the volume of bids hasn't been so heavy in years. The letters, coming in daily, and all asking for special rubberneck considerations, already have been so numerous that many of the lots are forced to answer a polite no to per-

sons who might have gotten an okay in previous years.

The petitioner, it's been ruled, must be a full-fledged exhibitor who wants to see the studio himself and who's not merely fronting for a friend or a relative. As for the press, a pass will go to a reporter or editor who has a professional interest in Hollywood. But the clerks and morgue keepers simply aren't welcome.

Interest among theatremen and newspaper reps in taking a peek at production has perked up because of the "big" pictures being shot this summer at nearly all studios.

Korda's Bigamy-by-Amnesia Theme Dubious for Code or Legion But Premieres on Home TV

Indie importers and operators of the arties in N.Y. took an unhappy view last week of the arrangement under which Sir Alexander Korda's "The Constant Husband" will have its American premiere on an NBC-TV "spectacular" this fall. Korda will collect a reported \$250,000 for the one-shot.

Some of the comments on the deal had something of a "sour grapes" slant, but on the whole those involved in the distribution and exhibition of British features felt the Korda arrangement set a poor precedent and would result in a scramble for similar coin among London producers.

It's pointed out that, this being a color film, Korda ordinarily would have had to reach a gross of around \$500,000 in order to net \$250,000. Other British filmmakers, for whom even a guaranteed \$100,000 from the U.S. market would be nothing to sneeze at, now are seen also angling for a tv break a la Korda.

Exhibs who ordinarily would be playing a film like "The Constant Husband," on the one hand deplore this detouring of their product. Against that, they are intrigued by its possibilities as a giant "trailer" for the release.

Other Angles

Under the arrangement with NBC, theatrical distribution of "Constant Husband" hasn't been set up and will depend to a large degree on the reception of the film over the air. There is a strong feeling that, whatever the critical reaction, the one-shot will create

(Continued on page 18)

Venice Was Never Lovelier Than On A Cuffo Junket

By GENE MOSKOWITZ

Venice, June 7.

In followup on last week's wired story anent the gala opening here of Ilya Lopert's feature for United Artists' release, "Summertime," the 600-odd personages who crowded into the 452-seat Palazzo Grassi (open-air auditorium) felt that the picture is a great bet for Venice's tourism. Story as adapted by David Lean, who directed, and H.E. Bates from Arthur Laurent's Broadway stage play, "Time of the Cuckoo," has an American spinster-tourist, played by Katharine Hepburn, as its heroine. Her love affair with a married Italian and the camera's love affair with the beauties of the canal city were estimated here as of surefire appeal to American audiences.

This film was shot in Venice during the summer of 1954, taking

(Continued on page 62)

No Rest for Haymes

Washington, June 7.

A Government spokesman disclosed past weekend that the Justice Department will appeal to the Circuit Court of Appeals the ruling that Dick Haymes is "not deportable" for his trip to Hawaii three years ago to visit Rita Hayworth.

After the Immigration Service found that Haymes, a citizen of Argentina should be deported, Haymes appealed to U. S. District Court which ruled the Hawaiian trip did not constitute leaving this country for an offshore possession without permission.

Barbara Lyon in Disk Bow; BBC Tribute to Bebe, Ben With 25th Wedding Fete

London, June 7.

Barbara Lyon, 23-year-old daughter of Bebe Daniels and Ben Lyon, is the latest recruit to solo vocal recording. She is under contract to the British Columbia label on the strength of her waxing of "Stowaway" and "The Pendulum Song," issued here this month.

The Lyonses are celebrating their silver wedding on June 14 with a party at the Dorchester and the BBC is paying them a tribute in a special program. Since they took up residence in England before the war, they have become leading radio performers here, first with the "Hi Gang" series and then, for the past five years, with the "Life With the Lyons" family show.

The Lyon family makes its tv debut in four programs at the end of June and Barbara Lyon is to be a member of the panel on a new Sunday evening BBC game, "One Of The Family," commencing June 26.

MARILYN AND 20TH STILL CAT 'N' MOUSE

Marilyn Monroe and 20th-Fox are continuing their cat-and-mouse game with neither willing to contact the other. However, 20th is playing it coy at the advice of its legal beagles.

The way they see it, Miss Monroe is on suspension. If 20th called her for a p. a. or any other service, and she obliged without compensation, such gratis activity would trigger a little clause in her contract which would then be abrogated.

20th maintains the star is under a long-term contract. Miss Monroe and her advisers don't see

(Continued on page 63)

Harry Joe Brown So Nice His Party Turns Decorous; Masquers Barely Obscene

Hollywood, June 7.

The Masquers stag lost most of its points last Wednesday night, when the recipient of its tribute, Harry Joe Brown, drew the same sentimental tribute from most of the well-wishers ranged along the dais—"it couldn't happen to a nicer guy." The die was cast when J. L. Warner remarked, "it's very clever tonight." Barring a few occasional obscenities, the evening passed with all the decorum of a Rotary luncheon.

Such masters of barbed wit as George Jessel, toastmaster, and Art Linkletter, a tribute-payer, caught the spirit of the sweet mood and Brown survived with his sunny side up. Maybe the guy was a bad subject for a Masquer assault, that his 30 (?) years in the picture business have been devoid of sensationalism. And again, maybe he looked too much like Ike-to be lampooned in the manner of a Masquer revel. The laughs were there, to be sure, but for the most part suitable for the family circle.

Jessel seemed to think, too, that Brown was too nice a guy and spared him the well-phrased indignities usually heaped on the guy in the middle. Jessel's side-splitter had nothing to do with the honor guest, a story of vauders with the walloping punch line, "watch that owl." It's a classic

(Continued on page 63)

Cut Gwen Verdon Hot Dance—But Not for Europe

United Artists, relatively a newcomer to the membership ranks of the Motion Picture Assn. of America, has proved willingness to go along, for now at least, with the decisions of MPAA's Production Code. The film company which, prior to its MPAA membership, distributed the Code-nixed "Moon Is Blue," consented to a cut of an entire Gwen Verdon dance scene from "Gentlemen Marry Brunettes" in order to qualify for the Code approval.

Hollywood, June 7.

Robert Waterfield, coproducer with Richard Sale, states it's not which dance itself Code found objectionable but "part of costume Miss Verdon wore," adding, "she wears garter high on her thigh, they didn't like that."

At the time UA joined MPAA, execs of the distribution outfit said they were doing so in good faith—that is, with full intention of conforming with the rules. However, they also insisted on a three-month notice-of-resignation period just in case any serious difficulties did crop up. Other member companies must file a six-month notice before a resignation can become effective. In the case of "Brunettes," UA conceded the expediency of reducing the voltage of Miss Verdon's tertility for the U. S. A. However, prints of the film going overseas will not be cut.

Richard Sale, who is director and co-producer and co-author of "Brunettes," meanwhile says he would like to see the Code change its mind. He states that American ticket-buyers "deserve as much of her as audiences abroad..." Miss Verdon's dance was the frosting on a very spicy cake, and I still hope to convince the Code to go along on it with me.

THAT OFF-AGAIN PAIR

Looks Like Martin & Lewis Really Apart This Time

Hollywood, June-7.

Rumors persist here that Martin & Lewis are breaking up, but neither is making any comment. Team has been on verge of splitting up before but differences were always resolved. This time intimates say it looks like a clean break. George Laboda of Colgate and Esty agency's Sam Northcross are here to head off a split as

(Continued on page 24)

The Fresh Office Boy

Sime's ability to look at himself and his calling and his colleagues with an introspection that bordered on giving himself the jaundiced eye was perhaps best illustrated with a light piece, "The Office Boy and the Critics." It ran in the second issue of the paper (Dec. 23, 1955), as a pseudo-conversation piece with a contrived office boy, of the "fresh" (very!) type.

"Oh, hello," said the Office Boy as I walked in the agent's office. "Gee, say," he continued, "you've have got a bunch of critics on that paper. I expected to read a criticism on the East River before I finished it. Do you know any critics? The 'real' ones, I mean. The dramatic fellers that when they hear a new show is coming lay awake all night thinking 'Shall I or shall I not?' and settle the finish of the play in their minds before they see it."

"I do. Some, by sight. I was an usher once. They're a freaky lot. The only good looking one I know is Leander Richardson. Hillary Bell was good looking, too, but he died. Guess he couldn't stand being both. Charles Darnott looks natural and Acton Davies isn't so bad. He reminds me of a large picture of Puck."

"Say, did you ever see John Corbin look the house over before taking his seat. Don't miss that. Alan Dale likes children. That's a good sign in any man."

"Vaudeville critics? Ah, hold up your head, you're sinking. What are them? Why, say I'll bet all I got that I can train this typewriting machine to turn out a vaudeville criticism inside of a week. All you got to do is to see the show and then ask the questions. An automatic pen will do the rest."

"Say, when I was a usher, me and another feller saw a vaudeville critic come in one night, and we threw up a cent

to see what we would be, ushers or critics. It came down 'ushers.' Wasn't we lucky?"

"That's right. Make a holler. Youse fellers like to throw the hooks into others, but can't even stand for a kid yourself."

"You're so modest up there, too. With your nerve I would have been a president of a bank by this time. Don't be in a hurry. Come in again. We'd stay open all night to see you."

The "Office Boy" technique was continued ad lib and touched on a number of contiguous show biz happenings, run the gamut from the actors to agents, of which the following are typical excerpts:

The Office Boy on Actors
"Well, well well," said the Office Boy as I dropped in the Agent's Office, "rubbering again, eh? ... Come in again, when I'm feeling better. You'll have to wait a few minutes. The Boss is trying to make a big act believe he can book it around the world without losing a week. If they fall for it there's an agent up the street that will be short one good act."

"Artists are built awful funny anyway in their thinktanks, ain't they? ... And their ideas about salary!"

The Office Boy had such a large smile spread over his face, that his head looked like a hole in the wall when I dropped into the agent's office. "Gee, say," remarked the Boy, "wait a minute till I pull myself together and I'll let you in on this laugh. We just had in one of those actor boys, the 'legits.' You know. They're a scream to me. This guy asked me what I thought of his chances in vaudeville (he pronounced it 'vood-e-ville'), and after I looked the lobster over I commenced to snicker, and can't get over it. It's a joke anyway, how the hams that can't make good anywhere think it's a walkover to make good in ... "One thing the Wisenheimer is dead sure of. That a vaudeville audience is only a part of an idiot asylum ..."

Abbott & Costello Will Be More 'Selective' on Own; 29 Pix at U Since 1940

Hollywood, June 7.

Bud Abbott and Lou Costello will be "more selective" in their choice of starring vehicles, now that they have finally broken contract ties with Universal after a 15-year association, according to their manager, Eddie Sherman. Several studios already have submitted scripts, but no decision yet has been made anent future film plans.

Comics bowed out after winding their 29th pic for U, "Abbott and Costello Meet the Mummy," for which they received \$200,000, plus 50% of the profits. Duo drew \$17,500 for first film, "One Night in the Tropics," in 1940.

Goldman to Bow Bennett's New Nat'l Anthem Version

A new arrangement of "The Star-Spangled Banner," made by Robert Russell Bennett, will preem at the opening Guggenheim Memorial Concert by the Goldman Band in New York's Central Park June 17. The national anthem has been a controversial subject for many years since the U. S. Government never adopted an official version or an official arrangement or harmonization. Hence there are many varying treatments. Originally the tune was an old English drinking song, known as "To Anacreon in Heaven."

The Goldman Band has already performed 14 different versions of the National Anthem. For the past several years, the American Bandmasters Assn., of which Edwin Franko Goldman is honorary life prez, and many other orgs have been pressing Congress to adopt an official version of the National Anthem.

Sheraton Hotels' TV Subsid Under Walter Wanger

Hollywood producer Walter Wanger has been selected to head up the Sheraton Hotel system's new closed-circuit operation. Hotel chain has organized a wholly-owned subsidiary, Sheraton Closed Circuit Television Inc., with Wanger as president. Purpose of the new company will be to produce and arrange sales meetings, special demonstrations and other forms of closed-circuit entertainment.

As outlined by Robert L. Moore Jr., Sheraton's advertising director, Wanger will play a leading role in the programming aspect of the operation. Under consideration is a series of luncheon meetings in Sheraton hotels which would feature attractions for audiences with special interests. These would include lectures of all types, drama readings, musical recitals and other similar events of interest to certain groups throughout the country. Sheraton hopes to kick off this series on Sept. 28 with eight consecutive weekly events. The attractions booked were not disclosed. Under the plan, Sheraton has no intention of peddling tickets or setting up a boxoffice. All the events would be under the auspices of a local organization—a woman's club or civic or social group.

Wanger, it's understood, will not devote full time to his new duties since he still has a number of Hollywood production commitments to fulfill. The day-by-day operation of the hotel's closed-circuit activity will be under the supervision of William F. Rosensohn and Robert Rosencrans who have been designated executive v.p. and v.p. respectively of the company. Both Rosensohn, as president, and Rosencrans, as v.p., were the lead-

(Continued on page 61)

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FILMS OCTOPUS? NOT US! YOU!

MOST COS. MUM, BUT SEE BUM RAP

The motion picture industry was very much on the spot this week concerning the home-toll television issue, but it was considered extremely unlikely that the film companies would drop their firm policy of silence because of the industry's delicate position vis-a-vis the Department of Justice.

There were plenty of raised film biz eyebrows as execs noted the biting comment from Brig. Gen. David Sarnoff that "the motion picture industry is looking to pay—television as an opportunity to collect billions instead of millions of dollars by obtaining direct access to American homes for its product."

RCA board chairman's blast, embodied in NBC's comments to the Federal Communications Commission on toll-tv, repeatedly mentioned "the motion picture industry" without bothering to draw a distinction between (a) exhibition (which has made up the hard core of resistance against subscription-tv so far) and (b) those production-distribution companies that have skirted the entire fee-tv issue by a mile, making it clear all the while that, for the most part, they didn't think very highly of the whole idea.

Paramount, of course, is the one notable exception since it owns 80% of one of the coinbox systems, Telemeter.

Both Universal and 20th-Fox, and particularly the latter, have gone as far as they legally could (Continued on page 22)

20th Contracts Odeon, Canada

Twentieth Century-Fox has signed its second big release deal in Canada, setting one-third of its entire product with Odeon Theatres Ltd., the Rank chain. First deal, which like the Odeon arrangement runs through 1957, was with Famous Players Canadian.

The two circuits give 20th the majority of its Canadian revenue which, this year, is expected to run to about \$5,500,000. The deals were negotiated and signed by Arthur Silverstone, 20th's assistant sales manager and also its Dominion sales supervisor.

Odeon contract is predicated on an expected 36 releases for the year and rotates the selection of the product so that Odeon has first choice once every four months of that particular month's release. Split is always two to one in favor of Famous Players. Rotation is worked out so that, for the first quarter, for instance, Odeon had first choice in January, with second and third choice going to FP. In February, FP had first and second choice, with third going to (Continued on page 22)

YORK PACKAGES FOR COLGATE NOT ALL-PAR

Hour-long tv programs to be packaged by York Productions for Colgate sponsorship will not restrict the new-pic plus to Paramount although Par has a partnership stake in York. As a matter of fact, deal already is set for Warner's to show one show in July as a bally showcase.

The airers begin Sunday (12) in the 8 to 9 p.m. slot on NBC-TV, this being the same period held by the Colgate Comedy Hour. York, which has Dean Martin and Jerry Lewis as ownership pals, with Par, is building each show around live variety turns plus clips from a new picture along with live and filmed star appearances. The owner will focus on Par's "Strategic Air Command."

"B gets in the act next month with one program dealing with "Pete Kelly's Blues," Jack Webb starrer.

Star's Wardrobe

Hollywood, June 7.
Cost of William Holden's total wardrobe for Columbia's "Picnic" won't be a deciding factor between profit and loss. In his role of a drifter, it consists of:

One pair khaki pants, \$1.98.
Two rayon sport shirts, \$2.49 each.
One pair shoes, \$10.
One imitation silk tie, 39 cents.
Total: \$17.35.

Danes Booked Up, Yankee Boycott Effect Delayed

Copenhagen, June 7.

The American import and booking boycott in protest against the Danish 30% rental ceiling has gone into effect but won't be felt in this capital city for at least a year.

Most of the theatres here, on hearing the first rumors of a possible American ban, went ahead and booked American product—unseen—for many months ahead and these films will be played off at the usual 30% rental.

Situation is a little different in the provinces, but even there, it will be several months before the boycott will begin to pinch the theatres.

For the past few months, companies like Warner Bros., Universal and 20th-Fox released their CinemaScope pix despite the prevailing rental restriction. Other Hollywood distributors held back, hoping for a new law allowing a higher rental ceiling.

Entertainment tax that has to be paid by Danish theatres is very high. Raise in prices went into effect some months back and has caused a 25% drop in attendance. It takes a special license to operate a theatre here. In many cases these licenses are handed out to well-known older actors.

HOUSTON COLOR LAB TO FINANCE FILMS

Hollywood, June 7.

Houston Color Film Laboratories, Inc., is a new source of financing for indie motion picture producers, having set up a revolving fund for the purpose coincident with company's conversion to processing of Eastman-color film. While no specific amount yet has been allocated to the pool, prexy E. B. McGreal states lab will put up an amount "necessary to finance the number of pictures annually that is believed advisable."

According to exec, formerly of Warners, "We will provide financial support to qualified producers of theatrical motion pictures, and the advantages of combining Eastman's vast resources and technical advancements with Houston's lengthy experience as an exclusive color film processor."

Plan may also be extended to the backing of color television films when this medium comes into more general use, McGreal reports.

Lab will process both 35m and 16m Eastman negative and positive, and in its conversion has increased optical reduction printing capacity.

Sue Mickey on I.O.U.

Los Angeles, June 7.

Mickey Rooney is defendant in a suit filed by Columbia Finance Corp., asking payment of \$5,000 principal and 6% interest on a promissory note assertedly signed Dec. 14, 1954.

Columbia charged actor was to have paid off \$7,500 note at the rate of \$1,000 monthly, starting Jan. 1, 1955.

Nickelodeon's 50th Anniversary Gets 'Cobweb' Premiere; Conklin Heads Oldtimers

Pittsburgh, June 7.

Metro is giving Pittsburgh the world premiere of its "The Cobweb" next week in connection with the Golden Anniversary of the Nickelodeon. Picture will play the J. P. Harris Theatre, named after the late founder of what's believed to be the world's first five-cent film theatre. Harris Amusement Co., now headed by J. P.'s son, John H. Harris (also producer of "Ice Capades"), is planning big doings for the celebration.

Several players of the silent picture era, headed by Chester Conklin, are coming on for the fete along with a number of personalities spanning both the speechless and talking periods, including Lillian Gish, who has a featured role in "Cobweb."

Special ceremonies are skedded at the original site of the Nickelodeon, where a new plaque will be installed by the local Historical Society. On Sunday, June 19, all Harris theatres will admit the first 50 patrons at the box-office for a nickel.

Oscar A. Doob, for Metro, was in town over the week-end conferring with Harris and other theatre officials on plans for the event. All of the circuits with theatres in Pittsburgh are participating in the 59th anni fete.

Political Post Possible For Actor George Murphy

Sacramento, June 7.

George Murphy may be named by Gov. Goodwin Knight for a soon-to-be-vacated post on California's Racing Commission, a three-man board, according to inside speculation. Dwight Murphy, Santa Barbara businessman, resigned spot last week.

If actor draws the nod, it will be the first time, as far as can be ascertained, that a thesp has ever served on the Racing Commission of any of the 26 states in which pari-mutuel betting is now legalized. Position is non-paying.

The Other View

On the question of where exhibitors figure to stand in the new world of toll television, Barney Balaban, president of Paramount, declared yesterday:

"We do not believe that pay-as-you-see tv means the end of the motion picture theatre. We believe that the desire of the public to 'go out' and receive the kind of emotional and visual effects that the theatre can offer will sustain satisfactory levels of motion picture theatre income."

Europe Now Sees Advance Script Need in Deals

With coproduction and the American market on everyone's mind, there is considerable demand among European producers for Hollywood stars, agent Paul Kohner reported in N. Y. last week following a visit to the Continent that took him to London, Paris, Duesseldorf and Berlin.

Kohner, whose activity reaches into practically every phase of production, including the sale of remake rights on foreign pix, said the Europeans realized that inclusion of an American player not only was of help in the U. S., but also didn't do any harm at the local b.o.

At the same time, he indicated, a lot of new talent is budding in Europe and is being encouraged by the producers. "There they are willing to give the new faces a break on the theory that audiences are more interested in story and content than names anyway," he noted. Kohner, who on his recent visit added to his talent stable, said Europeans still are eager for certain American players who no longer are hot b.o. in the U. S. (Continued on page 18)

National Boxoffice Survey

Trade Turns Spotty; 'SAC' Champ 3d Time in Row, 'Soldier' Again 2d, 'Chase' 3d, 'Holiday' 4th

Most key cities in present stanza are suffering from post-holiday lethargy. Aside from usual slideoff after a big Memorial Day weekend, many of the numerous holdovers are sagging more than expected, to give film biz a very spotty appearance. Milder weather and rain, however, are proving helping in some locations.

"Strategic Air Command" (Par) is capturing first place for third week in succession. The VistaVision air force opus is equalling or topping "White Christmas" (Par) biz in many localities. Second money again is going to "Soldier of Fortune" (20th), same as a week ago.

Third spot is being held by "Sea Chase" (WB), to which it climbed last round. "Cinerama Holiday" (Indie) again is finishing fourth, the position it held last week. "Blackboard Jungle" (M-G) is winding in fifth, an improvement over previous session.

"Cinerama" (Indie) is taking sixth while "Interrupted Melody" (M-G), just getting around, is seventh. "Prize of Gold" (Col) will

wind up in eighth and "Daddy Long Legs" (20th) in ninth places. "Magnificent Matador" (20th) rounds out the Top 10 list.

"Prodigal" (M-G), "Kiss Me Deadly" (UA) and "Doctor in House" (Rep) are runner-up pix in that sequence.

"Seven Year Itch" (20th) promises to be a sock grosser, judging from terrific biz it is enjoying at N. Y. State this round. Another blockbuster is "Love Me Or Leave" (M-G), based on its showing this week. Aside from the smash second week at the N. Y. Music Hall, this Day-Cagney starrer is sock in Cleveland, big in St. Louis, solid in Minneapolis and fine in Cincy.

"Marty" (UA) continues big in three locations. "Son of Sinbad" (RKO), stout in Portland, Ore. is okay in Balto and Louisville. It is rated modest in L.A. but is getting nice additional coin in several ozoers in that area.

"Purple Mask" (U) shapes okay in K.C. "Adventures of Sadie" (20th) looks okay in Balto, fine in Philly but poor in Dertoit.

"That Lady" (20th) is only slow in L.A. "Gate of Hell" (Indie), sturdy to sock in three keys, still is okay in Detroit. "Far Horizons" (Par) looms fair in Pitt.

"Revenge of Creature" (U) shapes good in Montreal. "East of Eden" (WB) is sock in same city. "End of Affair" (Col), good in Washington, is light in Montreal. "Shotgun" (AA) looks fine in Louisville. "Mambo" (Par) shapes big in St. Louis.

(Complete Boxoffice Reports on Pages 10-11)

BARNEY BALABAN REBUTS SARNOFF

By GENE ARNEEL

Brig. Gen. David Sarnoff's dual attack upon toll television and the role of the film industry in this projected new show business facet brought a strong counter-blast from Barney Balaban, president of Paramount Pictures, in N. Y. yesterday (Tues.). The RCA chairman's charges that Hollywood producers would dominate boxoffice tele and the public would be deprived of adequate "free" tv were branded "pious declarations" by the pic company boss.

Balaban levelled off at Sarnoff at the annual meeting of Par stockholders, at which he and all other directors were elected by the expectedly overwhelming votes.

He was particularly strong in criticism of what he termed the restrictive influences of the "giant networks" upon the entire structure of tv. He said he saw inconsistency in Sarnoff's complaint about Hollywood keeping its new pictures from tv while at the same time saying that Hollywood is high on the idea of producing for toll (Continued on page 24)

Spare the Genius, Cut Film Length!

Long-standing exhibitor beefs relating to the increasing number of lengthy pictures is beginning to be heard and distribution toppers are urging their production colleagues to trim the running time of upcoming films.

The argument of the creative forces that the setting of a time limit would be tampering with "creative genius" is being met by pointing to recent successes that have been able to impart their dramatic messages in less than two hours. The distribution execs stress that they're not setting any (Continued on page 22)

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GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

TOO FEW EGGS IN MAJORS' BASKETS; SEE MORE PRODUCT SURE FOR 1956

Exhibitor pleas for more product are apparently bearing fruit and the nation's theatrowners can look forward to an increased supply of pictures during 1956. On the basis of studio announcements, the step up in production activity, the rise in independent deals, and the scramble and increase in story purchases, it appears that the major film companies plan to produce more pictures during 1956 than they have in each of the preceding years.

The exact number of pictures that will be available next year cannot be estimated at this time because the film companies are reluctant to commit themselves specifically. However, they are conveying a feeling of optimism by frequent announcements of the number of properties on their upcoming slates. In a company by company breakdown of releases for '54 and '55, the lineup shapes up as follows:

1954 1955

Columbia	35	38
Metro	24	24
Paramount	17	22
RKO	16	18
20th-Fox	29	28
United Artists	52	45
Universal	32	34
Warner Bros.	20	22

Total 225 231

(Note: The '55 totals are tentative since several of the companies may decide to bolster their lineup by throwing in one or two additional pictures before the end of the year.)

While the change in the thinking of the studios might have been partly influenced by the exhibitor clamor, the decision to up the product flow is based on economic

(Continued on page 52)

Hank McCune Completes 'Wetback' After Satisfying Unions' Pay Demands

Hollywood, June 7.

Producer-director Hank McCune, whose indie film, "Wetback," was forced to suspend production when guilds and unions demanded he pay back salaries plus advance coin, has finally wrapped up his production. To do so McCune complied with guild demands, and posted advance salaries for actors with the Screen Actors Guild, as well as paying others involved in the production.

Film originally rolled May 4, then production was stopped by SAG because McCune owed actors back salaries. McCune paid the monies owed, but still couldn't resume because SAG and other guilds and unions then insisted he pay in advance before he continue.

McCune said he finally rounded up the necessary coin, adding it amounted to "several thousand dollars." Film rolled at Gene Autry's ranch. Lloyd Bridges, Nancy Gates, Barton MacLane and John Hoyt star in the film.

McCune said he will start the second film of a three-pic deal he has with Pathe lab in Europe in midsummer and the third film here next fall. "Wetback" will be released in July by Gibraltar Motion Picture Distributors.

SUES STEAMSHIP LINES

Aspen Claims Negligence—Didn't Warn of Strikes

Los Angeles, June 7. Damage claims totalling \$176,200 have been filed by Aspen Pictures, Inc., in Superior Court against two steamship lines, Matson and Oceanic for allegedly causing "production delays" in the shooting of "Return to Paradise" in Samoa, in 1953.

Lines, according to complaint, were negligent in failing to advise production company of an impending maritime strike, which forced Aspen to remove its cargo from an already loaded ship and place it aboard a chartered vessel.

Barney Balaban, president of Paramount, leaves early next week for his annual vacation in Europe.

MRS. KALMUS' AWARD

Pullman Porter Tripped Her While
—Getting Off Train

Boston, June 7.

Mrs. Natalie M. Kalmus of Brookline, motion picture color director, was awarded \$15,000 by a jury in Federal Court here Friday (3) in her \$25,000 damage suit against the Pullman Co.

Mrs. Kalmus, former wife of the inventor of Technicolor, charged she suffered injuries to her right arm and neck when a porter tripped her while she was aboard a train on June 26, 1953, and was about to alight at Hyannis.

She testified she was standing in the vestibule at the end of the car when the porter blocked her view, and that when she attempted to cross into the vestibule of the next car, he put his foot out, causing her to fall.

Yankee Reality: Titles

Haven't Chance; Foreign

Pix Must Dub—Goldwurm

Stymied by exhib and public resistance to subtitled pictures in the U. S., foreign producers are increasingly turning to dubbing as the final answer to their problem.

"The era of subtitled pictures is over, and so is the era of the small European film," Jean Goldwurm, prexy of Times Film Corp. and one of the leading importers, observed last week, following his return from an extended trip to Paris.

"I have come to the conclusion that exhibitors just don't want to take a chance with subtitled films and so, for my part, I no longer intend to bring out any foreign pictures that aren't dubbed," Goldwurm stated.

One of the important considerations of foreign producers in going through the extra dubbing expense is the possibility of a sale to American tv. Furthermore, dubbing methods in Europe have improved greatly and some of the recent lip sync jobs seen in N. Y. have greatly impressed by their quality. This is being aided greatly by producers who now frequently will make double exposures on close-ups, shooting one with English lip movements.

Goldwurm, who is next bringing out the French "Versailles," with all English dialog (it's mostly narration by Orson Welles), thought that, as dubbing improved, the American public—like its European counterpart—could be taught to accept the switch in soundtracks.

After listening to various French propositions, Goldwurm said he came to the conclusion that there had been an improvement in the quality of the French films, but that producer demands for American rights are "way out of line." With a few exceptions, said Goldwurm, neither the French nor the Italian product of today warrants any advances from anyone, "particularly since the possibilities in the American market, particularly for subtitled films, are down so."

Goldwurm acknowledged that he may become active in French co-production and that a number of deals are cooking under which he'd supply script and stars. Latter, he said, are much in demand in Europe.

Harry Cohn Scouts Legit

Harry Cohn, president of Columbia, arrived in N. Y. from the Coast over the past weekend to look in on the legit scene.

He'll catch the plays and talks to authors and playwrights.

Harry Brandt on DCA Board

Harry Brandt, head of the theatre chain bearing his name and president of the Independent Theatre Owners Assn., has been named to the board of directors of Distributors Corp. of America.

Brandt is one of the original investors in the exhibitor-backed distribution-production firm headed by Fred Schwartz.

Chesapeake Industries Into Trans-Lux 85th St. For Showing to Stockholders

Chesapeake Industries, whose subsidiaries include Pathe Laboratories, will take over a film theatre in N. Y. next Wednesday (15) for the purpose of acquainting stockholders with its products and services. Corporation is set to rent the Trans-Lux 85th Street Theatre for the one day, strictly as a goodwill gesture, their being no annual meeting or other stockholder business involved.

Highlight of the program will be screenings of "The Magnificent Matador," 20th-Fox entry in CinemaScope, which was processed by Pathe.

Heaviest concentrations of Chesapeake stockholders are in Cleveland, where the annual convocation was held in a theatre last April, and Gotham. Nearly 1,300 shareholders reside within a 100-mile radius of N. Y.

In addition to Pathe, Chesapeake has eight subsidis dealing in such diversified items as vegetable oil machinery, commercial banking, real estate, financial and legal printing, etc. Exhibs from each will be on display.

RITA HAYWORTH'S NOTE UNPAID, COLUMBIA SUES

Los Angeles, June 7.

Rita Hayworth is on the receiving end of a suit leveled by Columbia over payment of a \$17,844 promissory note which studio asserts actress signed last Dec. 28, on promise to pay before May 1, 1955.

Company filed complaint in Superior Court last May 9, but it was sealed at the time to permit studio attorneys to attach Miss Hayworth's stock in Beckworth Corp., her indie production unit. Actress, according to action, has failed to meet the obligation. While note carried no interest, suit stipulates, it entitled the studio to attorney fees in the event of court proceedings to collect.

Miss Hayworth currently is on suspension due to her refusal to report for "Joseph and His Brethren."

N. Y. to Europe

C. K. Alexander
Ernie Anderson
Kelly Brown
Rudolf Britton
Pamela Britton
Jack Cassidy
George Church
Edith Gresham
Don Hartman
Sonja Henie
Salvatore dell-Isola
Morris Jacobs
Shirley Jones
Will Kuluva
Gemze de Lappe
Anita Loos
Rouben Mamoulian
Victor Mature
Len Mence
Agnes de Mille
Ann Miller
Arnold Moss
Harrison Muller
Richard Ney
Mauricette Pallier
Louella Parsons
Morra Peterson
Seymour Poe
John Poole
Ella Raines
Judy Rawlings
Joseph Rosenstock
Max Rudolf
Lex Schreiber
Lloyd Shearer
Marie Saxon Silverman
Mrs. Syd Silverman
Tom Stathos
Rod Steiger
David Susskind
S. A. G. Swenson
Marge Thorson
Mike Todd
Margaret Webster
David Weinstein
Maurice Winters
E. R. Zorniglati

New York Sound Track

Mary E. Tuttle, director of personnel for RKO Theatres, elected new prez of Mount Holyoke, Mass., College Alumnae Assn. for three-year term. . . . Lew Schreiber, executive assistant to Darryl Zanuck and manager of 20th-Fox studio operations, off to Europe Saturday (4) on the Ide de France accompanied by his wife. Also sailing were actress Ella Raines and playwright Anita Loos.

Mikhail Rasumny went back to Hollywood after a two-year absence. Vet actor, who, incidentally, has signed with agent Milton Grossman, has been doing picture work in Europe and tv in N. Y. UA's Robert S. Benjamin is back after 10 days in Italy and Spain.

Metro studio executive Benjamin Thau in from the Coast. . . . Sol C. Seigel, who has an indie deal with Metro, returned to the Coast after seeking story material for a group of pictures he will make for the company. . . . Ann Miller, in from the Coast over the weekend, leaves today (Wed.) for Istanbul, first stop on an 11-city personal appearance tour of Europe and the Near East.

Northern neighbors relate that some Quebec government reps, plenty burned over the showing of "Martin Luther" in 11 Protestant churches in Montreal, actually pondered some sort of legal action but finally decided against it. Film was shown within the framework of a regular church service, thus circumventing the ban imposed by the Quebec Board of Cinema Censors. . . . Errol Flynn in for talks at UA about his newest, "Lilacs in the Spring" . . . An exhibitor buying a pair of Superscope lenses at \$395 per pair will receive a check for \$100 in return to apply against rental for any pic in this Tushinsky process, according to Joseph Tushinsky. . . . There's more picture work ahead for Horace McMahon. He just landed a featured role in Nat Holt's "Texas Lady."

Harry Stone, MPEA rep in Brazil, in N. Y. on a visit. . . . Ingrid Bergman to appear in a Renoir film in France. Story is a Renoir original. . . . Maurice Chevalier and Gilbert Miller due in the U. S. in the fall for a six-week tour of Chevalier's one-man show, reports agent Paul Kohner. Afterwards, Chevalier heads to the Coast for Billy Wilder's "The Chevalier Story" . . . Richard Davis of the Fine Arts Theatre back from Europe with a batch of French films.

Roly Norr, once public relations aide to Will Hays in the Motion Picture Assn. and ditto to David Sarnoff at RCA, has been devoting himself the past year to pot-shooting the tobacco interests, partly via his own newsletter. . . . his latest broadside takes the form of a full page ad captioned "The Smokers Revolt!" which was trial-ballooned in The Sunbelt (N. J.) Herald, and is due to break in the N. Y. Times. . . . Marilyn Monroe and party, an entourage worthy of royalty, trooped into Loew's State 25 minutes late for the preview of "Itch" throwing floodlight, crowd noises, confusion and scattered applause into the darkened auditorium and competing with the picture starring Marilyn Monroe. . . . Joe Schoenfeld, editor of the Daily Variety, spent last week in Manhattan following his return from Europe. . . . Editor Abel Green of the weekly is currently in Turkey at the new Istanbul Hilton Hotel.

Al Daff's Point-of-View on TV: Universal Can't Divide Loyalty

SEEK TO ORGANIZE

N. Y. METRO PUBLICITY

The New York Screen Publicists Guild is making efforts to organize the Metro pub-ad department. The M-G staffers are the sole homeoffice ballymen without union representation. A preliminary organizing meeting was called for last week, with SPG reps on hand to outline the advantages of affiliation with its group.

Unlike on the Coast, where all film publicists are members of the same labor group, the New York pub-ad men are divided among three separate unions. The SPG, affiliated with District 65, Distributive, Processing and Office Workers of America, CIO, represents the staffers at Universal, 20th-Fox, Columbia, United Artists, and Warner Bros. Paramount's pub-ad staffers belong to the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees, AFL. Sign, Pictorial & Display Union, Local 230, AFL is the bargaining agent for the publicists at RKO Pictures, RKO Theatres, and Loew's Theatres.

An SPG spokesman said the organizing move was only being made at Metro since the staffers had no affiliation. He stressed that there would be no attempt to convince the ballymen at other companies to shift to the SPG because of a "no raiding" agreement.

Europe to N. Y.

Brooks Atkinson
Hermione Gingold
Bud Granoff
Kitty Kallen
Elia Kazan
Parke Levy
Marion Parsonnet
Henry Sherek

N. Y. to L. A.

Fred Amsel
Benny Goodman
Lester Gottleib
Leland Hayward
Bill Hobin
Morgan Hudgins
Lida Livingston
Joe Schoenfeld
Spyros Skouras
Sol C. Seigel
Frank Sinatra

Partly because it believes that it would be competing with itself, Universal—for the moment at least—has no plans whatever to make films for television, Alfred E. Daff, U exec v.p., declared in N. Y. last week prior to going on to the Coast.

U and Metro at this point are the two major holdouts against tv. Companies like Columbia, Warner Bros. and 20th-Fox are actually making films for tv and Paramount is in tv indirectly, via its ownership in York Productions and its 80% interest in Telemeter.

Daff, who nixed a tv project two years ago when it was offered to U, said he had three primary objections to putting his company into this kind of business:

(1) It's impossible to turn out that many good shows on film in

(Continued on page 18)

L. A. to N. Y.

Alex Alexander
Macdonald Carey
Harry Cohn
Jill Corey
Jerome L. Doff
Irene Dunne
Charles Farrell
W. C. Gehring
Cary Grant
Stuart Hamblin
Mitchell Hamblburg
A. E. Hamilton
Harold Hecht
Anne Jackson
George Jessel
Howard W. Koch
Arte Johnson
Angela Lansbury
Wynan Lassner
Sammy Lewis
Diana Lynn
Raymond J. Rand
Irving Rapper
Rex Roper
Aubrey Schenck
Eli Schiff
Irving Shiffnir
Harry Sosnik
Betsy Sosnik
Danny Stradella
Benjamin Thau
Edgar Ulmer
Philip A. Waxman
Bette Whyte
Billy Wilder
Mae Williams
Shelley Winters
Dana Wynter
Max E. Youngstein

HUMAN BEINGS STILL POPULAR

Foreign Films Seen by N.Y. Censor.

Following is a breakdown of the national origin of films reviewed from major producing companies by the N. Y. state censor in the year ended March 31, 1955:

Country	Up or down	1954-55	1953-54
Hong Kong	—	110	143
Mexico	+	99	88
England	—	65	80
Italy	—	55	78
Germany	—	52	72
USSR	++	38	29
France	++	33	25
Argentina	++	20	14
Spain	—	11	30
Japan	+	8	2

French Resent American Code; Taking \$10,000,000 Globally But 'Almost Nothing' From U.S.A.

By FRED HIFT

French producers can not understand why, as a condition to their success in the U. S., they should be expected to permanently submit their scripts in advance to a foreign censor, i.e., Hollywood's Production Code, Jacques Flaud, director general of France's Centre National de la Cinematographie, said in N. Y. Monday (6).

The French government's film topper is on his first visit to this country. He'll go to Washington and the Coast before returning to Europe June 19 to attend a Franco-German film huddle in Hamburg.

Flaud said he felt strongly that Code and general censorship standards applied to foreign films, which aren't made under the provisions of the Code in the first place, were unfair. While on the Coast, he'll meet with Geoffrey Shurlock, the Production Code Administrator, to present the French case for separate and more sympathetic treatment of imports. "It is important that this American self-censorship, as applied to foreign films, should not be allowed to cut us off the American audience," he stressed. "There is no reason why our pictures should be treated the same way, and from the same point-of-view, as the Hollywood films."

There exists among French producers the vague and undefined impression that "the American market does not want them," Flaud admitted, adding that the censorship difficulties they were experiencing helped to underscore this feeling.

He warned that, unless there was a greater appreciation in the U. S. industry of French problems, leading automatically to a wider acceptance of French and other Continental product in the American market, "European production may (Continued on page 24)

TOA's Finance Unit Asks Okay for Divorced Chains To 'Encourage' Production

Hoping to swell its coffers "to cause" films to be produced, the Exhibitors Film Financial Group, the Theatre Owners of America-backed film financing outfit, is seeking modification of Dept. of Justice restrictions against participation by the divorced circuits.

TOA will seek a meeting with Dept. of Justice officials to ask for changes in its rulings which are now regarded as "tough" as to severely limit or even prevent participation in EFFG by the formerly affiliated theatres.

It was acknowledged in Washington by assistant attorney general Stanley Barnes, who is head of the antitrust division, that the department had set certain restrictions to make certain that the divorced theatres would not get preferred access to EFFG-financed pictures.

Curious aspect of TOA's bid to the Justice Dept. is that some of the separated chains have no interest in kicking in for EFFG. View of this group is that if the D. of J. gives the green light for production they'd just as well do it on their own.

Lovejoy as Producer

Dallas, June 7.

Frank Lovejoy will produce and star in two feature length films, first of which, a western, will roll in two months at the expanded First Colonial Film Co.'s studios here and at Lake Dallas. Partnered with Lovejoy in the pic production is Jack Logan, also his partner in their oil company, headquartered here.

Director will be Nathan J. (Jerry) Juran. Lovejoy expects to add other Coast names to his cast for both films. Actor's local pic plans were revealed while he made p. a.'s at the Palace at opening of "Strategic Air Command."

French Film Men Invite Bankers Return to Biz

French government is bending every effort to reestablish the banks as the primary sources of film financing in the country, Jacques Flaud, director general of France's Centre National de la Cinematographie, declared in N. Y. this week.

"The banks after the war gradually pulled out of the picture business as they conceived of it as too much of a risk," he commented. "We are eager to promote bank financing instead of the current system under which the producers get their money partly from distributors and partly from outside financial interests. After all, it is the essence of banking to take risks."

As a means of reactivating bank participation, the government has deposited the \$375,000 it got from the American distributors under the last film agreement in a number of French banks, Flaud reported.

He said, too, that he preferred actual American production in France to coproduction "because of the inevitable financial difficulties." Coproduction with Italy had been a good thing, he observed, and had helped French producers obtain needed production funds, but he thought there (Continued on page 19)

Honor Herman Robbins

Herman Robbins, chairman of the board of National Screen Service, has been tapped as "pioneer of the year" by the Motion Picture Pioneers, organization of industry veterans who have been in the business for more than 25 years.

Ceremonies honoring Robbins will be held in conjunction with the group's 17th annual dinner on Nov. 4 at the Waldorf-Astoria, N. Y. Jack Cohn, executive v.p. of Columbia, is founder and president of the Pioneers.

REAL-LIFE TALES AT FULL FLOOD

Hollywood, always attuned to the human interest angle, is once again interested in people and their lives, particularly if they hail from showbiz.

Whole slew of biographical films has either been completed or is in the planning stages. Personalities covered come from all fields and range from musicians and inventors to artists, airmen and scientists.

Three pix currently in release and exemplifying the swing to blogs are "Interrupted Melody," the story of opera singer Marjorie Lawrence; "Love Me or Leave Me," an account of the life of Ruth Etting, early radio singer, and "A Man Called Peter," about Peter Marshall, late minister and Chaplain of the U. S. Senate.

Upcoming is Bob Hope in "The Seven Little Foys" from Paramount. And 20th-Fox is lensing "The Girl in the Red Velvet Swing," the tumultuous career of Evelyn Nesbit. Joan Collins, the British actress, will costar with Farley Granger who will play Harry K. Thaw, the Pittsburgh millionaire, who shot and killed Stanford White, a celebrated architect, over Miss Nesbit's love. She later married Thaw in prison.

Also from the world of showbiz, and limning its personalities will come such films as "The Chevalier Story," in which Maurice Chevalier will appear; "The Benny Goodman Story," starring tv comedian Steve Allen; "I'll Cry Tomorrow," with Susan Hayward to play Lillian Roth; "The Red Nichols Story," with Danny Kaye starring, and "Music by Duchin," with Tyrone Power to portray the late bandleader.

The military and related fields also will be well repped. Bob Cummings is to star in "Honor and Glory," lifestyle of William P. Lear who developed the automatic pilot for airplanes; "To Hell and Back," starring Audie Murphy in his wartime experiences; "The Court Martial of Billy Mitchell," in which Gary Cooper is to play the part of Gen. Mitchell, early advocate of airpower, who faced a courtmartial for his convictions in 1926.

Another war story is in prospect from Universal, "The Story of Dean Hess." Hess is an ordained minister who flew in combat both in World War II and in Korea. Metro plans to do a film on the life of (Continued on page 22)

Mutual Network (O'Neil) Yens RKO's Old Negatives; Hyman Also Flirts; Street Still Bets on Floyd Odlum

Sindlingering Bonham

Bonham, Tex., June 7.

A recheck has been started here by Albert Sindlinger Co. of the film-going habits of this town. A similar survey was made about a year ago.

A select group of about 20% of the adult population will be re-interviewed by the Sindlinger staff, to determine what changes have taken place in the entertainment habits of the local people during the past year.

Local theatre operators and the Association of Theatre Screen Advertising Companies are jointly financing the studies.

Imports to N. Y. Mostly Without Production Seal

Reflecting both a drop in actual production volume and greater selectivity in exports, five of the world's major film producing countries showed a drop in the number of their features and shorts submitted for a license to the office of Hugh M. Flick, the N. Y. censor, for the year ended March 31, 1955.

While films reviewed by Flick's division do not comprise the entire import picture, they nevertheless rep the pictures for which exhibition is sought. The censor in that year saw 559 features and shorts, the latter making up only about 1% of the total.

Total number of pix seen by Flick's reviewers from nine major producing nations ran to 471, compared to 547 the prior year. Without the Chinese films, which totaled 110 for the year ended March 31, eight countries sent through 361 imports against 404 in 1953-54.

Among the countries that showed a gain was Mexico with 99 (against 88 last year), Russia with 38 (29), (Continued on page 53)

Reports were rampant again this week about a possibly pending sale of RKO Radio Pictures by one-man owner Howard Hughes. Prominent among the "buyers" were (1) General Teleradio, parent of Mutual Broadcasting System headed by Tom O'Neil, whose "Million Dollar Movie" telecasting deals have been successful, and who has been in the picture business via distribution of "Gangbusters," and (2) Eliot Hyman, independent distributor of films in tv, who for some time has been interested in the pic company and apparently is continuing to plug away in hopes of coming up with a deal.

Radio-tv sources relate that O'Neil is ready to pay up to \$25,000,000 for the Hughes outfit. Hyman, it's said, wants only the hundreds of films in the studio vaults, these for theatrical reissue or tv or both, and would shell out \$16,000,000 for the package.

Wall Street traders, who have been following RKO developments closely, say, however, that no one actually has made a "firm offer." Numerous individuals and groups have shown interest in acquisition of RKO Radio "but they haven't shown their money," one source said.

That O'Neil could come up with the necessary coin is regarded as a foregone conclusion. His clan has a blue-chips background, including heavy holdings in General Time Corp., and it's a cinch other investors would join with him in a buy-out of Hughes that has his endorsement. Thus, agreement on terms between O'Neil and Hughes would pave the way to an actual transaction.

Wrap-up of a pact presumably (Continued on page 18)

ABPC Quietly Sets Up N. Y. Office; Wider Distribution Is Aim

Seeking wider distribution of its pictures in the United States market, Associated British Pictures, Corp. has quietly set up an American company known as Associated British Pictures Inc. The new firm, completely separate from the London company, has offices in New York and is headed by Terry O'Neil, son-in-law of C. J. Latta, managing director of ABPC. Prior to heading the U. S. operation as v.p., O'Neil was associated with Allied Artists in the U. S., handling tv sales for the company. Previously he was in production and distribution with Exclusive Pictures of England.

The American company, under O'Neil's supervision, is acting in the capacity of a producer's representative for the British firm, acting in an advisory and supervisory capacity for ABPC on distribution and production problems in the U. S. market.

Under present arrangements all ABPC pictures are distributed in (Continued on page 18)

RHODEN VERY YEASTY IN POLL BUILD-UP

Elmer C. Rhoden, president of National Theatres, has some film execs in the east somewhat surprised with the eager-beaver approach he's showing in moving the Audience Awards poll underway. The trade at the start recognized that a hard-hitting job would be required of a top theaterman if this Council of Motion Picture Organizations project is to be successful. It's now felt that the NT prez, in helping the program of public pulse-taking on film choices, is giving the undertaking more than adequate application.

Rhoden, together with COMPO special counsel Robert W. Coyne and info director Charles Mc- (Continued on page 52)

Metro Fights Atlanta Lady Censor Who Banned 'Blackboard Jungle' Outright

Atlanta, June 7. Loew's Inc., Thursday (2) filed a petition in U.S. District Court here seeking to enjoin the City of Atlanta from enforcing its ban on Metro's "The Blackboard Jungle."

Pic was banned shortly after its national release by Mrs. Christine Smith Gilliam, city's censor, whose judgment was upheld by Board of Censors following an appeal from her thumbs down decision.

Informed of the injunction move, Mrs. Gilliam refused to comment other than to say the city would defend her action. City has come out on top in other court procedures stemming from censorship. A date for a preliminary hearing on the injunction request has not been set.

Current action by Loew's marks first legal test of such a ban in Atlanta since the U.S. Supreme Court last January ruled against specific bans by film censors in New York and Ohio cases. The high court had previously upheld local government motion picture censorship.

Loew's suit, filed by Atlanta attorneys Robert S. Sams, William H. Shrader and T. M. Smith, Jr., argues that the ban, violates the

plaintiff's constitutional rights to freedom of the press under the First Amendment and to due process of law under the 14th Amendment of the U.S. Constitution.

Negro As Hero! "Blackboard Jungle" is concerned with the violent conduct of slum family pupils of a vocational high school in a large city and a young war vet-teaches the victory in handling them. This victory comes when a Negro boy, a leader in the mixed class, sides with his white teacher.

Mrs. Gilliam, city censor, and the Atlanta Review Board said the picture did not meet permit ordinance standards and that "it was 'immoral, obscene, licentious and will adversely affect the peace, health, morals and good order of the city.'"

Loew's suit contends that such reasons are too vague to justify the banning.

Attorneys, citing fears of exhibitors against risking consequences of city law in showing "Jungle," says firm's only recourse was to ask injunction against any future enforcement of the ban and a ruling that the censors had acted wrongly.

The Seven Year Itch (COLOR-CINEMASCOPE)

Marilyn Monroe-Tom Ewell in a hilarious version of the long-run stage farce cleaned up for the family trade.

20th Century-Fox release of Charles K. Feldman Group Production. Stars Marilyn Monroe and Tom Ewell. Based on George Axelrod's stage play as adapted by the author and Billy Wilder. Editor, Hugh S. Fowler; camera, Del Luxe (Color); Milton Krasner; music, Elia Newman. Previewed June 1, 1955. Loew's State, N. Y. Running time, 105 MINS.

The Girl Marilyn Monroe
Richard Sherman Tom Ewell
Helen Sherman Evelyn Keyes
Tom McKenzle Sonny Tufts
Krubuk Robert Strauss
Dr. Brubaker Oscar Homolka
Miss Morris Marguerite Chapman
Plumber Victor Moore
Blair Roxanne
Mr. Brady Donald MacBride
Miss Finch Carolyn Jones
Ricky Bud Bernard
Waitress Doro Merando
Girl Dorothy Ford

Here is a rundown on the assets of "The Seven Year Itch": It is a funny picture and a money picture; the title and property are pre-sold values; the exploitation possibilities are above average and words of mouth cannot be hurt; and the strong situation fits Marilyn Monroe tighter than her skirt and the picture undoubtedly restores Tom Ewell to the screen on a bigger and better basis.

Having put all that in the first paragraph, a critic must add for the record that the film version of "The Seven Year Itch" bears only a fleeting resemblance to the play of the same name on Broadway. Which is hardly a surprise since the original George Axelrod script is a comedy of adultery, not a subject for humor in the flickers. The screen adaptation, prepared by Axelrod and Billy Wilder, concerns only the fantasies, and omits the acts, of the summer bachelor who remains totally, if unbelievably, chaste. Morality wins if honestly loses, but let's not get into that. Remember the gag about the boy with the Oedipus complex—what does it matter so long as he loves his mama? In this emasculation of original plot, the question will be, what does it matter so long as the film is good boxoffice?

And that it surely is. True, the coy evasion of the basic sex fact does create a certain teasing prolongation of a single note, which can't do no payoff under the code and the rules of you-know-what. What counts is that laughs come thick and fast, that the general entertainment is light and gay, that the performances are first rate and that the direction of Billy Wilder and the editing of Hugh S. Fowler, and the lush Charles K. Feldman production under head cameraman Milton Krasner all unspool an easy to enjoy 105 minutes of diversion. The Color is by Deluxe (Leonard Doss, consulting) and it all looks very opulent. Saul Bass's main title, a series of hinged and perambulatory patches on a multi-colored field attracted audience comment at the Broadway preview. Wednesday (1) at Loew's State. Remarkable one lady, "Credits arranged this way are interesting—and you don't have to read them." Which is the sort of crack which gives New Yorkers a bad name in Hollywood where screen credits come first before the wife and the trust fund.

The performance of Miss Monroe is baby-dollish as the dumb-but-sweet number upstairs who attracts the eye of the guy, seven years married and restless, whose wife and child have gone off for the summer. She extracts considerable giggles which may be bona fide tidbits of acting skill (a nice conversational deflection of the citizenry) or may be partial tricks of the director and the editor. The acting, nudos at the beach, a practiced farceur and pantomimist who is able to give entire conviction to the long stretches of soliloquy. Much of the story is told in the form of a man talking to himself, which is a considerable test of Ewell's technique. Several small-roles are given gem-sharp interpretation. First, Oscar Homolka as the psychiatrist. Then Robert Strauss as the janitor, a dilly of a silly. Such comic vets as Victor Moore and Doro Merando are used for brief flashes of deadpan foolishness. Sonny Tufts has the relatively thankless assignment of crossing the path of one of the hero's fantasies and getting himself knocked cold. Taint much, but it's first run.

To reprise: the three parties most interested, public, exhibs and 20th Century-Fox, should be content with "The Seven Year Itch." This despite some self-consciously corny theatrical liberties. One is the hokey Manhattan Indian sequence at the kickoff and another a "local aside" when the question, "Who's in that bathroom?" is answered by the quip, "It might be Marilyn Monroe."

But, the wrap-up fact remains

that Billy Wilder and Charles K. Feldman have steered by the yok and have brought their comedy vessel safely to port. Land.

The Cobweb (SCOPE-COLOR)

Film study of neuroses of staff, patients in psychiatric clinic; impressive cast, good performances, limited entertainment appeal.

Hollywood, June 7.

Metro release of John Houseman production. Stars Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame, Lillian Gish; introduces John Kerr, Susan Strasberg; features Oscar Levant, Tommy Rettig, Paul Stewart. Directed by Vincente Minnelli. Screenplay, John Paxton. Adapted dialog, William Gibson. From the novel by Gibson; camera (Eastman Color), George Folsey; editor, Harold P. Stewart June 7, '55. Running time, 122 MINS.

Viewed June 7, Richard Widmark
Mrs. Faversham Rinehart Lauren Bacall
Dr. Douglas N. Devalan Charles Boyer
Karen Melver Gloria Grahame
Lillian Gish Lillian Gish
Steven W. Holte John Kerr
Susan Strasberg Susan Strasberg
Oscar Levant Oscar Levant
Tommy Rettig Tommy Rettig
Dr. Otto Wolff Paul Stewart
Lloyd Demuth Jarma Lewis
Miss Cobb Adele Jergens
Mr. Holcomb Edgar Stehl
Rosemarie Rosemarie
Abe Irwin Bert Freed
Regina Mitchell-Smythe Mabel Albertson
Edna Devine Edna Devine
Oliver Blake Oliver Blake
Mrs. O'Brien Olive Carey
Shirley Shirley
Victoria Inch Virginia Christine
Mr. Appleton Jan Arvan
Mr. Jenkins Ruth Clifford
Edna Devine Edna Devine
James Pettie James Westfield
Sadie Marjorie Bennett
Mr. Wicks Stuart Holmes

The neuroses of the staff and patients in a psychiatric clinic serve for drama in this filmization of William Gibson's novel, "The Cobweb." It is an impressively produced, impressively cast CinemaScope feature that fails to impress as screen entertainment of wide popular appeal.

A select minority among filmgoers may find the even-keeled clinical study interesting, but there's not enough contrast between its dramatic highs and lows, nor sufficiently developed sympathy for the characters to attract the entertainment fancy of the majority, although the latter may be lured initially by the potent marquee names and the exploitability of the theme. The insertion of even one scene of shock or high violence that could be word-mouthing would have helped the film's general chances.

There is a mighty thin line separating patient from doctor in the pleasant presentation of the inmates and the staff of the clinic with which Gibson's novel was concerned. It is a sort of Grand Hotel treatment that doesn't permit too detailed a study of any particular character, thus the viewer hardly has a chance to become familiar with or warm up to any individual, despite the long running time of two hours and two minutes.

Producer John Houseman used care in the casting of the characters caught up in the cobweb of controversy, plus offshoots, developed around the hanging of a new set of drapes in the clinic's library. The quality of the performances by Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame, Lillian Gish and others is as expected very good—as developed under the sensitive, but not too probing, direction by Vincente Minnelli.

The screenplay by John Paxton, with dialog by Gibson, gives a wordy account of the controversy, and the reactions of staff and patients sometime make wonder if identities should not be reversed. Miss Grahame, the neglected wife of Widmark, top doc at the clinic, wants to select the drapes. Miss Gish, wispish old maid who directs the clinic's business affairs, wants to use cheap muslin to save money. Widmark wants John Kerr, young patient with a suicide complex, to design the drapes.

From this basic springboard, the plot goes off in different angles, mostly involving romantic conflicts that come about as the principals try to press their particular points. Widmark becomes involved with Miss Bacall, activities director and a lonely woman who strikes almost the only really sane note among the characters. Boyer, clinic executive, woman-chaser and himself in great need of therapeutic help, offers a willing shoulder to Miss Grahame in another affair that goes nowhere. Screen newcomer Kerr has no one to turn to, but begins to find himself at the end as a result of the fuss kicked up. Additionally, he and another newcomer, Susan Strasberg, fellow patient, are responsible for one of the few touching sequences in the film—the simple act of his looking

after her on a trip to a film theatre has a great deal of heart, an ingredient generally lacking in the footage.

Glimpsed as other participants in the drama, and all performing capably, are Oscar Levant, Tommy Rettig, Paul Stewart, Jarma Lewis, Edgar Stehl, Bert Freed, Adele Jergens, Sandra Descher, Mabel Albertson, Ray Wray and Oliver Blake. The supporting roles are well-filled, too.

The production, on which Jud Kinberg served as associate, is strong on physical values, all expertly lensed in Eastman Color by George Folsey. The score by Leonard Rosenman is mood music in keeping with the mental unrest of the plot theme. At the preview the dialog was unintelligible in a number of scenes, coming out as only a mumble.

Summertime (COLOR)

Venice, June 7.

United Artists release of Ilya Lopert Films production. Stars Katharine Hepburn, Rossano Brazzi, features Isa Miranda, Barry Fitzgerald, Aidan, Jane Rose, Macdonald Parke, Gaitano Audero, Jeremy Spenser, Andre Morell. Directed by David Lean. Screenplay, Lean, H. E. Bates from the play by Arthur Laurents "The Time of the Cuckoo"; camera, David Lean. Screenplay, Lean, H. E. Bates; Peter Taylor; art director, Vincent Korda; music, Alessandro Cicognini. Previewed June 7, Venice, May 29, 1955. Running time, 100 MINS.

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PRIDE-PLUS-% FOR BEST PIX

Allied Peeved at Buena Vista Using Topical 'Crockett' Film As Premium for Other Disneys

Minneapolis, June 7.

S. D. Kane, North Central Allied executive counsel, is studying the statutes to decide if any grounds for a law suit exist against Buena Vista Distributing Co., or if the Walt Disney outfit can be prosecuted criminally because of its present refusal in this territory to release "Davy Crockett" to exhibitors until they've picked up all previous BV releases back to "Living Desert."

It appears that nearly all of the exhibitors want to buy "Crockett," even at what they have called "the exorbitant terms," but they've been informed they can't get it until they've made deals for its predecessors and paid for them, according to Kane. And a number would like to pass up some or all of such predecessors.

Complaints against Buena Vista because of this demand have been pouring in to Kane, he declares. The company previously has been on the NCA "condemned list" because of its "outlandish" percentage demands, he points out.

Because BV and Disney were not signatories to any consent decree they can't be reached under the decree, Kane explains. The company's present policy of conditioning sales would bring down on decree distributors the Justice Department's mailed fist, he points out.

"But, unless we're able to discover some statute under which to proceed in the courts, BV can continue to get away with murder," declares Kane.

HENRY HOLT TIE-IN FOR UA'S 'RUN SILENT, DEEP'

Film company ad-pub staffs more and more are getting into the book business—on the selling end. Patterned after the "Caine Mutiny" and "Not As a Stranger" campaigns, United Artists and Henry Holt & Co., publishers, are drawing the blueprints for joint plugging of "Run Silent, Run Deep." This is the novel by Comm. Edward L. Beach, who is now President Eisenhower's naval aide, which was acquired by UA recently.

Holt reps and UA exploitation men are to team up in efforts to set store tieups, window displays, press breaks, etc. Idea, of course, is to stimulate book sales now and at the same time build advance interest in the film.

Actually, specific plans for the picturization of "Deep" have yet to be mapped. UA bought the property on its own—it was the company's first direct story acquisition—and an indie producer is now being sought to get the project rolling.

Stevens Point (17,000) Without Film House

Minneapolis, June 7.

What may be the largest American city without a single movie theatre is nearby Stevens Point, Wis., population 17,000.

In closing the Lyric "for remodeling" the Gran circuit stated that the shutdown would be "indefinite." Reason assigned by the Fox Wisconsin chain for closing its Fox, a week after the Lyric's darkening, also for an "indefinite" period, was "business conditions."

There have been three recent reopenings of closed theatres in the territory to offset some other shutterings. Among the recent shutterings were the W. R. Frank circuit's local neighborhood Park which will be converted into commercial purposes; Minnesota Amusement Co.'s Mitchell, S. D., "B" house, also expected to be turned into a commercial building; and the Town, Watertown, and Roxy, Hinckley, Minn.

COAST DUO SEZ: 'ENGAGE VANITY'

Big-name, well-heeled stars are doing a better job in making pictures than they did when they were almost constantly at work under studio contract. The reason: "Their vanity is at stake; they don't need the money."

The point was made in N. Y. this week by the writing-producing-directing team of Jack Rose and Mel Shavelson. They offered "Seven Little Foys" as a case in point. Hope starred in the pic as a partner, along with Paramount and R&S, and took no salary at all to apply against his percentage. He was fully cooperative in production, came on the set unusually early for rehearsals and, following production, has agreed to an extensive personal appearance tour to plug the pic.

The profit-sharing deals are great for the companies, according to R&S, because they not only get superior thesping from the players but they have economic advantages. "Look at the financial statements from Universal, which started the participation deals, and Paramount, which followed through on them in a big way," suggest R&S. (U and Par have been on the climb fiscally over the past few years.)

The writers, too, when participating in the profits, keep a meaningful watch on economy for the benefit of all, say R&S. Working solely as part-owners of the film, there was no loose writing in of unnecessary sets for "Foy." On the other hand, salaried scripters don't concern themselves with such economics, R&S underlined.

Cagney at \$80 a Day
A joy to all concerned with "Foy's" was James Cagney, who did the George M. Cohan dance scene as a friendly gesture, his pay being only the \$80 daily guild minimum.

"Foy's" is the first pic produced by Rose and the first directed by Shavelson. Vet writers, they co-authored the screenplay. They formed Scribe Productions in July, 1954, and their tieup with (Continued on page 24)

IFE Closes N.Y.C. Dubbing Studio

Italian Films Export is shuttering its dubbing studios in N. Y. as a combination economy-administrative measure. Lip-sync plant has been going since 1953 under the direction of Italo dubbing expert Mauro Zambuto and originally cost around \$80,000 to build.

Spokesman for IFE Releasing Corp. stressed that the closing down of the studios in no way negated the Italo outfit's belief in the effectiveness of dubbing as a means of putting across its pix in the U. S. market.

"We were fully satisfied with the work done for us by the studios," he said. "The closing is part of a move to pull in our horns and concentrate all efforts on releasing alone."

The studios, which are operated as a subsidiary, now are dubbing their last film. IFE's work in the future will be farmed out on an individual contract basis. There are comparatively few good dubbing plants operating in N. Y. The one most in demand appears to be Peter Riethof's American Dubbing Co., which is expected to take over a good deal of the work done by the IFE plant.

IFE is currently negotiating for the sale of its facilities as either a dubbing or a sound studio. Meanwhile, Seymour Poe, IFE Releasing Corp., exec v.p., and E. R. Zornig, board chairman, are off for Rome tomorrow (Thurs.) for huddles with the IFE board there. Discussions will center on the future of the U. S. IFE operation, which is seeking independence from Rome.

Flowers That Bloom in May As Usual Compete With Boxoffice; 'Jungle' and 'Daddy' Pace Pack

10 Best May Grossers

1. "Blackboard Jungle" (M-G).
2. "Daddy Long Legs" (20th).
3. "The Prodigal" (M-G).
4. "Violent Saturday" (20th).
5. "East of Eden" (WB).
6. "Cinerama" (Indie).
7. "Cinerama Holiday" (Indie).
8. "Glass Slipper" (M-G).
9. "Man Without Star" (U).
10. "Strange Lady" (WB).

Vague-To-Strange Angles Complicate Ole Arbitration

Strange things are happening on the industry arbitration front, as member companies of the Motion Picture Assn. of America and Theatre Owners of America continue in huddles aimed at setting up an acceptable system.

Peculiar twist was taken within the past couple of weeks when E. D. Martin, TOA president, stated his organization now wants film rental terms included in the list of arbitrable subjects. Major distributors have been inflexibly against this and it's a cinch that the whole arbitration idea would be scuttled if TOA were to take an adamant stand concerning the inclusion of rentals.

However, subsequent to the Martin statement, Herman Levy, TOA general counsel, has had meetings with distrib reps and the subject of rentals was not mentioned at all. These sessions were conducted as though Martin had never said a word about pic terms within the framework of arbitration. Levy and the distribs, it's understood, merely hammered away at the couple of other points which remain unresolved, such as the number of films each company would be permitted to pre-release a year.

Some time ago, Allied States dropped out of all negotiations for the specific reason that the companies wouldn't agree to its demand to arbitrate rentals.

JOHN G. MCCARTHY BACK

Confirms Discussions For DCA To Distrib Lourau Features

John G. McCarthy, International Affiliates topper, U.S. rep for French producer George Lourau, confirmed in N.Y.: last week that discussions are going on with a view to Distributors Corp. of America handling some of the product assigned to his outfit. Lourau's "Wages of Fear" already has gone to DCA.

Just back from an extensive European jaunt that also took him to the Cannes film fest, McCarthy said he was in negotiation for a number of important European features. He said two French films, both very successful in France, would be assigned to International Affiliates. One is Clouzot's "Les Diaboliques" and the other the Sacha Guitry film, "Napoleon," which is being edited (and likely dubbed) for its U.S. run.

Whether International Affiliates will handle these pix itself, or will assign them to another distributor, is still uncertain. McCarthy noted that publicity about high advance guarantees given by U.S. indies to American producers on some films in the recent past had been "very harmful" in that it made negotiations for pictures much harder and confirmed the Europeans' already exaggerated ideas about the American market potential.

The nation's film business as usual went into a tailspin the first two or three springlike weekends, resulting in a very spotty boxoffice setup for the month of May. The downbeat this year seemed a little sharper than customary because many theatres had to weather the storm with weakish product, since exhibitors generally bemoaned the shortage of top films or enough of them to go around.

"Blackboard Jungle" (M-G), which was held back from the top apparently only because of the number of playdates in April, soared to No. 1 position last month. It was fourth in April but zoomed when really out in full distribution in May. Second money went to "Daddy Long Legs" (20th) although considerable behind the champ in actual coin.

"The Prodigal" (M-G) copped third place by a wide margin although getting harsh treatment from many critics. "Violent Saturday" (20th) wound up fourth despite uneven results late in the month.

"East of Eden" (WB), the champion at the wickets in April, took fifth position in the May sweepstakes. "Cinerama" (Indie), seventh in April, captured sixth spot in easy fashion.

"Cinerama Holiday" (Indie), the second Cinerama production, wound up seventh, this being the first month it was out to any considerable extent. "Glass Slipper" (M-G), which was fifth in April, had enough stamina to land eighth place.

"Man Without Star" (U), sixth in the preceding month, copped ninth position in May. "Strange" (Continued on page 24)

CAROLYN RIETHOF AS PRODUCER OF FILMS

Swelling the limited ranks of femme film producers will be Carolyn Riethof, wife of Peter Riethof, prexy of the American Dubbing Co. Mrs. Riethof, who has been supervising dubbing activities in Rome, is partnered with Mario Tarchetti, Italo writer-director, in an Italo-American co-production deal.

Pair will film a Tarchetti original, "Island of Fire," which the author will also direct. Picture, set for a September start, will be filmed on location at the Stromboli Islands in Italy. It'll be shot in color and widescreen. No distribution deal has been set as yet.

Mrs. Riethof returned to Rome over the weekend following negotiations in the U. S. for an American femme b.o. name. Deal is expected to be set shortly.

Film will be shot in English, with post-synchronization recording being done in the U. S. It will be dubbed in Italian for the local market.

Chicago Amusement Tax in Down-Curve

Chicago, June 7.

For the first time this year, amusement tax collections in Chicago fell below what they were the corresponding month of the previous year. Theatre taxes collected in May, 1955 totalled \$93,477, as compared with the \$95,066 garnered in May of 1954. Similarly, the total for all amusement taxes in May, 1955, reached \$149,517, as opposed to \$160,732 collected in May, 1954.

Drop is attributable to greater legit activity in Chicago in May, 1954, with five shows doing good biz month-long. May, 1955, saw three legit shows in Chi the first two weeks of the month, with two closing and one remaining for the last two frames.

HUGH BENSON TO WB

PR Man Handled Sylvania TV Awards in Manhattan

Hugh Benson, for the past four years publicity director of the Roy S. Durstine advertising agency, has joined Warner Bros. and will handle radio-tv promotion and publicity.

Benson, who handled the Sylvania Awards banquets, will headquarter at the WB studio on the Coast, working under studio publicity chief Bill Hendricks. Prior to joining Durstine, Benson was public relations director of Blaine-Thompson.

No New Deal, Spain's Terms Unattractive

Continuing its "take it or leave it" approach in the negotiation of international film agreements, the Motion Picture Export Assn. last week broke off negotiations with Spain. Griffith Johnson, MPEA v.p., who had been carrying on talks in Madrid, has left there. The deal with Spain expired last week.

The Spaniards, in outlining their terms for a new agreement, proposed a reduction of import permits from last year's 100 to about 80, of which only 68 would get dubbing licenses. The rest would have to be shown with titles. Dubbing tax also would go up, particularly for films made in CinemaScope, VistaVision, etc.

American execs were surprised at the reciprocity demand put forward by the Spaniards. It called for the American companies with offices in Spain to handle between them eight Spanish features in the U. S. and Canada. Furthermore, the U. S. distribs in Spain would have to agree to handle one Spanish pic locally for each five imports. Neither of these demands is acceptable—either in principle or practically—to the MPEA.

It's felt that, after a cooling off period, Spain may well come up with more reasonable terms. There has been no decision on the part of MPEA to stop shipments to Spain. However, the companies there have a good backlog of product accumulated.

BERGER TURNS HOPEFUL

Believes 20th, Warner Lead May Improve Small Exhib Outlook

Minneapolis, June 7.

Chairman Bennie Berger has called a special eleventh hour meeting of his Allied States emergency defense committee for the Blackstone hotel, Chicago, today (7), presumably to consider an expected 20th-Fox reply to its plea for film rental relief for smaller exhibitors and to chart out what may be a new course of action.

Experiencing a change of heart and opinion, Berger, before his departure for Chicago, expressed the hope that the film companies, after all, would "see the light" and that it wouldn't be necessary to go to Congress for federal regulation of film rentals, as planned.

Berger indicated that he had reason to believe that, following the recent Allied-TOA committee meeting with president Spyros Skouras 20th-Fox was prepared to "come across" with an altered sales policy "that will make it possible for small exhibitors to buy and play top pictures on a live-and-let-live ability to pay basis."

Also, Berger said, Warner Bros. (Continued on page 18)

There's a FORTUNE in So boxoffices hail "THE I

ROXY	NEW YORK	GOPHER	MINNEAPOLIS
STUART	LINCOLN	FOX	SAN DIEGO, CAL.
CRITERION	OKLAHOMA CITY	FOX	TUCSON
PLAZA	ERIE, PA.	OLYMPIC	UTICA, N. Y.
STRAND	PORTLAND, ME.	DENVER	DENVER, COL.
NORVA	NORFOLK, VA.	PARAMOUNT	SEATTLE
GLADMER	LANSING, MICH.	FOX	PORTLAND, ORE.
BYRD and STATE	RICHMOND, VA.	PALACE	CLEVELAND
COMERFORD	WILKES-BARRE, PA.	PARAMOUNT	SYRACUSE
MILLER	WICHITA	COLONIAL	AKRON, OHIO
MEMORIAL	BOSTON	PARAMOUNT	YOUNGSTOWN, OHIO
MAJESTIC	PROVIDENCE	FOX	PHILADELPHIA

In the wonder of
STEREOPHONIC SOUND

Starring

MICHAEL RENNIE
GENE BARRY

with Alex D'Arcy • Tom Tully
Anna Sten • Russell Collins

Produced by
BUDDY ADLER

Directed by
EDWARD DMYTRYK

Screen Play by
ERNEST K. GANN



**SOLDIER as the nation's
"KING" OF 'EM ALL!**

THEY'RE HOLDING IT

EVERYWHERE!

4 THEATRES **LOS ANGELES**

RIALTO **LOUISVILLE**

FOX **DETROIT**

POLI **NEW HAVEN**

POLI **HARTFORD**

WISCONSIN **MILWAUKEE**

POLI **BRIDGEPORT, CONN.**

POLI **SPRINGFIELD, MASS.**

POLI **WORCESTER**

WARNER **ATLANTIC CITY**

GILLIOZ **SPRINGFIELD, MO.**

BROAD **COLUMBUS**

GRAND **TOPEKA**

VICTORY **EVANSVILLE**

INDIANA **INDIANAPOLIS**

SENATE **HARRISBURG, PA.**

FULTON **PITTSBURGH**

ASTOR **READING**

WEST COAST **LONG BEACH, CAL.**

LINCOLN **SPRINGFIELD, ILL.**

ALABAMA **BIRMINGHAM**

CAPITOL **FLINT**

FOX **SAN FRANCISCO**

NEW **BALTIMORE**

STATE **NEW BEDFORD, MASS.**

CALIFORNIA **SAN DIEGO**

GRANADA **DULUTH**

PALACE **CINCINNATI**

20TH CENTURY-FOX presents

**CLARK
GABLE
SUSAN
HAYWARD**

**SOLDIER
OF
FORTUNE**

From the Novel by Ernest K. Gann

A **CINEMASCOPE**® Picture
COLOR by DELUXE

New Pix Lag in L.A.; 'Sinbad' Fair

20G, 'House' NSG 13G, 'Men' 14½G,
'Jungle' 10G, 4th, 'SAC' Same in 6th

Los Angeles, June 7.

First-run trade is on the light side in current week, with new bills falling to provide much lift and post-holiday weakness also cutting in. "Son of Sinbad" shapes moderate \$20,000 in three theatres plus extra coin from eight ozoners. A light \$13,000 is seen for "Big House, U.S.A.," playing—three houses but it is getting \$32,500 additional in one nabe and six drive-ins. "Seven Angry Men" looms mild \$14,500 in two spots, with added take from four ozoners and one nabe.

Reissued "Wuthering Heights" is seeking a neat \$6,000 at the Four Star on initial frame. Holdover trade is softening at most locations but "Daddy Long Legs," "Strategic Air Command" and "Glass Slipper" still are getting respectable coin.

Estimates for This Week
Warner Downtown, Wilmet, Hawaii (SW-G&S) (1,757; 2,344; 1,106; 90-\$1.50)—"Son of Sinbad" (RKO) and "Trouble in Store" (Indie). Moderate \$20,000. Last week, in different units.

Orpheum, Iris, El Rey (Metropolitan-FWC) (2,123; 861; 80-\$1.25)—"Big House, U.S.A." (UA) and "Stranger On Horseback" (UA). Light \$13,000 or near. Last week, Orpheum, with unit; Iris, "Man Called Peter" (20th) (4th wk). \$2,800; El Rey, "Heart of Matter" (Indie) and "Inspector Calls" (Indie) (2d wk-5 days), \$1,600.

Hillstreet, Pantages (RKO) (2,752; 2,812; 80-\$1.25)—"Seven Angry Men" (AA) and "Las Vegas Shakedown" (AA). Mild \$14,500. Last week, with units.

Four Star (UATC) (900; 90-\$1.50)—"Wuthering Heights" (Indie) (reissue). Neat \$6,000. Last week, "Doctor In House" (Rep) (10th wk), \$3,000.

Hollywood Paramount (F&M) (1,430; 80-\$1.25)—"Big Street" (RKO) and "Bringing Up Baby" (RKO) (reissues). Slight \$3,500. Last week, with Warner Downtown, "Davy Crockett-Indian Scout" (UA) and "Iroquois Trail" (UA) (reissues), \$12,000.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-\$1.50)—"Soldier Fortune" (20th) (2d wk). Fair \$23,000. Last week, \$48,800.

Downtown Paramount, Egyptian (ABPT-F&M) (3,200; 1,536; 90-\$1.50)—"Sea Chase" (WB) (2d wk). Medium \$10,000. Last week, \$30,000.

Ritz (FWC) (1,363; 90-\$1.50)—"That Lady" (20th) (2d wk). Slow \$3,000. Last week, \$3,300.

Vogue (FWC) (885; 80-\$1.25)—"Far Horizons" (Par) and "Front Page Story" (Indie) (2d wk). Small \$1,500. Last week, with Orpheum, \$9,800.

New Fox (FWC) (965; 80-\$1.25)—"Tight Spot" (Col) and "Semi-nola Uprising" (Col) (2d wk). Thin \$2,000. Last week, with Hillstreet, Wilmet, \$19,000.

State (UATC) (2,404; \$1-\$1.50)—"Blackboard Jungle" (M-G) and "Utopia" (Indie) (4th wk). Sturdy \$10,000. Last week, with Pantages, \$27,000.

Chinese (FWC) (1,905; \$1-\$1.75)—"Daddy Long Legs" (20th) (5th wk). Good \$13,000. Last week, \$19,300.

Warner Beverly (SW) (1,612; \$1-\$1.75)—"Strategic Air Command" (Par) (6th wk). Hefty \$10,000. Last week, stout \$13,600.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinerama" (Indie) (110th wk). Into current week Sunday (5) after hearty \$23,900 last week.

Canon (Rosener) (533; \$1.25)—"Paris With Love" (Indie). Fancy \$8,000. Last week, second-run.

'Mambo' Solid \$6,000 In St. L.; 'Girl' Wow 18G, 2d

St. Louis, June 7.
Biz is spotty here this frame with intermittent rains over week-end blamed for slowing b. o. activity. Holdovers predominate. "Country Girl" continues hefty after socker opener. "Love Me Or Leave Me" is rated very big in initial holdover frame at Loew's. "Mambo" is rated lusty in two arty houses.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (16th wk). Great \$16,000.
Fox (F & M) (5,000; 51-75)—"Bridge at Toko-Ri" (Par) and "Conquest of Space" (Par) opened (Continued on page 24)

Broadway Grosses

Estimated Total Gross
This Week \$503,500
(Based on 20 theatres.)
Last Year \$515,800
(Based on 22 theatres.)

'Chase' Stout 14G, Frisco; 'Gold' 9G

San Francisco, June 7.
Plenty of holdovers here this session, but biz is holding up a little. Not a single new entry excepting at some bantbox arty houses. "Sea Chase" looks best of holdovers, with solid round at Golden Gate. "Prize of Gold" shapes fine in second St. Francis session. "Strategic Air Command" still is strong in third round at Paramount.

Estimates for This Week
Golden Gate (RKO) (2,859; 80-\$1)—"Sea Chase" (WB) and "Ma, Pa Kettle at Waikiki" (U) (2d wk). Solid \$14,000. Last week, \$20,000.
Fox (FWC) (4,651; \$1.25-\$1.50)—"Soldier of Fortune" (20th) (2d wk). Oke \$12,000. Last week, \$17,000.
Warfield (Loew) (2,656; 65-90)—"Interrupted Melody" (M-G) (2d wk). Good \$10,000. Last week, \$17,000.

Paramount (Par) (2,646; 90-\$1)—"Strategic Air Command" (Par) (3d wk-9 days). Fast \$12,000. Last week, \$15,500.

St. Francis (Par) (1,400; \$1-\$1.25)—"Prize of Gold" (Col) and "Five Against House" (Col) (2d wk). Fine \$9,000. Last week, \$14,000.
Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—"Cinerama" (Indie) (74th wk). Pushing to great \$18,000 or over. Last week, \$16,000.

United Artists (No. Coast) (1,207; 70-\$1)—"Marty" (UA) (3d wk). Oke \$6,500. Last week, \$8,500.

Stagedoor (A-R) (400; \$1-\$1.25)—"Wuthering Heights" (Indie) (reissue). Good \$2,500. Last week, "Glass Slipper" (M-G) (6th wk), \$2,200.

Larkin (Rosener) (400; \$1)—"Three Cases of Murder" (Indie). Nice \$2,800. Last week, "Sabaka" (UA) and "This Was Yesterday" (WB) (2d wk), \$1,700.

Clay (Rosener) (400-\$1)—"Belles St. Trinians" (Indie) (2d wk). Lusty \$2,300. Last week, \$3,000.

Vogue (S.F. Theatres) (377-\$1)—"Animal Farm" (Indie) 2d wk. Okay \$2,000. Last week, \$3,000.

Bridge (Reade-Schwartz) (349; \$1-\$1.25)—"Doctor In House" (Rep) (11th wk). Oke \$1,500. Last week, \$1,800.

Ri (Schwartz) (397; \$1)—"Bluebeard" (Indie). Good \$2,500. Last week, on subsequent-run.

Hub Cooler, Biz Better; 'Soldier' Stout 12G, 2d; 'Melody' Wham 17G, 2d

Boston, June 7.
Cool weather and rain helped biz this frame here. Holdovers are holding up fine and only newcomer, "Three for the Show" and "The Marauders" at Loew's State and Orpheum, shaped nice. "Sea Chase" is okay in second round. "Interrupted Melody" is smash in second week at the Astor. "Strategic Air Command" holding at the Met in third week, still is big. "Soldier of Fortune" at the Memorial continues good.

Estimates for This Week
Astor (B&Q) (1,500; 75-\$1.25)—"Interrupted Melody" (M-G) (2d wk). Terrific \$17,000 or near. Last week, won \$17,500, way over hopes.
Beacon Hill (Beacon Hill) (800; 75-\$1.25)—"To Paris With Love" (Indie) (8th wk) and "Fingers of Dr. T" (Col). Pleasing pickup to \$4,500. Last week, \$3,700.

Boston (Cinerama Productions) (1,354; \$1.25-\$2.85)—"Cinerama" (Indie) (75th wk). Solid \$12,000. Last week, \$11,500.

Exeter (Indie) (1,300; 60-\$1)—"Doctor In House" (Rep) (3d wk). Big \$10,000. Last week, \$13,000.
Fenway (NET) (1,373; 60-\$1)—

'Deadly' Hotsy \$9,000, Wash.; 'SAC' 17G, 3d

Washington, June 7.
With only two newcomers, it's a dull session at the wickets currently. "Kiss Me Deadly" at Columbia shapes above average. Other new entry, "Escape to Burma," at RKO Keith's is lightweight. "Daddy Long Legs" is fairly steady in first holdover stanza at Loew's Palace. "Sea Chase" shapes fast in second round at Ambassador and Met.

Estimates for This Week
Ambassador (SW) (1,490; 75-\$1)—"Sea Chase" (WB) (2d wk). Fine \$4,500. Last week, \$6,300.
Capitol (Loew) (3,434; 85-\$1.25)—"Strategic Air Command" (Par) (3d wk). Big \$17,000 after \$24,000 last week, over hopes. May go another round.

Columbia (Loew) (1,174; 70-95)—"Kiss Me Deadly" (UA). Fast \$9,000, and stays. Last week, "Blackboard Jungle" (M-G) (6th wk), \$6,500.

Dupont (Lopert) (372; 75-\$1)—"Innocents in Paris" (Indie) (3d-final wk). So-so \$3,000 after \$4,000 last week.

Keith's (RKO) (1,939; 70-95)—"Escape To Burma" (RKO). Sad \$6,000. Last week, "Eternal Sea" (Rep), \$7,000.

Metropolitan (SW) (1,200; 75-\$1)—"Sea Chase" (WB) (2d wk). Fast \$7,000. Last week, \$10,700.

Palace (Loew's) (2,360; 70-95)—"Daddy Long Legs" (20th) (2d wk). Dipped to \$14,000 after solid \$21,000 last week. Stays.

Playhouse (Lopert) (435; 75-\$1.10)—"End of Affair" (Col) (2d wk). Trim \$6,000 after \$6,500 last week. Holds on.

Trans-Lux (T-L) (600; 70-\$1)—"Country Girl" (Par) (18th wk). Fair \$3,500 on abbreviated schedule during house facelifting. Last week, \$4,000. Stays on.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (82d wk). Fast \$13,000 after \$15,000 last week. Stays.

'Soldier' Boffo \$30,000, Philly

Philadelphia, June 7.
Exhibitors are inclined to blame a rainy weekend for hurting trade in current session but usual let-down after a holiday plus absence of much new strong fare is probably as damaging. Pacing city is "Soldier of Fortune," smash at the Fox. "Sea Chase" still is fancy in second Goldman week. "That Lady," limp from start, shapes only poor at Randolph. "Prize of Gold," "Five Against House" and "Magnificent Matador" all look lean, last named going only three days of second Midtown week.

Estimates for This Week
Arcadia (S & S) (625; 99-\$1.49)—"Blackboard Jungle" (M-G) (11th wk). Okay \$7,000. Last week, \$7,500.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Cinerama Holiday" (Indie) (16th wk). Sturdy \$18,000. Last week, \$18,500.

Fox (20th) (2,250; 99-\$1.40)—"Soldier of Fortune" (20th). Smash \$30,000 or near. Last week, "Daddy Long Legs" (20th) (3d wk), \$17,000.

Goldman (Goldman) (1,200; 65-90)—"Sea Chase" (WB) and "Dial Red-O" (AA) (2d wk). Oke \$3,500. Last week, \$4,000.

Kenmore (Indie) (700; 85-\$1.25)—"Dancing Years" (AA) (2d wk). Bright \$6,100. Last week, \$5,200.

Memorial (RKO) (3,000; 60-\$1)—"Soldier of Fortune" (20th) and "Quest Lost City" (RKO) (2d wk). Nifty \$12,000 or over. Last week, \$16,000.

Metropolitan (NET) (4,367; 75-90-\$1.25)—"Strategic Air Command" (Par) (3d wk). Great \$18,000. Last week, \$22,000.

Orpheum (Loew) (3,000; 60-\$1)—"Three for the Show" (Col) and "The Marauders" (M-G). Fine \$14,000. Last week, "Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA), \$10,000.

Paramount (NET) (1,700; 60-\$1)—"Sea Chase" (WB) and "Dial Red-O" (2d wk). Fair \$6,500. Last week, \$7,500.

State (Loew) (3,500; 60-\$1)—"Three for the Show" (Col) and "Marauders" (MG). Nice \$8,000. Last week, "Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA), \$6,000, way below hopes.

'SAC' Mighty \$20,000 Paces Cincy; 'Love Me' Hotsy 15G, 'Soldier' 9G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,303,100
(Based on 23 cities and 226 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,336,500
(Based on 24 cities and 220 theatres.)

'Soldier' Lusty \$13,500, Balto Ace

Baltimore, June 7.
Ideal weather continues to cut into grosses here this week. "Soldier of Fortune" is pleasing at the Town. Second week of "The Prodigal" is good at the Hipp. "Strategic Air Command" is fine at Keith's in second "Magnificent Matador" looks drab at the New. "Son of Sinbad" shapes okay at the Mayfair.

Estimates for This Week
Century (Loew's-UA) (3,000; 25-65-95)—"Blackboard Jungle" (M-G) (5th wk). Ebbing to \$6,500 after \$7,800 in the fourth.

Cinema (Schwaber) (466; 50-\$1)—"One Summer Happiness" (Indie) (3d wk). Modest \$2,000 following \$3,000 in second.

Film Centre (Rappaport) (960; 50-\$1)—"Doctor In House" (Rep) (4th wk). Okay \$3,000 after \$4,000 for third.

Hippodrome (Rappaport) (2,100; 50-\$1)—"The Prodigal" (M-G) (2d wk). Good \$9,000 following \$4,500 opener.

Keith's (Fruchman) (2,400 25-\$1)—"Strategic Air Command" (Par) (2d wk). Holding nicely at \$10,000 following \$14,500 getaway.

Little (Rappaport) (310; 50-\$1)—"Adventures of Sadie" (Indie). Pleasing \$4,000. Last week, "Wuthering Heights" (Indie) (re-issue) (2d wk), \$2,000.

Mayfair (Hicks) (980 20-70)—"Son of Sinbad" (RKO). Okay \$5,000. Last week, "Eternal Sea" (Rep), \$3,500.

New (Fruchman) (1,600; 35-\$1)—"Magnificent Matador" (20th). Lean \$5,500. Last week, "Daddy Long Legs" (20th) (4th wk), \$5,000.

Playhouse (Schwaber) (320; 50-\$1)—"To Paris With Love" (Indie) (5th wk). Fairish \$3,000. Last week, same.

Stanley (WB) (3,200; 35-\$1)—"Sea Chase" (WB) (2d wk). Drab \$5,500 after \$9,000 opener.

Town (Rappaport) (1,600; 50-\$1)—"Soldier of Fortune" (20th). Big \$13,500. Last week, "Violent Saturday" (20), \$7,500.

'Sinbad' Tall \$9,500 In Port; 'Chase' Fancy 7G

Portland, Ore., June 7.
Town is bogged down with holdovers which are strong despite numerous transient name attractions. "SAC" continues to soar at Paramount in its second frame. "Sea Chase" is fast at Broadway. "Big Combo" is okay at Liberty. "Son of Sinbad" shapes stout at Orpheum, pic having a terrific campaign. "Aida" looks big at Guild.

Estimates for This Week
Broadway (Parker) (1,890; 90-\$1.25)—"Sea Chase" (WB) and "Tall Man Riding" (WB) (2d wk). Neat \$7,000. Last week, \$9,300.

Fox (Evergreen) (1,536; \$1-\$1.25)—"Soldier Fortune" (20th) and "Jump Into Hell" (WB) (2d wk). Good \$6,500. Last week, \$10,400.

Guild (Indie) (400; \$1)—"Aida" (IFE). Loud \$4,000. Last week, "Gate of Hell" (Indie) (2d wk), \$2,800.

Liberty (Hamrick) (1,875; 75-\$1)—"Big Combo" (AA) and "Port of Hell" (AA). Okay \$7,500. Last week, "Kiss Me Deadly" (UA) and "Steel Cage" (UA), \$7,100.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Son of Sinbad" (RKO) and "Quest for Lost City" (RKO). Big promotion helping "Sinbad" Stout \$9,500. Last week, "Magnificent Matador" (20th) and "Trouble in Glen" (Rep), \$6,500.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Strategic Air Command" (Par) (2d wk). Smash \$11,000. Last week, \$17,000.

Cincinnati, June 7.
Two new bills are bulging the downtown total this frame. "Strategic Air Command," zooming Keith's to its best figure for some time, is way ahead of "Love Me or Leave Me," which has the big Albee in clover. "SAC" shapes boff in the 1,500-seat house. Holdovers "Soldier of Fortune" and "Sea Chase" continue favorably. "Cinerama" remains solid in its approach to first anni, the 51st week at Capitol being big.

Estimates for This Week
Albee (RKO) (3,100; 75-90)—"Love Me or Leave Me" (M-G). Hotsy \$15,000. Holds. Last week, "Sea Chase" (WB), \$10,000.

Capitol (Ohio Cinema Corp.) (1,876; \$1.20-\$2.65)—"Cinerama" (Indie) (51st wk). Nearing first-year stripe in fast \$18,500 stride. Last week, \$19,500.

Grand (RKO) (1,400; 75-90)—"Sea Chase" (WB) (m.o.). Good \$5,500. Last week, "Ten Wanted Men" (Col) and "Pirates of Tripoli" (Col), \$5,000.

Keith's (Shor) (1,500; 75-\$1.25)—"Strategic Air Command" (Par). Takeoff beamed to mighty \$20,000. Holds. Last week, "Daddy Long Legs" (20th) (3d wk), \$9,400.

Palace (RKO) (2,6; 75-90)—"Soldier of Fortune" (20th) (2d wk). Okay \$9,000 or close. Last week, \$12,500.

'Moonfleet' Bright 12G, Toronto; 'House' \$15,000; 'SAC' Bangup 13G, 3d

Toronto, June 7.
Incoming new product is sad, with exception of "Moonfleet" and "Big House, U.S.A.," both of which are fine. However, holdovers are solid, topper being "Strategic Air Command" now in third frame at the Imperial. It still is standout in town. "The Prodigal" in second stanza and "Daddy Long Legs" in third, are right behind for top returns.

Estimates for This Week
Christie, Hyland (Rank) (848; 1,354; 75-\$1)—"Divided Heart" (Rank) (2d wk). Sad \$5,000. Last week, \$6,500.

Downtown, Glendale, Scarbore, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Big House U.S.A." (UA) and "Canyon Crossroads" (UA). Oke \$15,000. Last week, "Smoke Signal" (U) and "Big Tip Off" (AA), \$14,000.

Eglington University (FP) (1,089; 1,558; 60-\$1)—"Escape to Burma" (RKO). Poor \$7,500. Last week, "Man Who Loved Redheads" (Indie), \$9,000.

Fairlawn, Ozone (Rank) (1,165; 2,580; 75-\$1)—"Prize of Gold" (Col) (2d wk). Thin \$6,000. Last week, \$9,000.

Imperial (FP) (3,373; 60-\$1)—"Strategic Air Command" (Par) (3d wk). Lively \$13,000, for best showing in city. Last week, \$19,500.

Loew's (Loew) (2,090; 60-\$1)—"Prodigal" (M-G) (2d wk). Good \$12,000. Last week, \$16,000.

Shea's (FP) (2,386; 60-\$1)—"Daddy Long Legs" (20th) (3d wk). Hep \$11,000. Last week, \$16,000.

Towne (Taylor) (693; 75-\$1)—"Gate of Hell" (Indie) (2d wk). Big \$6,000. Last week, \$6,500.

Uptown (Loew) (2,745; 60-\$1)—"Moonfleet" (M-G). Lusty \$12,000. Last week, "Man from Bitter Ridge" (U), \$5,500.

'SAC' FAST \$10,000, PROV; 'CHASE' 9G, H.O.S

Providence, June 7.
With a rainy weekend to help things along, most deluxers did well with current crop of pix. State with "Battleground" is okay while Albee's "Sea Chase" is solid in second round. Also good are Majestic's "Soldier of Fortune" and Strand's "Strategic Air Command" in first holdover stanzas.

Estimates for This Week
Albee (RKO) (2,200; 65-85)—"Sea Chase" (WB) and "Murder Is My Beat" (Rep) (2d wk). Nice \$9,000. First week, \$14,500.

Majestic (Fay) (2,200; 50-75)—"Soldier of Fortune" (20th) (2d wk). Very good \$9,000. Last week, \$13,000.

State (Loew) (3,200; 50-75)—"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues). Held for four days, okay \$9,000. Last week, "Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA), \$2,000.

Strand (Silverman) (2,200; 65-90)—"Strategic Air Command" (Par) (2d wk). Fast \$10,000 or near. Last week, \$13,000.

Mister Wilkerson writes Mister



TRADE VIEWS
by **W.R. WILKERSON**

(REPRINTED IN ITS ENTIRETY FROM THE
'HOLLYWOOD REPORTER', MAY 19)

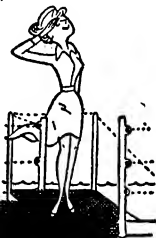
• IT'S OUR GUESS, after listening to a preview audience howl for the better part of two hours, that the Warners-Leland Hayward production of "Mister Roberts" will hang up one of the top grosses of this and any other year.

Recently in this column we offered an opinion that our major and minor producers were muffing big potential ticket sales through their refusal (or inability) to come up with pictures that would give audiences the big laughs they yearned to enjoy through viewing motion pictures. We suggested the early foundation of this business was accomplished through the exhibition of pictures that made the ticket buyers merry, gave them laughs, sent them home in happy moods. Further, that our theatre patrons do not want to add to their worries through viewing pictures that burden them with additional mental griefs.

We hardly had the sheet out of this typewriter when a sneak showing of "Mister Roberts" at the Pantages answered our prayer. We heard a jammed theatre rocked to its very rafters with about the greatest continuous



**NEXT ATTRACTION
RADIO CITY MUSIC HALL!**



FROM **WARNER BROS.** STARRING

HENRY FONDA • JAMES CAGNEY
WILLIAM POWELL • JACK LEMMON

CINEMASCOPE

WARNERCOLOR AND STEREOPHONIC SOUND

Also starring **BETSY PALMER • WARD BOND • PHIL CAREY**

Screen Play by **FRANK NUGENT and JOSHUA LOGAN**

Based on the play by
THOMAS HEGGEN and JOSHUA LOGAN

PRODUCED BY

LELAND HAYWARD

Directed by

JOHN FORD and MERVYN LEROY

MUSIC COMPOSED AND CONDUCTED BY **FRANZ WAXMAN**



tes an editorial about **ROBERTS**

laughter ANY theatre has ever had. Not only is "Mister Roberts" packed with good, sock belly laughs, it's an exceptionally fine piece of film entertainment that will pack every theatre in the land that's fortunate enough to get its play.

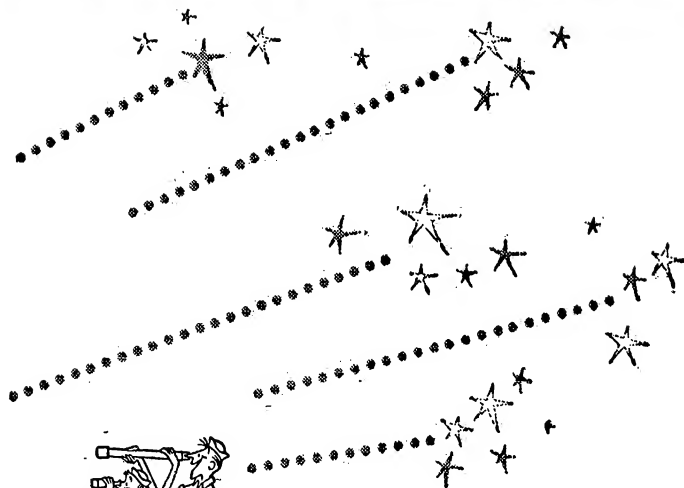
We didn't see the play — also produced by Leland Hayward — but our preview companion had seen it and told us the picture is just

100% better than the stage show that ran for three years in New York and reaped a boxoffice harvest not only there but throughout its long road engagement.



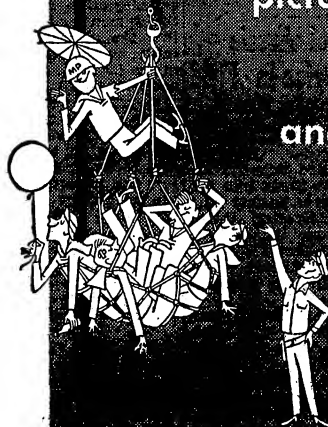
Too—it's our guess that other big production outfits, once they see this picture, listen to the audience reaction and then view the reports of its big cash take, will shift their thinking, ditch a lot of the heavy material now on their planning boards and reach for material that will produce fun and laughter and be able to watch their own boxoffice barometer rise. True, any of them can't pick up a "Mister Roberts" in a fast search, but they can change their sights with a greater accent on comedy and find themselves in a better picture business, winning back a lot of the audience they have lost and bringing a lot of new faces to theatre ticket windows.

"Mister Roberts" will be a sock attraction everywhere. Thanks, Mister Warner! Thanks, Mister Hayward!



IMPORTANT! UNPRECEDENTED!

On Sunday June 19th
Ed Sullivan's "Toast of the Town," for the first time in its seven years on TV, will be devoted entirely to a motion picture. The picture is **MISTER ROBERTS** and over 50 million people will be watching!



New British Conservative Govt. Faces Many Film Biz Issues—New Quota, NFFC Problem, Admish Tax Relief

By HAROLD MYERS

London, June 7.

The new House of Commons, elected at the polls on May 26, meets for the first time (Tues.) for its formal swearing-in and for the election of speaker and or Thurs. (9) will start its normal legislative program after the state opening by the Queen. This has been advanced by five days to enable the government to proceeding with the necessary emergency powers necessitated by the national rail strike.

In the next five years, the new Conservative government will have a heavy program of film industry affairs, notably the renewal of the Film Quota Act in 1958. Plans for a new bill will be inaugurated early next year and there will be prolonged consultations with all sections of the motion picture industry before the draft is presented in the House of Commons early in 1957. Broadly speaking, this is regarded as non-party legislation, although there is a natural leaning by Labor party spokesmen for the strongest possible protection for the native film industry.

National Film Finance Co. To Go
Political insiders, however, believe that one of the first steps concerning the film industry, to be taken by the new government, will be the dissolution of the National Film Finance Corp. This government agency for the financing of independent production, which was introduced by Harold Wilson, when Board of Trade president in 1948, is expected to be wound up within the next two years. Its continued existence is regarded by ardent government supporters as a threat to the Conservative principle of free enterprise.

Already the NFFC has taken over the operation of British Lion. This was accomplished a year ago when, in view of the inability of the old corporation to meet its obligations, the NFFC appointed a receiver and manager. The subsequently-formed company is wholly owned by the NFFC. This was regarded in trade and political circles as the first step towards a government stake in film industry affairs.

It's common knowledge that the NFFC has made substantial advances to other industry groups and similar action might be necessary at a later stage, if repayments were not met on schedule. This could lead to the government having indirect control of a substantial segment of independent film production in Britain. Whereas that would have been in accord with Socialist policy, it does not meet the aims of the Conservatives.

Another likely development will be the dissolution of ACT Films, Ltd. This company was formed a few years ago by the Association of Cine Technicians to provide employment for out-of-work studio members. It started off ambitiously with top features, but has for some time been primarily concerned with supporting productions.

ACT Films' On Way Out?
Most of the finance has come from the NFFC, but this is expected to dry up by the end of this year. Unless it can succeed in raising coin from independent sources outside the government agency, ACT Films may be forced out of business early next year.

From an all-industry point of view, the immediate problem concerns government policy on the admission tax. There is a likelihood of an emergency budget in the fall and the picture industry is campaigning for national relief. At the same time, the legitimate theatre, which had been assured of total exemption if the Socialists had been returned to power, is renewing its agitation for the abolition of the duty on the living theatre.

Randle Back at Work

Manchester, Eng., May 31.

Frank Randle, w.k. North-of-England comedian, is returning to show biz after a lengthy illness. He resumes in vaude in July with lead role in a new Jack Gillam revue, "I'm a Good Boy Now."

Old Vic Season Winds.

June 11; Goes On Tour

London, May 31.

The current Old Vic season closes on Saturday June 11, with the second part of "Henry IV." During the final week, "Macbeth" will have its 100th performance, a record for the theatre.

On the Monday following its closing here, the Old Vic starts an Irish tour, opening in Belfast for a fortnight. A week in Dublin follows.

The new London season is due to start in September, with "Julius Caesar" slated as initial production. The play, which will be staged at the Edinburgh Festival, prior to its London preem, will star Paul Rogers, Wendy Hiller, John Neville and Richard Wordsworth.

Yanks Will Fight Austria Tax Plan

Frankfurt, May 31.

U. S. distributors in Germany are planning mass action to fight the new discriminatory legislation which has just been proposed in the Austrian legislature. The new bill, if passed, would levy a special tax of \$200 per print for each foreign film shown in Austria and dubbed in another country. This would mean that a U. S. film which brings in an average of \$2,000 from its Austrian showings and has an average of 5 prints would lose half of its income by paying this tax. As such it would be nearly impossible for films made in the U. S. and dubbed in Germany, as is now done, to take any earnings out of the Austrian market.

Big advantage to date has been that U. S. films dubbed into German could make a small additional profit by later showings in Austria since the language is basically the same. The law would either force for the U. S. distributors to dub their films in Austria, or to skip this secondary outlet for their films which were dubbed in Germany.

The proposed bill is anti-German also in that its purpose is to take the dubbing business away from Germany and bring it as a lucrative industry to Austria. Of course, this would be a major blow to the German dubbing business which does an excellent job of turning U. S., French and other foreign films into the Deutsche tongue.

And as far as U. S. films are concerned, although theoretically the dubbing could be done a little cheaper in Austria than in Germany because of lower labor and lab costs, the Austrian dialect is not a pleasant one for the German ears. The Germans, anxious to protect their dubbing rights, are expected to take action along with the Yanks in fighting this move of the Austrian lawmakers.

Ex-Governor of Aussie Into Drive-In Field

Sydney, May 31.

Sir William McKell, former Governor-General of Australia, and Al Rosen, Yankee producer long out here, have combined financial resources in a bid to break into the drive-in field here against the powerful Hoyts, Greater Union Theatres and major independent loops. Understood that the Films Commission will only issue a limited number of licenses covering the ozoner field.

Insiders figure that McKell, long in the political arena, will know how to play his cards to beat powerful group opposition to his plans. Rosen, apart from his former legit activities which were not successful in this zone, has been delving into indie pic distribution here to a minor extent. This is Sir William's initial experience in show biz.

Oldest Music Sheet?

Vienna, May 31.

Prof. Carl Wessely of the Austrian Museum Society discovered what he believes to be the oldest existing "music sheet."

It is very small in size, about 15 square centimeters, and contains a score similar to the ones of today, with the only difference that the words are below the notes. It is believed to be a part of "Orest" by Euripides, written 27 years before Christ, when Emperor Augustus ruled.

Script, Wessely said, laid more than 100 years in the archives of the museum here. Experts are still investigating.

British Prods. To Air Worry Over Eady Dip

London, June 7.

British producers, generally disturbed at the declining income of the Eady pool, are to make the full facts known to the Board of Trade immediately. At their monthly executive meeting last week, it was reported that annual receipts are more than \$1,000,000 below estimate, but a large part of this could be put right if "non-cooperators"—exhibitors, who are either refusing to pay the levy or are only operating a reduced scale—could be brought into line.

In the first 39 weeks of the current financial year, Eady collections have totaled about \$5,476,000 compared with \$5,734,000 in the corresponding period last year. The fund dipped around \$165,000 in the first three months because of a lower rate of levy in operation from last Aug. 1 to Oct. 23. Income in the subsequent 27 weeks, however, has not made good the first quarter dip.

When the present scale was agreed on last year, the British film producers reckoned it would yield about \$8,400,000 in a full year, but present returns indicate that the net is likely to fall below \$7,300,000. This figure, too might prove over optimistic. On the basis of the present yield to the fund, producers are receiving a distribution equal to 29% of the gross. There are 648 British features currently in circulation qualifying for a share in the Eady income.

The bright side of the picture, so far as British producers are concerned, is the continued improved earning capacity of British films in the domestic market. Rentals earned for the 39 weeks of the current Eady year total \$14,798,000, an improvement of \$1,892,000 for the same 39 weeks in the previous period.

Aussie Ozoners Hypoed By Hoyts, Greater Union Combine for Drive-Ins

Sydney, May 31.

Major pic loops, Hoyts and Greater Union Theatres, in association with top independent circuits, will spend about \$1,685,000 on a drive-in circuit in the Sydney area.

Present plan calls for five ozoners each estimated to cost \$337,000. Spokesman for the new group said that the drive-ins would combine the most up-to-date features found in the latest U. S. operations, with accommodations for 750 autos.

Surprise combo, since GU and Hoyts are big rivals, is seen as a move to prevent an opposition spurge in the ozoner field as well as a battle for control between majors and minors. The independents are headed by Leon Snider, who operates a strong country circuit, A. R. Payne and R. E. Pirano, nab operators.

Hoyts presently operates two ozoners in the Melbourne zone.

AUSSIE INDIE DISTRIB DEAL

Sydney, May 31.

Ray Films, indie distrib outfit headed by Ray Rushmer, signed a pact with Norman B. Katz for entire output of Associated Artists Productions Inc., covering 35mm and 16mm product for distribution here.

Ray Films looks like developing into one of the major indie outfits operating in this zone.

Peron Fight With Catholics Causes Crackdown on Religious-Theme Pix

Honey's Club in Paris

Scores Via Low Scale

Paris, May 31.

A new, reasonably-priced windup-perry has opened here, off the Champs-Elysees, in the Honey's Club run by U. S. manager Herb Gentry. Gentry had a club here some five years ago and knows the Paris scene well enough to realize that a medium-priced club (with intine show) could pay off in its appeal to the younger American Colony and the show biz set here. Biz was good when ogled.

Blossom Dearie plies her piano and song interlude and just skirts blue material with a knowing innocence that makes this a fine intine boite entry. She has nice rhythm support from bassist Michel Finetti. Bart Taylor fills in with the eighty-eights in a fine rep of standards. Club is open all night, glad-handing being split between Gentry and Al Dorsey.

U.S. Pix Tighten Grip on Italo Biz

Rome, May 31.

Yank films increased their b.o. hold on Italian firstruns during April, racking up a strong 67% slice of the market as against an Italian cut of only 26%. Percentages of other countries were negligible.

The U. S. percentage total also marks a rise over April figures in 1954, which stood at 52%, against 31% for local product. The strong Yank showing in the month was aided by high figures totalled by such pix as "Sabrina" and "Rear Window," both Par; 20th-Fox was second with its CinemaScopos (led by "Desiree") giving that company an amazing 27% slice of the Italian firstrun market.

Total firstrun gross for the month, set at about \$1,750,000, ran slightly short of the March figure, though ahead of the figure for April in 1954.

Famed German Circus

Does Forderoo in Rome

Rome, May 31.

The once-famed German Apollo Circus has come to the end of its long road here. A long string of bad luck, which included repeated storm damage, road accidents, injuries, etc., have dogged the tent show during its extended European travels. Climax during its final Roman stand was a disastrously lagging boxoffice which caused attempted suicides, one week apart, of the circus owner and his wife.

Closing sign went up over a week ago. Disposal of circus menagerie, as well as their feeding meanwhile, presented an increasingly pressing problem. Romans finally chipped in with coin and feedbags (government contributed some cash, as did Anna Magnani and Ingrid Bergman) to tide over the troupe until debts were paid and personnel sent home. German government agreed to repatriate the most-German members of the circus, while horses, bears, etc., were sold to pay off debts.

Cinex Plans Expansion

Of Film Trade in U.S.

Mexico City, May 31.

Cinex, the semi-official company that controls distribution of Mexican pix abroad, is readying expansion of biz in the U. S., Europe and the Near East so that Mexican producers can garner more coin, said Mario Highland, Cinex submanager, as he planned to L. A., which will be his headquarters for direct supervision of Mexican film distribution along the U. S. west coast.

Mexican films are currently grossing more than \$2,000,000 yearly in exhibition in 550 cinemas of the U. S., Highland revealed. Mexican productions are placed state-side by exchanges in New York City, Chicago, San Antonio and L. A.

Montevideo, Uruguay, May 31.

The vagaries of blue-pencillers are strange nearly everywhere, but nowhere are they as strange as across the river in Argentina, where they are now going in for telling film distributors what they must show instead of what they must not show.

Over on that side, the Peron regime is in the throes of a bitter dispute with the Roman Catholic Church. It has rushed through the rubber-stamp Congress a bill separating Church and State, another making divorce legal, one granting illegitimate children the same rights as legitimates, has reopened red-light districts and has forbidden religious instruction even in the Convents and Monasteries.

The hassle has considerable repercussions in show biz. On the one hand, a number of American pix were delayed getting release certificates because they had some religious connection. Even one of the most costly native productions was denied a release certificate for nearly six months, until a sequence was cut which referred to the ephemeral nature of man's ambition and the eternal nature of Holy Church. Latest symptom of anti-Catholicism took another tack and its reported that RKO was "requested" to reissue "Joan of Arc," to run day-date in four firstruns because in this pic the church played an unsympathetic role with the Saint burned at the stake.

Nevertheless, the censors are carrying out their task with distaste (or someone slipped up somewhere) because Universal's "Sign of Pagan" has been running two weeks at the Metropolitan in Buenos Aires. Some sequences in which the early history of the Roman Church get praise are received with cheers and applause by audiences anxious to show partisanship with the Church.

Arg. Army in Row With Opera Theatre Because C.O. Can't Get Tickets

Montevideo, Uruguay, May 31.

Uruguayans who visited Buenos Aires recently have been amused to learn that a clash has occurred between the army there and the charges of "profiteering" and "speculation" in connection with the Parisian Lido Revue Co. now playing at the Opera. The Lido's success has been even more sensational than that of the Folies Bergere last year. Although it has been playing for five weeks so far, it looks likely to stay on through June and perhaps July.

The clash with the army occurred when a commanding officer sent one of his men to stand in line and purchase seats for him. After the soldier had queued almost an entire day, he finally got to the wicket only to be refused stubs unless he paid a premium which he could not have on him. The C. O. refused to believe this story and had the soldier jailed for allegedly playing truant and trumping up this tale. On being sent to buy seats again, the soldier-citizen was determined not to get caught again, so spent the night outside the theatre to be first in line next morning. Notwithstanding, the boxoffice again denied him admission without a "premium," so he called a cop and put in a charge of "agio" (profiteering). As a consequence the theatre boxoffice has a police "intervention" clamped on it and the government closely inspects every stub.

The gross at the Opera with this Lido show is around \$18,000 a night. Early every morning long lines of wouldbe spectators are pacing the sidewalks around the theatre trying to buy seats.

Old Vic Co. Visits Ireland

Dublin, June 7.

Paul Rogers and Ann Todd, heading the London Old Vic Co., visit Ireland for first time next week for a season at the Belfast Opera House and the Olympia here. Company has been on tour in Britain.

Plays skedded for Irish staging are "Macbeth" and "As You Like It" on a split-week basis. Robert Helpmann is directing.

'WE LOVE BRANCH MANAGERS'

How to Grab a Lady

The ad art work for "Barefoot Contessa," United Artists release of last year, centered on a standing view of Ava Gardner with the shadowed likeness of a man embracing her from the rear with his head perched on her shoulder.

Ads for two new pictures, "Magnificent Matador" and "That Lady," feature just about the same kind of pose. Maureen O'Hara has a man clutching her from behind for "Matador" and Olivia de Havilland ditto for "Lady." Both films are 20th-Fox releases.

Roger Lewis, UA's ad director, was an office boy at 20th 15 years ago.

Bing Crosby Turns Serious Re Legion

Groaner Credits Complaints Against Excessive Brutality—Speaks as Catholic Actor

By DAVE KAUFMAN

Hollywood, June 7.

Bing Crosby, who rarely speaks out on controversial matters, has joined the Legion of Decency in condemning the picture industry for allowing features with scenes of excessive violence to be made. In relating his views to VARIETY, Crosby said he felt that the Production Code should be strengthened, that teeth should be put into it to "prohibit" such scenes in films.

[The Legion "discovered" its objections to screen violence only recently. However, it's long been of concern to other groups, such as the Genl. Federation of Women's Clubs. The Code showed concern over it—and said so—a year ago.—Ed.]

The star acknowledged that as a Catholic he must adhere to the Legion's credo, but stressed that beyond that he feels the Legion is completely justified in its criticism against such films.

"Pictures with excessive violence in them are harmful to children. They frighten them. The screen is supposed to entertain, not scare you to death," opined Crosby, first top star to take an active side in the current controversy between the Legion and the majors.

"The other night, watching the baseball games on tv, I saw a trailer of 'Gangbusters,' and I thought the excessive amount of violence in the scenes was inexcusable. After all, the kids who see these pictures are impressionable, and they may go away from the theatres feeling violence is a great thing, and try to practice the same methods," he said.

"I don't mean to take a holier-than-thou attitude, because I'm as guilty as the rest in this business. I've been in pictures with a suggestive quality and nudity, and a couple of my pictures got 'B' ratings from the Legion. It's easy to get a laugh with such scenes, and the temptation is too great to resist at times. We all share the guilt. "I don't object to scenes with nudity if they're done in good taste and if they fit into the story," said Crosby, currently starring in Paramount's "Anything Goes."

Crosby said he had attended church when the priest had informed the parish of the Legion's sentiments on pix, and said that the priest said it was a mortal sin for any Catholic to see a pix nixed by the Legion.

CATHOLIC RAP CANCELS 'SINBAD'—IN ADVANCE

Hartford, June 7.

As the result of Catholic pressure, RKO's "Son of Sinbad" has been yanked from the E. M. Loew's Theatre here prior to its scheduled opening on Friday (3) at the downtown. Picture had been advertised when it became the butt of a statement by the Most Rev. Henry J. O'Brien, archbishop of Hartford.

Fingering the picture by name in a preface to a statement on the morality of films, the archbishop sharply criticized the lowering of moral standards in motion pictures. The statement of the archbishop was read in all Roman Catholic churches of the Hartford diocese. The picture had been condemned by the Legion of Decency.

PAR'S FIELD MEN SEE MAIN STREAM

In a novel approach, all Paramount branch managers in the U. S. and Canada—and from overseas later—will be brought to N. Y. to spend one week a year at the homeoffice. Starting this month, the fieldmen will be making the h.o. trek at the rate of two at a time.

This is global sales chief George Weltner's plan and he's devised it as a means of "breaking down the barriers" between the h.o. and the field. The exchange chiefs will confer with the Gotham execs about specific problems and will spend time in the bidding, contract, print and other departments.

This, it's figured, should give the fieldsters more of an intimate knowledge than ever they've had concerning all h.o. operations that affect them. In past, their only contact with the sales brass was at conventions.

As it's planned, the three sales divisions will alternate on sending one branch topper to Gotham for the week's tour. E. K. O'Shea's eastern territory, Hugh Owen's western and Gordon Lightstone's Canadian will work it so that each will bring in a man a week for two consecutive weeks and then skip a week.

The scheme is another facet of Weltner's overall policy which stresses more closeness in operation and coordination. Another part of it is his plan to visit every domestic branch each year in addition to calling on his overseas outposts.

The specifics have yet to be set on bringing foreign managers to N. Y. for the one-week's h.o. "schooling."

James Heads Publicists

Hollywood, June 7.

Nat James was reelected as unopposed candidate for prexy of Publicists Guild for the 1955-56 term. New slate of officers for the coming year also includes Don Boutyette, vp; Clary Barblaux, treasurer; and Barbara Beet, secretary. Installation will take place at the Guild's June membership meeting.

Outgoing officers: Don Morgan and Jerry Juroe, vps; Dick Carter, treasurer; Hilda Black, secretary. Juroe was appointed to take over as vp when Morgan asked to be relieved of post in mid-term, due to serious illness.

Court Upsets Nat'l Screen Victory

Orders Philadelphia Poster Case Back to Trial—May Have Precedential Results

Washington, June 7.

The U. S. Supreme Court today overturned the victory of National Screen Service and the major distributors against the Independent Poster Exchange of Philadelphia, and remanded the case to the trial court for further proceedings.

Result of this, combined with opinions expressed by the tribunal, may be to upset completely the existing pattern of handling advertising posters, pictures and other materials to theatres. Court decision was unanimous although Justice John M. Harlan did not participate.

Charles Lawler and Mitchell Pantzer, partners in the Independent Poster Exchange, in Philadelphia, sued National Screen and the distributors for treble damages for allegedly monopoly in manufacture and distribution of motion picture advertising materials and accessories. Roots of the suit go back to 1939 when Paramount gave National Screen exclusive rights to manufacture and distribute advertising materials and accessories, including trailers. Other majors went along in the following years—RKO, 1940; Loew's, 1942; Universal, 1944; Columbia, 1945; UA

Par's Settlement With Local H-63 Hushed Up Since May 16 While Colosseum Negotiations Pended

Here's a Plot Gimmick

Detroit, June 7.

Real life game of cops-and-robbers was enacted before eyes of the Ecorse Drive-In patrons when policeman ordered lights put on so they could search cars for bandits who had escaped from nearby supermarket with \$1,000.

A two-tone car similar to the bandits' get-away car had been seen entering the ozone. Four autos of that description were searched, but neither the money nor the bandits were found.

Time lost didn't count against the concessionaire's "intermission."

Perkins in Switch

To Gotham Post As Par Int'l Exec V.P.

James E. Perkins, who has been in charge of Paramount's United Kingdom operations since 1946, headquarters in London, has been elected exec v. p. of Paramount International, headquartered in N. Y.

This gives Perkins the top foreign department spot under George Weltner, president of both the domestic and overseas Par distribution subsidiaries. Replacement for Perkins in London will complete the top exec realignment brought about by A. W. Schwalberg's resignation as head of domestic sales, which post was absorbed by Weltner.

Perkins is a Par 30-year vet. Among his first jobs with the company was sales rep in Japan. He progressed to general manager of the entire Orient in 1941 and in 1944 was named division manager for the Far East, Australia and South Africa. Shortly after this he shifted to London.

Urban Heads Boston

Gasper G. Urban, previously a member of the Paramount sales force covering Maine and Vermont, has been named manager of Par's Boston branch.

Settlement between Paramount and the Homeoffice Office Employees Union, Local H-63, International Alliance of Theatrical Stage Employees on a new contract for white collar employees will serve as a pattern for the rest of the industry. Par and the union came to a quiet agreement after prolonged negotiations during which Local H-63 sought strike permission from IA prexy Richard F. Walsh. Walsh, however, intervened in the talks and succeeded in bringing both sides together without a walkout.

News of the settlement was kept under wraps (since May 16) at the urging of Par since the company felt that the results might have an effect in influencing the industry-wide talks taking place with the Colosseum of Motion Picture Salesmen, the indie union representing the film salesmen.

Vast majority of the white collar pacts expire on Aug. 31 and Local H-63 is currently making plans for bargaining confabs, weighing the possibility of either industry-wide sessions or palavers on an individual company basis.

The Par agreement, which the union regards as the pattern, provides for wage increases of from \$3.50 to \$7 depending on classification, an additional increase of 2% on present salaries for all employees with an aggregate of 15 years service, increase in the minimum hiring rates by the amount of the boost allocated to the particular classification, increase in severance pay by an additional week, inclusion of the immediate family in hospital and surgical benefits, and other fringe benefits involving daily overtime, job posting, and notice of vacancies. Wage boost is retroactive to March 20. The union failed in its bid for a three-week vacation period.

SENATOR KEFAUVER'S PRESS BOOK SCRUTINY

A Senate sub-committee probing juvenile delinquency, headed by Sen. Estes Kefauver, D. Tenn., has been studying the advertising approach and the art work contained in the press books of the various film companies. At the request of the Motion Pictures Assn. of America, the companies have furnished specific press books demanded by the committee as well as all press books dating from Jan. 1 of this year.

The specific press books demanded by the Kefauver group are those in which a sensational approach was reportedly employed. For example, Metro was asked to include the press books of "Rogue Cop," "The Prodigal," and "The Blackboard Jungle." Submission of all the press books is undoubtedly for the purpose of showing the committee the techniques used in other pictures.

The Kefauver committee will hold its hearings in Hollywood June 15 and 16. Some 20 witnesses, including Production Code officials, are expected to testify. The contents of the press books will be discussed at the hearings.

Due in Hollywood

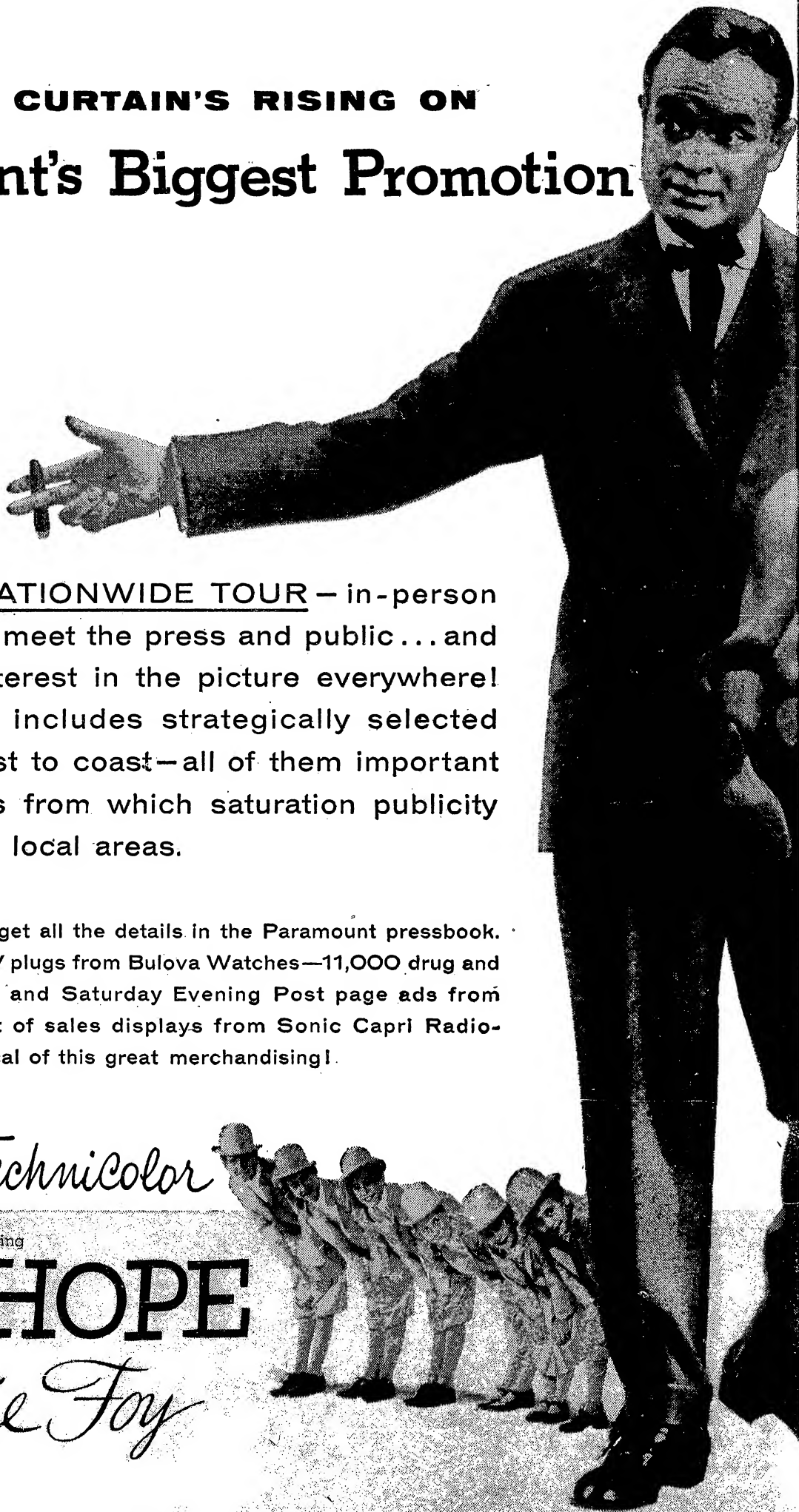
Washington, June 7.

Effect of crime and horror films on juvenile behavior will be studied by the Senate Juvenile Delinquency Subcommittee at hearings to be held in L. A. on June 14-16. Committee will also probe motion picture advertising and promotion and, it is understood, will check into companies producing films for TV.

Subcommittee, headed by Senator Estes Kefauver (D. Tenn.), has also checked into television and comic books.

Victor Mature and Richard Ney off to Europe today (Wed.) on the Queen Mary.

THE CURTAIN'S RISING ON Paramount's Biggest Promotion



BOB HOPE NATIONWIDE TOUR—in-person appearances to meet the press and public...and to skyrocket interest in the picture everywhere! Bob's itinerary includes strategically selected cities from coast to coast—all of them important population hubs from which saturation publicity will reach to all local areas.

TIE-UPS GALORE—get all the details in the Paramount pressbook. Country-blanketing TV plugs from Bulova Watches—11,000 drug and candy store displays and Saturday Evening Post page ads from Page & Shaw—point of sales displays from Sonic Capri Radio-Phonographs are typical of this great merchandising!

Color by Technicolor

starring

BOB HOPE

as Eddie Foy

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

puts you right in the heart
of the family... right in
the middle of the fun!

for... "The Seven Little Foys"

FULL COLOR NATIONAL ADS AND TERRIFIC TV-RADIO COVERAGE—Life,

Saturday Evening Post, Woman's Home Companion, American Weekly color pages—plus page ads in Seventeen and 11 fan magazines to grand total of 125 million readers. Top air shows to millions more via rating-leaders like Ed Sullivan's Toast of the Town, Edward R. Murrow's "Person to Person," Lux Video Theatre, General Foods NBC program, Arthur Godfrey, Dave Garroway, "Home" and many, many more.

**—ALL ADDING UP TO AN ALL-OUT UPROAR
OF PRESELLING THAT STARTS NOW,
REACHES A PEAK IN JULY
AND CONTINUES ALL SUMMER LONG...**

The wonderfully
warm, richly
human story of
the grandest
family you've
ever met!

Co-starring
MILLY VITALE
with
GEORGE TOBIAS · ANGELA CLARKE
Produced by
JACK ROSE Directed by
MELVILLE SHAVELSON
Written for the Screen by
MELVILLE SHAVELSON and JACK ROSE

Judge Who Choked Bank Night Wins Lottery, Gets Embarrassing Publicity

Hartford, June 7.

Some 17 years ago William M. Maltbie, then a State Supreme Court justice, wrote an exhaustive finding against theatre bank nights and lotteries in general.

Today, the winner of an automobile in a drawing conducted by the Yale University Club of Hartford, the ex-jurist is perhaps the most red-faced person in the country. "The retired chief justice is in the awkward position of trying to explain away his part in a lottery. The yarn was a natural for Connecticut papers and played to the hilt by most."

The drawing was an annual one run by the Yale club to provide scholarships for Hartford area boys to Yale. Maltbie is an alumnus of the school.

As a result of the publicity attendant to the club's drawing, the state's prosecutor has declared that warrants for the arrest of the board of directors of the club be issued. On the board are several well known business men and a couple of attorneys, including an ex judge.

It was 17 years ago, in a lengthy opinion on bank nights and lotteries, that Maltbie, then state chief justice, wrote the "Maltbie Decision" which put the axe to Connecticut games of chance, including bank nights.

Mutual Yens

Continued from page 5

would mean the earmarking of all back-number RKO pix for tv, similarly as it would if Hyman could hit upon an accord with Hughes. What O'Neil would do with the RKO Gower Street studio and the Pathe lot in Culver City, as well as the worldwide distribution organization, is anybody's guess.

Hyman's Cash

Hyman has a substantial amount of cash to offer Hughes as down payment on the \$16,000,000 film package, according to his associates. The full payoff would come in subsequent installments.

Meanwhile, Wall Streeters are taking a cynical attitude toward all attempts to buy out Hughes. They suspect that if Hughes does sell, it will be to Floyd Odlum, head of Atlas Corp., investment trust. At the moment, Odlum is professing no concern about the picture company but the feeling is he'll resume the old horse-trading bit with Hughes when differences over RKO Pictures, the holding company, are resolved.

Some time ago Odlum said he quit bidding for RKO production-distribution because outsiders were making spectacular offers to Hughes and these were based on misguided appraisals of the value of the corporation.

Europe Sees

Continued from page 5

However, he carefully refrained from naming names.

Producers on the Continent are slowly becoming convinced that, in order to lure American talent, they have to be in a position to submit scripts in advance, Kohner reported. He said he had brought a dozen scripts (already translated) with him with a view to submitting them to certain Hollywood personalities. As in Hollywood, European producers are increasingly willing to hand American talent percentage deals, thus giving the players a stake in the success of the picture.

While in Europe, Kohner said he saw the German film, "Feuerwerk," starring Lill Palmer, which is being dubbed into English. He signed Miss Palmer and said he had hopes of acquiring the pic for the U. S. The German industry, Kohner observed, is "slowly coming up. What they need most are scripts and stories."

As an example of the Germans going for U. S. star names, Kohner cited Gottfried Reinhardt's film project, "Before Sundown," based on the Gerhardt Hauptmann play. Ronald Colman will star in the English version and Hans Albers in the German stance.

Al Daff's View

Continued from page 4

addition to the regular theatrical product.

(2) There's a fallacy in the "guaranteed" free time on each show to plug the producer's product. "We can get all the free time we want now," Daff observed, "and we have a big advantage—we can pick and choose."

(3) Where's the audience going to be if every studio sets out to create top-rate entertainment for tv?

Daff said he had made a thorough study of the tv film biz and had come to the conclusion that, under present circumstances, quality and quantity are incompatible. "If we were to tie ourselves up for 39 weeks of tv programming on film, it'd be the equivalent of turning out another 25 feature films," he noted. "Anyone who thinks this can be done without serious concessions as to quality just isn't very realistic."

The U exec enumerated all the shows to be turned out by Hollywood studios and then commented: "The way things are going, there'll be one of those programs practically every night of the week. Let Universal come in, too, and there'll be yet another 'top' show scheduled. I wonder what effect this would have on the theatre audience. If these shows live up to their promise, and they're all good and feature a lot of stars, who is going to go to the film houses? It's in a way like cutting our own throat."

Even so, U isn't exactly passing up tv. On July 2, it'll make its entire roster of stars available for an NBC "spectacular" to be called "Steve Allen in Movieland." Allen stars in U's biopic on Benny Goodman. Prime purpose of the studios tele spurge is to plug U's summer product.

When this question was put to Darryl F. Zanuck, 20th production topper, on his last N. Y. visit, he replied that 20th's entire purpose in going into tv was to broaden the theatre audience. He felt that the free time allocated 20th on each program to plug its releases would be a tremendous stimulant for attendance. Example cited is the Walt Disney tv show which Disney is using as a springboard to publicize his theatrical features.

Korda TV Preem

Continued from page 2

considerable word-of-mouth. If so, an entirely new approach in the marketing of British product may be in the offing.

Interesting angle centers around speculation on whether "Husband" could get a Production Code Seal if submitted to the Shurlock office on the Coast; also what Legion of Decency rating it might draw. It deals with an amnesia victim (Rex Harrison) who wakes up one morning in a remote Welsh village and gradually discovers that he has seven wives to his credit.

It's pointed out that, on that single Sunday night on the NBC web, "Husband" is likely to play to more people in their living-rooms than it would during its entire theatrical run. Assuming that other British films follow in the pic's footsteps, the question of the Code, the Legion and of local state censorship may well arise. At the moment, a foreign film that might have been banned for N.Y. or Pennsylvania theatres could very well be aired in those states without any possible interference from the local boards.

London Film Notes

London, May 31.

Harry Alan Towers bidding for commercial tele rights of Rodney Ackland's "The Old Ladies." . . . Renee Houston given feature role in "A Town Like Alice," film to be produced by Joseph Janni and directed by Jack Lee. It is to star Peter Finch and Virginia McKenna. Shooting will start at Pine-wood late in August. . . . Adelphi Films signed Gabrielle Brune for feature role in "Fun at St. Pancreas" which will be produced by David Dent and directed by Maurice Elvey.

ABRAM MYERS' REPLY TO ATTY. LOEVINGER

Editor, VARIETY:

VARIETY for June 1, pp. 7 and 18, features a piece by Lee Loevinger, an attorney of Minneapolis, in which he criticizes a bill I drew at the behest of my board last year and suggests including films in the Robinson-Patman Act as a substitute therefor.

Loevinger made this pitch at Allied's 1954 Convention in Milwaukee and afterwards he wrote me a letter. My reply seemed to satisfy him and I thought that was the end of the affair.

I don't begrudge an ambitious lawyer a bit of self-generated advertising and if criticism of my draft were all that is involved, I would hold my peace. But the proposed substitute is so futile and absurd that it should be exposed, lest exhibitors without competent legal guidance be misled into relying on it.

Herewith a copy of the letter I wrote Loevinger last Fall. Not all is strictly relevant, and it's too darn long in any case, but you may want to take a snub here and another there and rub the bloom off the Robinson-Patman Act as a lifesaver for floundering exhibitors.

With high regards,
Abram F. Myers,
Chairman, General Counsel,
Allied State's Assn.

Myers' Rebuttal

In analyzing Loevinger's suggestion that films be included in the Robinson-Patman Act, Myers in his letter to the Minneapolis attorney says that he has always opposed the idea since the Robinson-Patman Act does not "pretend to protect purchasers against unreasonable prices. It is purely an anti-discrimination law designed to prevent a seller from discriminating in favor of one customer and another in the matter of price."

According to Myers, the underlying purpose of the legislation "was to equalize, not regulate prices; to protect the small buyer against the buying power of his big competitor by restricting quantity discounts to actual cost differentials in handling large and small orders. It has the effect to neutralize the heavy discounts allowed those who purchase in large quantities, thereby enabling them to undersell their smaller competitors who bought in lesser quantities."

Myers says it would be a great blow to independent exhibitors if all theatres were required to pay the same price for films. "The motion pictures industry," he notes, "has mushroomed all over the United States because film prices were not uniform but were fashioned upon an exhibitor's ability to pay. The film for which a large city first-run theatre paid (say) \$5,000 played in small rural or subsequent-run theatres for (say) \$50. If films were written into the Robinson-Patman Act without more, this necessary accommodation of film prices to an exhibitor's ability to pay would become unlawful."

In discussing Loevinger's criticism of Allied States Assn.'s proposed bill, Myers notes: "The Robinson-Patman Act is administered by the Federal Trade Commission, as the Allied plan would be. It is true that a private litigant can invoke the Robinson-Patman Act without prior administrative action whereas he would acquire no rights under the Allied bill in advance of such action. But the important question, it seems to me, relates to the value of the relief to be gained, not the method of its procurement. Under your (Loevinger's) plan, there could only be a determination with respect to specified pictures that there had been a discrimination in film rental and a recovery of three times the amount of the damage suffered. Under the Allied plan, a fair maximum rental would be ordered and if the exhibitor, in order to play an availability has paid more, he will be entitled to a refund. And determination of such reasonable rental would not be dependent upon proof of discrimination."

Myers says that he has never suggested that the Allied plan is the best that could be possibly evolved. "Minor bugs are already perceptible," he asserts, "and when and if the time comes to seek its introduction, I shall suggest a few alterations."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (7)

1955	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Typ. Change for week
31 1/2	22 1/2	20	Am Br-Par Th 167	30 1/2	29 3/8	30	- 1/8
32	28	25	CBS, "A"	30 1/2	29	29 3/4	- 1/4
31	28 3/4	26	CBS, "B"	29 1/2	28 1/2	29	+ 1/4
30 3/4	30	28	Col. Pix	31 3/4	29 3/4	31 3/4	+ 2
16 1/2	14 1/2	13	Decca	16 1/2	15 1/2	15 1/2	- 1/8
82 1/4	67	62	Eastman Kdk 63	82	80 1/4	81 3/4	+ 1
5 1/2	3 1/2	3	EMI	4 1/2	4 1/4	4 1/4	+ 1/4
22 1/4	17 1/2	16	Loew's	22 1/4	20 1/2	21 3/4	+ 3/8
12 1/2	9 1/4	8	Nat. Thea.	11 1/2	11	11 1/2	-
44 1/2	36	34	Paramount	44 1/2	43 1/4	43 1/4	- 1/8
40 1/2	35 1/4	34	Philco	40 1/2	39 1/2	39 1/2	- 1/8
55 1/2	36 1/4	34	RCA	55 1/2	52 3/4	53 1/2	+ 1 1/2
10	7	6	RKO Picts.	9 1/2	9 1/4	9 1/4	+ 1/8
10 1/2	7 1/2	6	RKO Thea.	10 1/2	9 1/2	10 1/2	+ 1
9 1/4	5 1/2	5	Republic	9 1/4	8 3/4	9 1/4	+ 7/8
15 1/4	13 1/4	12	Rep., pfd.	15	14 1/4	14 1/4	+ 1/4
22 1/2	19 1/4	18	Stanley War.	20 3/4	19 1/2	20 1/4	+ 1/8
31 1/2	25 1/4	24	20th-Fox	30 3/4	29 1/2	29 1/2	+ 1/8
30 1/2	26 1/4	24	Univ. Pix	28 1/2	28 1/2	28 1/2	- 1/4
91	83 1/4	81	Univ., pfd.	86	86	86	- 1/8
20 1/2	18 1/4	17	Warner Bros. 158	20 1/2	18 1/2	19 1/4	+ 3/4
134	86	81	Zenith	127 1/4	116 1/2	117 3/4	- 9/8

American Stock Exchange

1955	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Typ. Change for week
5 1/2	4	3 1/2	Allied Artists 85	5	4 1/2	4 1/2	-
11 1/2	9 1/4	8	All'd Art., pfd 21	11	10 1/4	10 1/2	- 1/8
17 1/2	13 1/4	12	Du Mont	17	15 1/2	17	+ 1 1/2
8	6 1/2	6	Klont	8	6 1/2	7	- 1
16 1/2	14 1/2	13	Technicolor . 117	15 1/4	14 1/2	15	- 1/8
4 1/2	3 1/2	3	Trans-Lux	4 1/2	3 3/4	3 3/4	- 1/4

Over-the-Counter Securities

1955	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Typ. Change for week
Chesapeake Industries	4 1/2	4 1/4	5 1/2	—			
Cinerama Inc.	1 1/4	1 1/4	2 1/4	—			
Cinerama Prod.	4 1/2	4 1/4	5 1/2	+ 1/4			
Official Films	2 1/4	2 1/4	3 1/4	—			
Polaroid	54 1/2	54 1/2	56 1/2	+ 1/2			
U. A. Theatres	36 1/2	36 1/2	39 1/2	+ 1/2			
Walt Disney	15 1/2	15 1/2	17	- 1 1/2			

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

RCA, Loew's Hit New Highs; Market Peaking 1929; Siatron on Am. Board

By MIKE WEAR

Berger Turns

Continued from page 7

has followed the Fox lead and agreed to meet with the Allied-TOA committee the same as Fox did. In the case of Warner Bros., however, sales manager Ben Kalmenson will meet with the committee; instead of president Harry Warner, because the former is more conversant with sales matters, Berger says.

As a matter of fact, the meeting with Kalmenson was all set for last week, but had to be delayed because of the WB topper's stress of some other important duties, according to Berger.

"Now, with Fox and Warner Bros. setting the example, we're hopeful that the other companies will fall in line and we will not have to go to Washington for help," says Berger. "We don't want government intervention in our industry any more than the film companies themselves do. It was only as a last resort that we've felt driven to it."

ABPC Quietly

Continued from page 5

the U. S. by Allied Artists. ABPC in turn distributes AA pictures in England. Pictures having widespread commercial appeal are handled by AA itself in the U. S., while films deemed more suitable for art houses are distributed by Stratford Pictures, a wholly-owned AA subsidiary. Part of O'Neil's duties are to act as liaison between ABPC and AA.

There are indications, however, that ABPC may be planning to sell some pictures away from AA. Warner Bros., for example, has acquired "The Dam Busters," for which ABPC is seeking widespread commercial distribution. Explanation of WB's acquisition of "Dam Busters" is said to be the result of a "pre-arrangement." There are, of course, closer ties between WB and ABPC, since Warners owns about 37% of the British company, with Latta as WB's representative on the management level. O'Neil is also acting as liaison between ABPC and WB in the handling of "Dam Busters."

With the stock market sweeping ahead to new peaks since 1929 in last Friday's trading, the Amusement Group staged a smart bull move of its own, with Loew's and RCA in the van. More peaceful news from the strike-threatened motor car industry was the spark which touched off the late climb in Wall Street. Anything electronic attracted the traders' eye last week in the 4-day session, markets being closed Memorial Day. But the film shares also came in for considerable attention.

Loew's bulled ahead to a new 1955 high of 22 1/4, the stock being the third most heavily traded issue on Friday (3). The company's shares had been in demand for several weeks, this peak marking a rise of nearly 4 points in the last two months. A batch of strong boxoffice pictures plus strong biz at the Loew theatres all contributed. Considerable buying, too, was for the long pull.

RCA soared to 55 1/2, an advance of over five points in about two weeks (shares reached 50 1/4 a couple of weeks ago). This, of course, is a sharp improvement of around 11 points from its selling point of two months ago. The electronic spirit also took hold in DuMont shares on the American Stock Exchange, being lifted five-eighths to 16 1/2 in Friday's trading. Feeling persisted in the Street that the company is over the hill now, and that better prospects loom.

ABC-Paramount Theatres held firm around 30 much of the week, with the close at 29 1/2. Year's high is 31 1/2. Warner Bros. issue came to life Friday, pushing up 75c to 19 1/2, closing price.

Paramount Pictures, after racking up a fresh peak at 44 1/2, held firm to wind up at 44 1/4. It is the highest priced film stock. General Precision, which sagged some earlier in the week, firmed up to finish at 55. Republic Pix common not only made a new '55 high at 9 1/2 but finished the week at 9 1/2. Stanley-Warner also edged up to finish at 20 1/4. Universal wound the week at 28 1/2, not far from the year's peak.

Siatron, which had been above 8 as bid price on Over-the-Counter, started out trading on the American Stock Exchange last week. It quickly established a range of 6 1/2 and 8, finishing the week at 7 1/4.

Jazz Fine for Swedes!—But Crockett?

Swenson on Product Prowl in New York—Negotiates For Todd-AO's 'Oklahoma'

By GEORGE GILBERT

Era of the "big" picture, which the American film industry has been acutely aware of for several years, is just as prevalent in Sweden, according to S. A. G. Swenson, managing director of A. B. Wifvefilm, one of that country's largest distributors. In New York for the last three weeks on a product hunt, he emphasized that it is "better to have 20 prints of one 'big' picture than to have one print each of 20 pictures."

With fewer films but with more playdates, cost of distribution per pic is obviously less in proportion to the gross. In line with Swedish filmgoers' swing to de luxe product, Swenson is negotiating for rights to handle the Todd-AO "Oklahoma" in Sweden. Moreover, since Disney pix are no longer released by RKO in the world market, Wifvefilm now has that franchise in Sweden.

Disney's "Living Desert," which Wifvefilm premed in Stockholm last fall, ran for seven weeks to a gross described by Swenson as "big as 'Gone with the Wind.'" In the course of his U. S. stay he acquired additional Disney pictures including "Vanishing Prairie," "Lady and the Tramp," "Littlest Outlaw," "20,000 Leagues" and "Davey Crockett."

Amazed by what he had seen of the "Crockett" craze since his recent arrival in the U. S., Swenson was hopeful that it could be duplicated in Sweden although he expressed doubt. But while Swedes might not be too keen on "Crockett," Swenson noted that "for years they have been loyal fans of American jazz and have patronized top Negro bands in their appearances in Sweden. So I've acquired Swedish rights from Jack Goldberg to a full-length feature called 'Rock 'n' Roll' with such stars as Lionel Hampton and Duke Ellington."

Swenson, whose organization handles about 30 pictures annually, also picked up "Finger Man" and "The Big Combo" from Allied Artists. "Gangster films," he said, "are currently experiencing a cycle of popularity in Sweden although the censorship there is known to be strict in regard to scenes of violence. Eddie Constantine pix as well as other French product are doing well in the Swedish market but Gallic producers are asking such high guarantees of late that they may price themselves out of the territory."

Meantime, Swenson is of the opinion that the American market for foreign product has improved to the point where it would be economically feasible for his company to set up an office in the U. S. in association with an existing Yank distrib. While here he discussed such an arrangement with several indie release outfits. In the event the plan is consummated, Wifvefilm would distribute two or three top Swedish films in the U. S. along with imports of other European producers as well.

Swenson, who planes to Paris tomorrow (Thurs.), said he expects to return to New York either in August or September to attend the Broadway preem of "Oklahoma." His current itinerary calls for a brief Paris stopover, then to Rome on June 17 to take in a four-day convention of Titanus Films there. He goes to London June 24, then back to Stockholm.

CARUSO'S HEIRS WIN

\$8,000 SUIT FROM M-G

Rome, May 31.

The heirs of Enrico Caruso were awarded damages totaling \$8,000 in a Rome civil court decision against Metro, producers and distributors of "The Great Caruso." Mario Lanza starrer, to which the tenor's heirs had brought objections. The court edict, which also calls for withdrawal from circulation of copies of the film, noted, in agreement with the Caruso family, that some scenes in the pic "reflected against the honor of Caruso and against his character and family."

Suit was filed some two years ago when pic first hit Italo screens. It has long since played out its dates, so that the withdrawal order for prints is mere court formality.

Open Directors' Bldg.

Hollywood, June 7.

Approximately 750 persons attended dedication of new Screen Directors Guild building Sunday (5) with prexy George Sidney describing it as "a dream that became a reality." Among top-tier industry execs present were Walt Disney, Walter Pidgeon, Jack L. Warner, B. B. Kahane, Y. Frank Freeman, Herbert Yates and L. K. Sidney.

The \$300,000 building has only screen in world designed to show all widescreens processes, including VistaVision, CinemaScope, Todd-AE, Superscope as well as standard black and white pix.

Zenith Licenses British Home-Toll To Alex Korda

Possibly encouraged by the Conservative party victory in Britain, Sir Alexander Korda has made an arrangement with Zenith Radio Corp., aiming at the introduction of home-toll television in the United Kingdom, Ireland and the Channel Islands.

Korda plans to petition the British government for permission to telecast on a fee basis and to make manufacturing arrangements to produce the necessary devices. He'll establish a new corporation to launch and operate the service, based on the Zenith license.

Commercial telecasting is scheduled to start in Britain in September. The government tv service, provided by the BBC, is on an annual fee basis, as is the BBC's radio service. Zenith said its contract with Korda was similar to the one it concluded last November with the Rola Co. of Melbourne, Australia, to establish toll-tv in New Zealand and Australia.

Invite Banks

Continued from page 5
would probably less of it in the future.

"There are coproduction possibilities with Germany, Italy, Spain, Yugoslavia and France, but we won't go into them on the same scale as before, and if we do, we'll look for more flexibility and safeguards to retain the national character of our pictures," he held.

This may involve coproductions benefiting from the monetary sides but to be made entirely in one country to maintain a complete national tone. Rene Clair's "Les Grandes Manoeuvres," which is Franco-Italian but has no Italians in the creative setup, is an example.

Flaud wouldn't be drawn into a detailed discussion of his thoughts on the new film deal with the Motion Picture Export Assn. to replace the one expiring June 30. He noted that he was more interested in the spirit rather than the letter of an agreement and added he was pleased to note a better understanding between the American and French industries. As he did at Monday's (6) luncheon thrown for him by the MPEA, Flaud stressed that—a couple of years ago—his visit wouldn't have been possible "because the atmosphere just wasn't right for it."

Asked whether he would press for any changes in the American license allocation under a new deal—MPEA got 110 for 1954-55—Flaud replied that the 110 seemed satisfactory all around. He said the Americans' remittance situation in France was good and agreed that little U. S. film coin is left in France, there having been several sizable compensation deals within past months.

ACADEMY GOVERNORS SET, OFFICERS NEXT

Hollywood, June 7.

The Academy of Motion Picture Arts and Sciences reelected six and named seven new members to the Board of Governors, in balloting on 13 directors for new two-year terms.

Reelected: Claire Trevor, Actors branch; Daniel B. Cathcart, Art Directors; George Sidney, Directors; Jacob H. Karp, Executives; Samuel G. Engel, Producers; Hal Elias, Short Subjects.

New electees: B. B. Kahane, Administrators; Milton H. Krasner, Cinematographers; William W. Hornbeck, Film Editors; Robert Emmett Dolan, Music; Perry Lieber, Public Relations; John Paul Livadary, Sound; Valentine Davies, Writers.

Governors elected last year for two year tenure, who retain their places on the board until May, 1956, are: William Holden, Field M. Gray, John W. Boyle, George Stevens, Fred L. Metzler, William A. Lyon, Edward B. Powell, Sol C. Siegel, Teet Carle, Harry Tytle, John O. Aalberg, George Seaton, Y. Frank Freeman.

Officers for the coming year will be voted on when new Governors join the board at its next meeting later this month.

Total of 18 new members also have joined the Academy membership roster, and the Board further approved reinstatement of Bernard Goodwin to the Short Subjects branch and transfer of Al Horwitz from Executives to Public Relations branch.

New members include Barbara Britton, Actors; Malcolm Bert, Mitchell G. Kovaleski, Frank McKelvey, Louis Lichtenfeld, Art Directors; Charles Allan Panama, John Strauss, Public Relations; Albert T. Dempster, Warren Foster, Carol R. Harris, Larry Landsburgh, Michael Maltese, Hawley Pratt, Leo Salkin, Arthur Christopher Stevens, Duncan McLaren Stewart, Julius Svendsen, Ben Washam, Short Subjects.

Okay Another Loew's Ozoner

Path was cleared last week for the second drive-in acquisition by Loew's since the anti-trust divorce decree when Judge Henry W. Goddard in N. Y. Federal Court signed an order approving purchase of the Normandy Outdoor Theatre near Jacksonville, Fla., by Loew's Theatre & Realty Corp. Via court greenlight, Loew's recently bought the Twin Drive-In, outside Chicago.

Judge Goddard, however, inked the order with certain conditions laid down by the Department of Justice. These, in general, impose product, run and clearance limitations upon the Normandy to prevent it from gaining any competitive advantage over 29 hardtop theatres and 11 other ozoners in Greater Jacksonville. Drive-in, with a car capacity of 1,350, is currently operated by Tropical Park Theatres.

WHEN FARMS MOISTEN BOXOFFICE SPROUTS

Minneapolis, May 7.

Something new in the way of boxoffice ammunition has found its way into this territory, according to the Minnesota Amusement Co. (United Paramount Theatres).

As a serious drought dragged along, grosses throughout the area took a worse-than-seasonal nosedive and a downtrend became sharper and was uninterrupted, officials of the chain point out.

However, as the badly needed and long delayed moisture finally put in a belated but welcome appearance during the past 10 days theatre takes started immediately doing an about face, says Harry B. French, circuit president, and everything looks much rosier of a sudden.

It's all due to the fact that this territory is largely dependent upon agriculture wellbeing for its economic health and with the drought a threat to crops there were a general tendency to tighten pursestrings all along the line with consequent b.o. suffering, French points out.

20th-Fox Pretties Up Shorts Hoping Exhibitors Won't Stick With Their Two-Feature Policy

Venezuelan Government Contracts Color Films

Hollywood, June 7.

Allend'or Productions has closed a deal to turn out a series of educational color films for the Venezuelan Government, for distribution by southern republic both in its own country and South America.

Unit already has made five and is now on its sixth, covering the state visit by the President of Venezuela to the President of Peru in Lima.

Says Home-Toll's Average Family Tab, \$1,156 Yrly.

Holding that "its selfish interests coincide with the public interest," the Joint Committee on Toll Television told the Federal Communications Commission this week (6) that, under the Communications Act of 1934, it did not have the authority to authorize and regulate subscription tv.

The committee's views in reply to a series of questions posed by the FCC re toll-tv was filed by its attorney, Marcus, Cohn, of Cohn and Marks, and ran to 167 pages. The deadline for filing comments with the Commission is tomorrow (9).

Largely repeating charges and assertions made within past months, the committee held that fee-tv definitely was not in the public interest; that it would turn tv into a medium for only those that can afford it; that it would create an unnecessary burden of billions of dollars for set-owners, and that "if the present proposal is as successful as its proponents claim it will be, it will destroy free television and substitute a pay-as-you-see replica."

The charge that, if the home b.o. is authorized, the public will ultimately be charged for what it is now getting free and that this "raiding" procedure is bound to ultimately "kill" free tv, runs throughout the comment.

Cohn acknowledged that, at the outset, "subscription television may, in fact, provide programming presently unavailable on free television, such as a heavyweight championship fight or a new movie." But, he said, "This will be done solely to overcome audience resistance to paying for their television. If this succeeds in attracting large audiences... then it must be accompanied by a raid on what is now available free. The bulk of the programming which PAYS-TV will present is bound to be the very kind of entertainment which has found favor in free television."

The committee's views, replete with figures and documentation, asserted that toll-tv would cost the average family \$1,156 a year for the type of shows it now gets for free. This is figured on the basis of an average daily televiewing of four hours and 48 minutes. Cohn told the Commission that more than 50% of all tv homes have incomes of less than \$5,000 a year and that, if pay-as-you-see came, its load would logically have to be borne, by those who could least afford it. A charge for tv was termed "a moral breach of contract."

The volume stressed that, in the long run, toll-tv would concentrate on the popular shows, which pay off, rather than less lucrative cultural attractions and that even limited authorization of the pay-as-you-see service would constitute "an additional guerrilla in the raid on free television." The "anti" toll group submitted an analysis of "free" tv programming as proof that subscription tv wasn't necessary.

Attempt to help and encourage exhibitors to do without a second feature on their bill is being made by 20th-Fox via packaging of its CinemaScope shorts.

According to Lem Jones, 20th short subjects and newsreel sales topper, theatres will be offered four or five of the widescreen shorts. Exhibs also are being supplied with one-sheets to plug the 20th shorts output, including the first Terrytoon CinemaScopes.

Point is being made by 20th to exhibs that, in sticking to a C'Scope feature and shorts program, the continuity of the show is preserved. Also, the projectionist doesn't have to worry about changing lenses, etc.

Seeking a new sales pitch for its shorts, both the theatres and the public, 20th is putting the accent on timeliness. Special one-sheet has been prepared to plug its "Survival City," the only C'Scope tint record of the recent Nevada atom bomb blast and its effects on a dummy city.

Other subjects with a news tag are "Far East Bastions," telling the story of the Chinese off-shore islands; "Volcanic Violence," covering the eruption of a new volcano off Hawaii; "Supersonic Age," about jet planes; a short about Israel, etc.

According to Jones, the switch to C'Scope has allowed 20th to jar loose some extra exhib coin for the shorts. He said initial reaction to the shorts packaging idea from exhibs had been good. It's noted in that connection that Metro recently sharply increased the number of its shorts releases and announced an all-C'Scope program for them. Paramount reels are being made in VistaVision for the wide screen.

In the past, shorts producers have complained that, despite costs having gone way up, exhibs wouldn't face up to the fact and up the shorts rentals.

Severe Enforcement Of Safety Statutes Riles Philadelphia Exhibitors

Philadelphia, June 7.

Local exhibitors are griping about the "over zealous" investigations being made by Commissioner Walter S. Pytko, of the Department of Licenses and Inspection. The result has been extra expenses for operators in a period of dwindling boxoffice receipts.

Theatre men are burning over orders to install self-closers on fire doors for stages no longer in use. They are being made to put smoke detection devices in air-conditioners originally installed without them. Seats that have been approved for 25 years are now ordered removed.

Exhibs feel that Pytko policy is one of harassment in view of the present-day non-inflammable film, and charge that the inspection crews are too critical.

SETTLE 9 ANTITRUSTERS FILED BY WEINSTOCKS

Nine antitrust suits against the major companies seeking damages totalling \$20,000,000 have been settled out of court this week for \$100,000. The suits were filed by David and Benjamin Weinstock of Raybond Theatres Corp., operators of theatres in and around New York.

Agreement was reached following the plaintiffs acceptance of a dismissal with prejudice of the Normandie Amusement Co. (Normandie Theatre, N.Y.) action against the majors for \$1,200,000 in Federal Court for the southern district of New York. Settlement was made before trial.

The Normandie, a Raybond house, filed the suit against the majors for alleged failure to obtain first run films. First of the nine suits was filed in June, 1953.

Jack Webb will open a 30-day one-nighter tour in San Antonio July 27 exploiting "Pete Kelly's Blues." With him will be his wife Dorothy and Richard Breen.

WATCH **IT** HIT EVERYWHERE...IN THE **BIGGEST**

**CAME
FROM
BENEATH
THE SEA**

starring

KENNETH TOBEY **FAITH DOMERGUE**

with
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Screen Play by GEORGE WORTHING YATES and HAL SMITH • Technical Effects Created by RAY HARRYHAUSEN
Executive Producer SAM KATZMAN • Produced by CHARLES H. SCHNEER • Directed by ROBERT GORDON

BECKLEY—PALACE
HUNTINGTON—PALACE
HIGHLAND—HILAND
PRAIRIE du SAC—MIDWAY
FENIMORE—FENWAY
PLATTEVILLE—AVALON
MARSHFIELD—NEW ADLER
MERRILL—BADGER
NEILLSVILLE—ADLER
COLUMBUS—RUDALT
EPHRAIM—SKYWAY
REEDSBURG—BADGER
TOMAHAWK—PALACE
WAUPACO—LYRIC
PORTAGE—PORTAGE
DARLINGTON—TOWN
EAST TROY—TROY
MANISTIQUE—CEDAR
GRAFTON—PORT
VICTORIA—UPTOWN
BAY CITY—STATE
EL CAMPO—NORMAN
WHARTON—RIO
YORKTOWN—YORK
GOLIAD—GOLIAD
NIXON—NIXON
VALLEY MILLS—VALLEY
ODESSA—LYRIC
DUBLIN—MAJESTIC
HAMLIN—HAMLIN
DE LEON—WEeping OAK
MERKEL—PIONEER
BROWNFIELD—RIALTO
BUFFALO—RIO
COLEMAN—RANCHO
SEATTLE—COLISEUM
BELLINGHAM—AMERICAN
SPOKANE—ORPHEUM
BRUNSWICK—CUMBERLAND
LEWISTON—LISBON
CINCINNATI—GRAND
DAYTON—COLONIAL
ATCHISON—FOX
SPRINGDALE—APOLLO
NEVADA—TRAIL
WAKEENEY—KELLY
BUTLER—DRIVE
FAREWELL—BORDER
WAMEGO—GARRONSON
LAWRENCE—JAYHAWKER
LYONS—STAR
HIGGINSVILLE—DAVIS
VALLEY FALLS—RIO
MARSHALL—MARY LOU
ELDORADO—ROXY
SHERIDAN—SHERIDAN
WAYSHIRE—BROOKSHIRE
VICTORIA—TEXAS-AZTEC
EL CAMPO—RICE
BAY CITY—BAY DRIVE
REFUGIO—RANCHO
NEW BRAUNFELS—BRAUNTON
CUERO—CUERO
MERCEDES—STATE
SAN BENITO—RIVOLI
WESLACO—RITZ
MCALLEN—PALACE
BROWNSVILLE—MAJESTIC
HARLENGEN—RIALTO
EDINBURG—CITRUS
CORPUS CHRISTI—RITZ
AUSTIN—QUEEN
ALICE—REX
ARANSAS PASS—RIALTO
BEEVILLE—REX
KENEDY—RIALTO
KERRVILLE—RIALTO
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BLOOMSBURG—COLUMBIA
LANCASTER—GRAND
BETHLEHEM—GLOBE
FAIRMONT—FAIRMONT
BRIDGEVILLE—EL RANCHO
SWICKLEY—BROOKSIDE
DUMAS—BROOKSIDE
DUNFER—DUNFER
PARCELUS—MARCELLUS
CLINTON—CLINTON
PITTSBURGH—STRAND
COOPERAS COVE—COVE
SHERMAN—PLAZA
FT. MORGAN—VALLEY
CHADRON—PACE
VERNAL—MAIN
HARRISBURG—COLONIAL
LANSFORD—PALACE
McCARMEL—STATE
READING—EMBASSY
TARENTUM—HARRIS
PITTSBURGH—OLYMPIC
ALTOONA—OLYMPIC
JOHNSTOWN—EMBASSY
OAKLAND—STRAND
AMBRIDGE—AMBRIDGE
CLAIRTON—CAPITOL
NEW CASTLE—SUPER CASTLE
BELLE VERNON—SUPER 71
RICHLAND TWP.—RENALL'S
WASHINGTON—WASHINGTON
PITTSBURGH—ARCADE
WARRINGTON—CAPITOL
PITTSBURGH—CAPITOL
PITTSBURGH—BOONVILLE
PITTSBURGH—BOONVILLE
E. McKEESPORT—BLUE DELL
PITTSBURGH—SOUTH PARK
MT. PLEASANT—PENN
GRAFTON—DIXIE
LOS ANGELES—HILLSTREET
GLENDALE—CAPITOL
HOLLYWOOD—HAWAII
PASADENA—UNITED ARTIST
E. LOS ANGELES—UNITED ARTIST
SAN DIEGO—SPRECKELS
RIVERSIDE—DE ANZA
SAN LUIS OBISPO—OBISPO
PHOENIX—PARAMOUNT
BAKERSFIELD—CALIFORNIA
LAS VEGAS—PALACE
PHOENIX—RIALTO AND INDIAN
OTTAWA—PLAZA
LIBERAL—PLAZA
WICHITA—WICHITA
JOPLIN—PARAMOUNT
HAYS—FOX
MINNEAPOLIS—RITZ
SYRACUSE—RANCHO
IOLA—IOLA
EXCELSIOR SPRINGS—BEYER
SEDALIA—UPTOWN
LEXINGTON—MAINSTREET
DODGE CITY—DODGE
COFFEYVILLE—TACKETT
KIRKSVILLE—PRINCESS
SPRINGFIELD—FOX
RICHMOND—FARRIS
CROSWELL—MAXINE
YALE—YALE
MILLINGTON—CAPITOL
DETROIT—BROADWAY CAPITOL
E. TAWAS—FAMILY
CARO—STRAND
CHISANING—TOWN

FRANKFORT—GARDEN
MIO—DAI RAY
ALBION—BOHN
MARSHALL—BOGAR
CHELSEA—SYLVAN
LINCOLN—LINCOLN
ELKS RAPIDS—STATE
MACKINAW CITY—CHIEF
HILLSDALE—DAVE
BIG RAPIDS—BIG RAPIDS
HOLLAND—PARK
CABILLAC—LYRIC
GREENVILLE—SILVER
ALLEGAN—REGENT
GRAND HAVEN—GRAND
IONIA—IONIA
LUDINGTON—LYRIC
MANISTEE—VOGUE
MONROE—FAMILY
NILES—READY
OWOSSO—CAPITOL
SOUTH HAVEN—MICHIGAN
THREE RIVERS—RIVIERA
TRAVERSE CITY—STATE
GALESBURG—SALE
ALPHERIA—MALTZ
ADRIAN—CROSWELL
PINCONNING—WHYTE
SANDUSKY—SANILAC
DECKERVILLE—THUM
ELGIN—RIALTO
GALESBURG—WEST
YOUNGSTOWN—PALACE
OSHKOSH—OSHKOSH
GREENSBURG—STRAND
McKEESPORT—CAPITOL
ELK—CAPITOL
CEDAR CITY—HYLANDER
HAZLETON—GRAND
POTTSVILLE—HOLLYWOOD
LOS ANGELES—NINE THEATRES
APPLETON—APPLETON
RACINE—RIALTO
SHEBOYGAN—REX
SHENANDOAH—CAPITOL
SHAMOKIN—CAPITOL
LEBANON—STATE
WAUKESHA—PIX
KENOSHA—GATEWAY
BELOIT—ELLIS
LINCOLN—STATE
PHILADELPHIA—STANTON
TRENTON—CAPITOL
PORTLAND—ORPHEUM
MT. PLEASANT—KINEMA
PLYMOUTH—PLYMOUTH
SENACA—SENACA
MARYSVILLE—IRIS
CLAY CENTER—STAR
COUNCIL GROVE—CHIEF
OSAGE CITY—HILLCREST
BROOKFIELD—CIVIC
STERLING—ROYAL
KALKASKA—KAL
ALMONT—ALMONT
OAK HARBOR—ROYAL
COLORADO SPRINGS—8th St.
PUEBLO—MESA
BOULDER—BOULDER
FT. COLLINS—LYRIC
NORTH PLATTE—FOX
GREELEY—CHIEF
CANON CITY—SKYLINE
LOVELAND—MOTORENA
ROCKY FORD—STARLITE
CRAIG—SUNSET
WICHITA FALLS—STATE
LAS CRUCES—FIESTA
FORT MORGAN—VALLEY
BUFFALO—LAFAYETTE
NIAGARA FALLS—STRAND

BINGHAMTON—CAPITOL
ARDMORE—PARK
BOVINA—MUSTANG
LANCASTER—GRANTLAND
CLINTON—CLINTON
STOUGHTON—BADGER
LAKE MILLS—LAKE
EDGERTON—RIALTO
PARMA—PARMA
NYSSA—NYSSA
CAREY—INDIAN TRAIL
AFTON—RITZ
CANADIAN—CANADIAN
CORDELL—WASHITA
CYRIL—GUSHER
HARRAH—STATE
LONE WOLF—WOLF
RINGLING—EL RANCHO
TEMPLE—MAJESTIC
WALETKA—AVON
MITCHELL—NILE
BRIDGEPORT, NEB.—CENTRAL
ELKINS—ELKINS
E. LIBERTY—LIBERTY
PITTSBURGH—SOUTH HILLS
BRADDOCK—PARAMOUNT
McKEESPORT—ROXIAN
CHARLEROI—STATE
GREENSBURG—STRAND
PUNXSUTAWNEY—JEFFERSON
MARION—SUN
E. PITTSBURGH—RIVOLI
N. S. PITTSBURGH—GARDEN
LEMOORE—LEMOORE
STOCKTON—ESQUIRE
BEAR LAKE—CUB
BERKELEY—OAKS
OAKLAND—T & D
MERIDIAN—CAPITOL
STEVENS PT.—FOX
JONESVILLE—JEFFRIES
RANDOLPH—RANDOLPH
GAYS MILLS—KICKAPOO
ANTIGO—PALACE
ESCANABA—DELFT
SAULT ST. MARIE—SOO
RHINELANDER—ROMAN
MANITOWAC—MIKADOW
CASSVILLE—CASS
KIEL—KIEL
SHAWANO—SHAWANO
BRILLION—BRILLION
MONROE—GOETZ
STAMBAUGH—PERFECT
STURGEON BAY—DOOR
ISHPEMING—ISHPEMING
WHITEWATER—STRAND
WILSON—DERRICK
WAUSAU—GRAND
SPARTA—SPARTA
WESTBY—WESTBY
ADAMS—ADAMS
NEW ESSION—HOME
FREDONIA—FREDONIA
NEWTON—ROXY
FT. SCOTT—MO. KAN
AUGUSTA—AUGUSTA
JEFFERSON CITY—STATE
NORTON—SUNSET
E. LIVERPOOL—CERAMIC
NAPOLEON—STATE
BRYAN—BRYAN
ALVA—PIX
PENTWATER—PENTWATER
SHELBY—SHELBY
ADRIAN—SKY
BUHL—ROMONA
HAILEY—LIBERTY
SALT LAKE CITY—AUTORIUM
ANLERS—COOPER
CHECOTAH—69

COALGATE—SKY VUE
DAVENPORT—GEM
EUFULA—CHIEF
FORGAN—FORGAN
GARBER—GARBER
LINDSAY—HILLCREST
NOWATA—REX
PERRY—PERRY
SHAMROCK—LIBERTY
STROUD—COZY
WAGONER—CHEROKEE
WATONGA—ROCK
WOODWARD—TERRYTIME
FT. COBB—RIALTO
FRIONA—CHIEF
GUYMON—AMERICAN
LAVENNA—LAVENNA
MAYVILLE—TREND
PRAGUE—SAVOY
WYNNEWOOD—DEAL
ROCK SPRINGS—RIALTO
LARAMIE—FOX
COLEMAN—SANDRA
STURGIS—STRAND
CASEVILLE—BAY
BRECKENRIDGE—GRATIOS
UBLY—HURON
SWARTZ CREEK—CREEK
ST. CHARLES—ROXY
WATSONVILLE—CENTRE
VALLEJO—RITZ
VISALIA—VISALIA
SALINAS—EL REY
SONORA—SONORA
FIREBAUGH—DRIVE IN
PETALUMA—STATE
ANTIOCH—STAMM
SAN JOSE—STUDIO
DALLAS—RIALTO
FT. WORTH—PALACE
EL PASO—STATE
WACO—IMPERIAL
SAN JOSE—STUDIO
CORISCANA—IDEAL
DENISON—STATE
DURANT—PLAZA
MUSKOGEE—ROXY
MUSKOGEE—GRAND
AMARILLO—STATE
MCALISTER—OKLAHOMA
PARIS—MAIN
ABILENE—QUEEN
VERNON—PIC
EASTLAND—MAJESTIC
TEMPLE—TEXAS
MEXIA—PARKWAY
MILWAUKEE—ALHAMBRA
LAWTON—RITZ
OKLAHOMA CITY—STATE
McCOOK—BISON
TORRINGTON—WYOMING
LEAD—HOMESTEAK
SIDNEY—PLAINS
COLOMA—LOMA
E. JORDAN—TEMPLE
BRONSON—BRONSON
PAW PAW—STRAND
BANTON HARBOR—STATE
ST. JOSEPH—ELECTRIC
TOLEDO—RIVOLI
LITTLE ROCK—ARKANSAS
TULSA—TULSA
TULSA—PLAZA
FREMONT—PARAMOUNT
SHELBY—STATE
STERLING—LOGAN
PETOSKY—HOLLYWOOD
HESPERIA—STAR
SUNRAY—BUCKAROO
VELMA—V. D.
WALTERS—OKLA.

CHEYENNE—PARAMOUNT
BAY CITY—WASHINGTON
GRAND RAPIDS—REGEN
LAKE ODESSA—LAKE
DURAND—DURAND
HASTINGS—STRAND
FOWLERVILLE—ORR
REED CITY—REED
LESLIE—ARCADE
WHITEHALL—PLAYHOUSE
DENVER—DENVER
ANN ARBOR—MICHIGAN
BATTLE CREEK—BROU
EAST—PLAZA
JACKSON—CAPITOL
KALAMAZOO—CAPITOL
LANSING—GLADMERE
MUSKOGEE—MICHIGAN
PORT HURON—FAMILY
SAGINAW—FRANKLIN
CHARLOTTE—MAPLE CITY
CLARE—NORTHLAND
MANISTIC—CHIPPWA
REMUS—BRYCE
LAKE CITY—SAUKEE
DAVISON—MIDWAY
VANDERGRIFT—MANOS
MARLETTE—CENTER
SEBEWAING—LINCOLN
CASS CITY—CASS
CASPER—REX
ALBUQUERQUE—STATE
LUBBOCK—CLIFTON
MIDLAND—RITZ
BURLEY—ORPHEUM
EMMETT—IDEAL
RUPERT—WILSON
JEROME—RIO REY
EVENSTON—STRAND
MONTPELIER—RICH
SUNNYSIDE—NU STAR
KALISPELL—STRAND
SALT LAKE CITY—LYRIC
GARLAND—MAIN
TWIN FALLS—ROXY
IDAHO FALLS—RIO
PRICE—CROWN
ALABAMA—WEST
HOBART—OKLAHOMA
HOLDENVILLE—GRAND
HOMINY—PETTIT
HUGO—EIRE
MANGUM—TEMPLE
MIAMI—MIAMI
NORMAN—UNIVERSITY
OKLAHOMA CITY—JEWEL
OKMULGEE—ORPHEUM
PAMPA—LA VISTA
PAULS VALLEY—ROYAL
PAWHUSKA—KI HE KAH
PICKER—PLAZA
PONCA CITY—KAY
PRYOR—ALLRED
SAPULPA—STATE
SAND SPRINGS—HARMONY
SAYRE—STOVALL
SEMINOLE—SEMINOLE
SHAWNEE—RITZ
STIMULANT—MAGGIE

LONGMONT—STARVUE
SCOTTSBLUFF—BLUFFS
LIMA—QUILNA
MARION—OHIO
MANSFIELD—MADISON
MASSILLON—WESLIN
HOUSTON—KIRBY
SAN ANTONIO—TEXAS
LINDEN—LINDEN
DOWAGIAC—CENTURY
LOWELL—STRAND
ASHTABULA—BULA
RAPID CITY—SIOUX
YUMA—SILVER SPUR
CONNEAUT—STATE
GENEVA—SHEA
CORNING—RODGERS
MALAB—STAR
BRIGHAM CITY—ROXY
WENDELL—ACE
HUNTINGTON—CASTLE
DALHART—EL RANCHO
LAS VEGAS—VEGAS
MONTROSE—STAR
DURANGO—KNOX
BOWLING GREEN—CLAZEL
ADA—MCWAIN
ALTUS—PLAZA
BARTLESVILLE—ARROW
BLACKWELL—RIVOLI
BORGER—REX
CHANDLER—H & S
CHEROKEE—RITZ
CHICKASHA—RIALTO
CLAREMORE—YALE
CLINTON—REDLAND
CUSHING—DUNKIN
DRUMRIGHT—TOWER
DUNCAN—RITZ
ELK CITY—WESTLAND
EL RENO—CENTRE
ENID—CHIEF
SARANAC—SARANAC
FREDERICK—RAMONT
GEARY—GEARY
GUTHRIE—MELBA
HARTSHORNE—OAK
HENRYETTA—BLAINE
HOBART—OKLAHOMA
HOLDENVILLE—GRAND
HOMINY—PETTIT
HUGO—EIRE
MANGUM—TEMPLE
MIAMI—MIAMI
NORMAN—UNIVERSITY
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SAND SPRINGS—HARMONY
SAYRE—STOVALL
SEMINOLE—SEMINOLE
SHAWNEE—RITZ
STIMULANT—MAGGIE

WATCH
THE SMASH
OPENINGS...
**RADIO...TV...
BALLYHOO...
TOURS...
THE WORKS!**

Films Fight for Boston Space; National Amusement News Cut In Favor of Local in Prospect

By GUY LIVINGSTON

Boston, June 7.

Negotiations are on towards getting more space for pictures in Boston papers. Two meetings have already been held between motion picture interests and newspaper publishers and more are due.

Since the War, picture interests have been burned over the space allotted them. Pictures have been pulling about 18% of the space against radio and tv, and amusement pages have been running top heavy with radio and tv local and national wordage. Also, interesting, is the pattern of almost 95% national amusement - theatrical news and columns on amusement pages.

The negotiations, which are continuing, will result in more space for Hub film reviewers, columnists, photos and readers and motion picture news, leaders in the motion picture industry here hope.

Boston with four morning newspapers, Post, Globe, Herald and Daily Record and four afternoon sheets, Traveler, American, Globe and Christian Science Monitor plus four Sunday papers, Sunday Advertiser, Post, Globe and Herald, is peculiarly "competitive" against the nation-wide trend to publishing monopolies.

Fighting for space on the amusement pages and in the Sunday supplements are pictures, radio, television, ballrooms, legit houses, summer theatres, opera, ballet, symphony. In addition, there is baseball, horse racing and dog racing.

Picture interests say they have not been getting an even break and are pressing for at least equal representation. One column cuts with no borders, snippets reviews and compressed space for local movie columnists are among beefs of the industry.

Bigger Sunday play for pictures is hoped for along with an increase in daily paper space. Situation of late has been that picture advertising has increased while picture news and reviews have decreased in space.

Atlanta's Military Ties For 'Command' Opening

Atlanta, June 7.

Bow of Par's "Strategic Air Command" was given the full treatment here Friday (3) with a big assist from the U. S. Air Force. Jet aircraft from nearby Dobbins Air Force Base flew over downtown Atlanta between 12 noon and 1 p.m. and other planes were overhead in formation over the city throughout the day.

Showing of picture at Fox Theatre was preceded by stage ceremonies, with music by the Air Force Band from Barksdale Field. At 9:30 p.m. an Air Force Color Guard paraded down the aisles of the theatre and onto the stage.

Talks were made by Gen. Leith K. Compton, S.A.C. commander of Pinecastle Air Force Base at Orlando, Fla., and Col. Michael N. W. McCoy, commander 321st Bombardment Wing, Southeast area. Walt Englund, Lockheed aircraft representative and technical advisor on "Strategic Air Command," was interviewed.

Following the ceremonies a number of recruits were sworn into the Air Force on the Fox stage.

Noble Arnold is manager of the 4,400-seat Fox, which is the flagship of the Wilby-Kinney chain.

Disney TV Pic Aids 'Sea'

London, May 31.

The second of the Walt Disney's telepic features, designed to boost his feature films, was shown by BBC-TV on election night May 26. The film, "Operation Undersea," gives the background to "20,000 Leagues Under the Sea," currently on pre-release at the Odeon, Marble Arch.

A similar tieup was negotiated with the BBC by Cyril Edgar, the local Disney topper, in connection with "Vanishing Prairie."

Most Cos. Mum

Continued from page 3

In stating their opposition to a home b.o. Some of the indies, on the other hand, and particularly Samuel Goldwyn, have been quite vocal in the past in proclaiming their faith in pay-as-you-see as a new medium of film distribution.

Although they constitute one of the \$64 questions in toll-tv's future, the companies have kept mum on the subject and none intends to comment on it to the FCC. The one prime reason is the Government's 16m antitrust suit still pending against the majors, charging them with conspiracy to deprive tv and other media of 16m versions of their feature films.

At one point last year, when exhibition brought pressure on COM-PO to commit the industry to a negative stand on subscription-tv, several of the companies privately indicated their sympathy but maintained they couldn't be part of any such move, on advice of counsel. Thus the exhibits have carried the ball.

Sarnoff devoted almost a page and a half of his comments to the film biz, making it clear that, in his view, Hollywood (in the collective sense of the word) was now "panting for marriage to cash boxes" in the homes and was in fact setting out to take over tv.

"We believe it would be fatal to the continued dynamic growth of television to enable Hollywood to dominate and control television programming," Sarnoff wrote. He noted that pay-tv, "as administered by Hollywood," would operate "without responsibility for balanced and diversified programming in the public interest. The Government would have to decide," Sarnoff declared, "whether the self interest of the motion picture industry, in seeking these advantages for itself, should override the public interest in maintaining the American system of free broadcasting."

Admit Curiosity

While most majors have not deviated from their neutralist attitude towards fee-tv, and if anything have been leaning to the negative side, a good many production-distribution execs admit to considerable curiosity as to the realistic potential of a home b.o. Being businessmen, they're naturally intrigued by confident predictions that, if pay-as-you-see comes about—and Hollywood plays ball—their grosses via the home could be tripled and quadrupled.

Howard Hughes, in negotiating for the RKO backlog, at one point refused to make a deal for it, stating without reservation that, if toll-tv came, the oldies might well be worth millions. Also at one time, Warners Bros. was said to have been considerably interested in buying into one of the toll-tv systems.

Commenting on 20th's attitude, Al Lichtman, director of distribution, once said the company was against pay-tv and wouldn't cooperate with it "unless the government forces us to."

The NBC brief noted the larger film companies' prolonged refusal to cooperate with tv and held that, on May 24, 1954, Motion Picture Assn. of America prexy Eric Johnston, in an Omaha speech, "signaled a new approach." He said Johnston "wholeheartedly endorsed pay-television."

Johnston, severely upbraided for his comments by Walter Reade Jr., then Theatre Owners of America prez, on that occasion said toll-tv "can bring to home audiences, for a modest fee, top quality product of movie makers, something which the economics of advertiser sponsored television will not now permit." He added that the home b.o. could multiply the potential audience and permit more stations on the air.

Stung by Reade's comments, that he had put the industry "into a compromising position" and was "badly informed as to the fact," Johnston later explained that he was merely trying to stress the continuing advent of novel meth-

BAD TIMES CODE EASIER SAY SHAVELSON-ROSE

Mel Shavelson and Jack Rose, seasoned scripters who are now functioning as a writing-producing-directing team, in N. Y. this week offered some observations about currently controversial matters in the picture business, as follows:

"The Production Code is more lenient in times of economic stress. It might be better to classify films as it is done in England, with adult ratings.

"The Legion of Decency may have some influence not conducive to seeking new grounds. It's tabus limit us from the start.

"We have a voice in the ads for our film ('Seven Little Foys') because we want to see that the public is told what the picture is all about. You can't fool the audience. A few years ago a picture ('Warners' Room for One More') started out with a sex campaign and it did poorly. The campaign was changed to the family theme and it came to be one of Cary Grant's biggest money pictures. All studios have been guilty of this.

"Honesty is the best approach in advertising. Well, almost."

Human Beings

Continued from page 5

Comd. Frank (Spig) Spigweald, credited with originating important strategic innovations in the air-sea battle in the Pacific during the last war.

On the historical side, Vincent Sherman has plans for a life of George Washington, covering the period from his 21st birthday to his inauguration. Allied Artists, in Austria, will make "The Early Years of a Queen," remake of an Austrian pic on the youth of Queen Victoria.

At Metro, Kirk Douglas is set to play Vincent Van Gogh in "Lust for Life," based on the Irving Stone novel with a screen adaptation written by Norman Corwin. Herman L. Mankiewicz wants to do a "Goya" film but for the moment is being beaten to it by an Italian outfit.

On the contemporary side, films are planned on the lives of Albert Einstein, the late physicist, (WB) and Dr. Jonas E. Salk, developer of the Salk anti-polio vaccine. Metro has bought "Somebody Up There Likes Me," Rocky Marciano's autobiog, and an indie production of "Beau James," biog of the late James J. Walker, former Mayor of N. Y., has been in the offing for some time. Still pending is a deal for the life story of President Franklin D. Roosevelt, rights to which have been assigned to the William Morris Agency by Mrs. Eleanor Roosevelt.

At 20th, Henry Ephron will produce a biopic on tumescimths De Silva; Brown & Henderson.

20th Contracts

Continued from page 3

Odeon. For March, FP was assigned first and third choice with Odeon picking second. Each circuit takes on the 20th films on the basis of title only.

Deal, which is considered an extremely good one for 20th, specifies minimum runs in key situations and allows the distrib to withhold three "roadshow" attractions in addition to "The Greatest Story Ever Told" which isn't a part of either the Famous Players or the Odeon arrangement.

On the roadshow features, assuming there are as many as three a year, FP would get first and third choice the first year with Odeon getting second. The second year, FP would get first and second choice with Odeon taking third, and the third year, Odeon would go first, with FP taking the remaining two.

Both the FP and Odeon contracts cover shorts and newsreels. However, the Odeon arrangement guarantees 20th a shorts rental of 34 of one per cent per reel. Famous Players buys the subjects on a flat basis.

ods of presentations and technical innovations. It was made clear, too, at that time that Johnston hadn't been speaking for the MPA and had not meant to—nor was authorized by the companies—to endorse subscription-tv.

Clips From Film Row

ST. LOUIS

Mrs. Norton J. Eversoll elected head of the Better Films Council of Greater St. Louis, which is unofficial picture censor in city. Organization is celebrating its 25th anni this year.

The Oakland, Oakland, Ill., owned by estate of Hugh McGregor, who died last March 11, shuttered for indefinite period.

Hal A. Bower, whose Town Theatre, Lovington, Ill., was closed following recent booth fire, will not relight house until next fall.

A 350-seat theatre is being erected at Blytheville, Ark., air force base at a cost of \$87,000. It will be competition for a privately owned house there.

Gene Beckman, salesman for National Screen, discharged from St. Joseph's hospital, Alton, Ill.

Lawrence J. Walter purchased the Canton in Canton, Mo., from William Collins; also took over lease of R. L. Adkins who has been operating the house since the fall of 1954.

The Glen, Quincy, Ill., a unit of Dickinson Operating Co., shuttered for summer.

Harry R. Davis, Chicago, inherited a 50% interest in the Majestic, a Public Great States unit in East St. Louis. He was the only heir of his mother and aunt both of whom died within a year. The real estate and building is valued at \$318,000.

PHILADELPHIA

Grace Kelly home for weekend hypoed Spring Fete of Women's Medical College.

John Nirenburg, manager of the Strand and a Warners vet for 25 years, is new manager of the Arcadia.

Charles Weitz took over the Italia from Ralph Schwartz.

Two localities elected to the Variety Club International: Edward Emanuel, trade mag exec, as international property manager, and Robert Adleman, ad agency prexy, International press guy.

Barney Cohen, manager of Stanley Warner's Logan, recuperating after emergency operation.

Trade screening of "Mr. Roberts" drew crowd of 250 compared to the usual 10 or 12.

USO presented a special award to Robert J. Fitzgerald and Boyd Theatre for the Cinerama house's "contributions to the morale and welfare of the Armed Forces in area."

Benny Harris, American Film, underwent surgery.

Grace Kelly, James Dean and Ernest Borgnine received citations from the General Federation of Women's Clubs, meeting in Bellevue-Stratford Hotel.

DALLAS

R. J. O'Donnell, general manager of Interstate Circuit, announced appointment of Joseph Jackson as head of the circuit's film booking department. Jackson, formerly assistant chief booker, replaces Ray Jones who resigns July 1 to head his own company, the TV-Southern Buy Service, selling film to tv stations.

Ralph Staub, Columbia shorts director, here and in Houston with a camera crew to film sequences for a documentary being made for Variety Clubs International, titled, "The Heart of Show Business."

B. T. Holt named manager of Ford Theatre at Rankin; he formerly operated the Ford Drive-In at McCamey.

Ranger Drive-In at Perryton recently opened there for its third year of operation. Virby Conley named manager of ozoner.

PITTSBURGH

Frank A. Orban Jr., Hooversville and Cairnbrook exhibit and Somerset County district attorney, won Republican nomination in primaries to succeed himself.

Leopold Satori, brother of AA exec Bill Satori, transferred by SW from Strand in Oakland to the Belmar in Homewood, replacing Willard Johnson, moved to the Steuben in Hornell, N. Y.

Two local exhibs celebrating their 40th year in the business this month. They are William Finkel, who operates several houses with his brother, Morris Finkel, and Samuel Gould.

Penn Theatre in Blairsville, recently taken under lease by John Bello, reverted back to the owners, the Lipsie Bros.

Jim Sipe, of Pittsburgh Local 171, re-elected secretary of the Tristate IATSE Assn. at its 31st

annual convention in Morgantown, W. Va.

William W. Zeny decided to keep his Lake Theatre in Erie going. Recently he had notified city council of his intention of turning the property into a skating rink.

CHICAGO

Paramount publicity topper Jerry Pickman, assistant Sid Blumenstock and exploitation director Herb Steinberg in town Saturday (4) for confab with Paramount flacks from all over the U.S. Publicity, co-op advertising and future product were discussed at Sherman Hotel meeting.

Long-shuttered Stadium Theatre, Evanston, Ill., to reopen soon as the Evanston Theatre, operated by the building owners, brothers Julius and Jack Kaplan. Sy Grier will book and Les Steiner, former manager of the 400 and McVickers, will manage.

M&R Amus. Co., operating the Sunset and the Double Drive-Ins here, to open a new 2,500-car capacity ozoner, to be named the Bel Air, at 31st St. and Cicero Ave., here in August.

LOUISVILLE

Lester Grewell, co-owner of the Family Drive-In, Charlestown, Ind., hospitalized for several weeks.

Harry and Sam Switow, execs of M. Switow & Sons Theatrical Enterprises, on an extensive vacation trip to Hawaii; expected back in 30 days.

Floyd Morrow, of Morrow Theatre Service, will handle buying and booking for Noah Campbell's Lyncinda ozoner, Pusonia, Ky.

COLUMBUS

In-Town Drive-In, a 1,000-car, year-round ozoner, opened here in the east end of the city. The area's 13th auto theatre, it is owned by the Mainview Corp., J. J. Shinbach, president; Paul Holleb, vice president; Marshall Holleb, secretary, and Lou Holleb, manager.

Henry M. Walker, Jr., owner of Riverside Drive-In at Aberdeen, Ohio, building an ozoner at Maysville, Ky., first in this area.

MINNEAPOLIS

Only theatre in nearby Elsworth, Minn., shuttered because of poor business, but elsewhere in territory closed houses at Steele, N.D., and Gillett, Wis., are reopening.

W. R. Frank's ace local neighborhood theatre, the Boulevard, being re-seated.

Maitland E. Frosch, theatre equipment dealers and theatre-owner, recovering from pneumonia attack which hospitalized him for 18 days.

KKK exploiter Ralph Banghart in from N.Y. to handle campaign for "Son of Shnab" which has its Twin Cities' first-run at a new drive-in theatre, having been turned down by all hardtops.

Allied Artists claims campaign in North Dakota for saturation bookings of "Seven Angry Men" resulted in 98% of potentialities being inked to contracts.


Phil Jasen, Cinerama publicity director, back from N. Y., where he was briefed on forthcoming "Cinerama Holiday."

Spare Genius

Continued from page 3


specific time limits and that there are exceptions to the rule, but the point is being hammered home that shorter pictures can be as equally successful as the long ones. Recent examples cited include "Marty," 91 minutes; "The Blackboard Jungle," 101 minutes, and "The Glass Slipper," 94 minutes. Theatre men have been complaining that the two-hour and over films have disrupted program schedules, upset double feature billings, and annoyed customers by keeping them up after midnight, adding to their baby sitter costs and causing transportation problems.

The ability of 60-minute, less 10 minutes for commercials, tv dramas to score an impact on home audiences is another argument being employed by the sales toppers to convince the production personnel that shorter pictures can emerge as clicks. The dollar-and-sense angle is not neglected either, since the longer pix result in a lesser turnover, meaning less take for the theatre and a lower percentage bite for the distrib.



UA
Hails
THE
KING!

UA *Has*
THE KING!

CLARK GABLE  *to star in* **"THE LAST MAN IN WAGON MOUND"**

A ROARING WESTERN ACTION-SPECTACLE...WITH A TWIST! TAILOR-MADE FOR HE-MAN GABLE!

IN COLOR • IN WIDESCREEN • A RUSS-FIELD CORPORATION PRODUCTION

Balaban Strikes Back

Continued from page 3

tv. Anyone is free to make pictures for any medium, including RCA which has had exclusive experience via its control in the 1930's of RKO, Balaban argued back.

"General Sarnoff issued a statement," said Balaban, "attacking the motion picture industry and Paramount in particular. He attempted to defend the vested interest of the big networks in maintaining the present system of so-called 'free tv.' His concern about the preservation of the status quo is thoroughly understandable. The 'free tv' which he champions has brought his combined companies well over a billion dollars from royalties on every tv set made in this country and from sales of goods and services. Ultimately, it was the public who paid for it.

Nets as Octopoli!

"There is far less freedom in the tv market place because of its present dominance by the giant networks than in any other form of entertainment distribution. NBC (RCA's subsid) controls the production of shows, their distribution, and decides who shall be affiliated with its network and who shall not. Station affiliates are bound to the networks through their dependence upon them for the only quality programs presently available. It is a few executives of the networks and a handful of sponsors who determine what the public shall see. It is the promotion of commercial products on television that dictates the kinds of programs we have on television. It is the sale of merchandise rather than the inherent value of the program that sets present tv standards."

Par owns 80% of International Telemeter, which Balaban declared is the only real "pay-as-you-see" toll system in that a coin-box is used as each program is selected. There's no paying in advance or being billed later. The chief exec claimed for Telemeter a "number of unique features" including simplicity of operation, convenience to the public and "technical security."

Balaban opined that "irresistible economic forces" make some form of boxoffice video inevitable. He said sponsored tv simply cannot support good, current motion pictures, and sponsors more and more are withdrawing quality programs, particularly in sports.

Now back to Balaban on Sarnoff: "One gets a little weary of these pious declarations about the motion picture companies in their relation to television. No one has a patent on how to make motion pictures. Anyone can make a motion picture who has the talent and money to do so. There is nothing to prevent NBC or any of the other networks from investing in quality production of motion pictures as we do in our business.

"If they think it is economically feasible at this time to make high budget pictures for 'free' television, why doesn't General Sarnoff lead the parade? His company has had a wide experience in this field, having controlled, for a considerable period of time, a major motion picture company which owned theatres and produced and distributed motion pictures throughout the world. The answer is a very simple one. Sponsors cannot afford to pay for a million dollar or multi-million dollar production and then give it away."

As for color tv, Balaban reported that Chromatic Laboratories, a Par affiliate, would demonstrate shortly a tint receiver that can be sold to the public at less than \$500. Reports of this have been circulated in the trade for some time and its feasibility has been disputed by Sarnoff.

Balaban also told stockholders: Par business in the second quarter of this year will be an improvement over the same period in 1954; as a

matter of policy all directors are to take ownership of at least 100 shares of Par stock; there can be "no regrets" about profit-sharing deals with stars and others for they mean no risk to Par and there's no other way to nab important talent; Par sometime in the future may segue into telepix production on its newly-acquired Hollywood lot if such a move looms profitable.

To a question as to why his salary is so relatively low (\$124,800 a year including expense allowance), Balaban replied his remuneration was twice this amount 20 years ago but now "the job is a lot of fun" and money is not that important.

Rep of an outfit called United Shareowners of America presented Balaban with a scroll citing Par's relationship with its stockholders and lauding management.

Flowers Bloom

Continued from page 7

Lady in Town" (WB) was a close 10th-place winner.

"Run For Cover" (Par), which had tough sledding much of the month, managed to pace the runner-up pix, "Marty" (UA), with only a few scattered playdates, displayed sufficient strength to class as a runner-up film while "Doctor in House" (Rep) was the third production in this category.

A fresh batch of pictures started out big late in May and early this month. Standout so far appears to be "Strategic Air Command" (Par). "SAC" easily placed first in final week of month. "Soldier of Fortune" (20th), "Love Me Or Leave Me" (M-G) and "Magnificent Matador" (20th) also showed promise. "Love Me" with a terrific opening session at the N. Y. Music Hall, looks to be a really great grosser.

"Revenge of Creature" (U), which was ninth in April, copped a sixth place one week during the past month. "Eternal Sea" (Rep), a newie, was 10th one week. "End of Affair" (Col), just getting around, was a runner-up pic another week.

"Man Called Peter" (20th), second in April, managed to finish eighth one stanza last month. "Gate of Hell" (Indie), a runner-up production in April, also added nice coin in the month, playing in small arty theatres.

"Mad At World" (FM) displayed enough stamina to land ninth position one week. "Purple Plain" (UA), which never got far in April, managed to take a 10th place another session. "Kiss Me Deadly," also from United Artists, was eighth one stanza.

"Escape To Burma" (RKO) finished ninth another round. "Shotgun" (AA) was a runner-up pic one week. "Three For Show" (Col), which seldom showed much strength boxoffice-wise, managed to land runner-up classification another round.

Pride-Plus

Continued from page 7

Par calls for making one more pic per year for three years, plus options on two others. They're also to do three more with Hope and it's intended that these will be in addition to, and not the same, as those under the Par pact.

Jimmy Walker Story

On the R&S future sked is "Beau James," based on Gene Fowler's biography of the late Mayor of N. Y., Jimmy Walker, to roll next summer. Screen rights reportedly cost \$50,000. R&S are to take a percentage equal to Hope's on this project and it's probable, but not definite, that Par also will be in on the deal. "Kitty Hawk" is on the slate, too, but when this rolls depends on casting. This is a Howard Mingo story on the Wright Brothers which Warners bought in 1938. Shavelson took this property with him as part of his contract settlement terms with the company.

As for Hope, he has picture work mapped out for next winter in England. He's to co-star with Katherine Hepburn in an original by Ben Hecht to be produced by Betty Box and directed by Ralph Thomas. This is to be the star's first non-Par pic in years.

FLAUD NOT MEETING JOHNSTON IN STATES

Although Jacques Flaud, head of the French Centre National de la Cinematographie, is in the U. S. for a two-week looksee, chances are slight that he'll use the opportunity for working out a new French film agreement with the Motion Picture Export Assn.

MPEA prexy Eric Johnston said in N. Y. Monday (6) that he didn't contemplate huddling with Flaud on the deal, and Flaud himself expressed doubt that the matter would come up during his stay, even though he's skedded to meet Johnston in Washington.

The current French agreement lapses June 30.

French Resent

Continued from page 5

shut itself off, build a wall around itself, so to speak."

Flaud said the French producers couldn't accept the idea that their films just won't sell in the U. S. He suggested that it was, in his opinion, reasonable that the American major distribs among themselves handle five or six European productions a year in the U. S. market. "At least this would get our stars, directors and other talent known among your people," he observed. He said he and the French producers were at a loss to understand why foreign films, made in Europe by American producers (such as Columbia) didn't reach the American screens.

As one step in the direction of hyping the French picture in the U. S. Flaud said it was his government's intention to establish a French Cinema Centre in N. Y. this year. It's projected for a modest beginning, concentrating on the promotion of documentaries and shorts, but may expand later to take in feature product.

French film is increasingly successful abroad and this year should bring in around \$10,000,000 in foreign revenue, the French government film topper estimated. Asked what the American contribution to this total would be, he replied: "Close to zero." Pre-war French industry got about 40% of its income from abroad. Right now it gets only 25% to 30%. Flaud felt that improved production quality, which is being tangibly encouraged by the Government via larger bonuses to outstanding pix, would gradually close the gap.

The censorship problem in the U. S. was a knotty one for European films, Flaud acknowledged, noting that—in Europe—censors only looked at the finished product. "How can a national industry accept the idea of submitting its films to a foreign censor in advance of their making?" he asked.

As for the tough attitude of the Catholic National Legion of Decency, Flaud, who comes from a Catholic country, said the attitude of the Legion appeared to be that American films are sufficient for the market and that nothing good can come from abroad. He said French producers had been considerably puzzled when, on several occasions, films which had received Catholic prizes in France and the rest of Europe had run into trouble with the Catholic reviewing group in the U. S.

Martin & Lewis

Continued from page 2

team's York Productions starts 39-week TV deal on "Colgate Variety Hour" Sunday (12).

It's understood the partners have been on outs for the past week due to accumulation of personal grievances. It's reported Martin told Lewis he wants to call it quits. MCA is trying to smoothie out difference but Martin is said to be most adamant of the two.

In New York, Paramount officials said that the report of the split would in no way affect the planned junket this weekend to Brown's Hotel in the Catskills where Martin and Lewis' latest picture, "You're Never Too Young," will be unveiled. Lewis, according to a Par spokesman, will definitely show up. He said if Martin doesn't show, "we'll just have one less passenger." On the Coast, Martin confirmed that he's nixed the Catskill trek and that he and his wife are on their way to Honolulu. Lewis is leaving the Coast today (Wed.) by train.

Picture Grosses

DENVER

(Continued from page 11)

Nice \$14,000. Last week, "Daddy Long Legs" (20th) (3d wk) \$10,000. Denham (Cockrill) 1,750. 60-51—"Strategic Air Command" (Par) (3d wk). Rousing \$13,000. Stays on. Last week, \$18,000.

Denver (Fox) (2,525; 50-85)—"Prize of Gold" (Col) and "Wyoming Renegades" (Col). Good \$12,000. Last week, "Soldier of Fortune" (20th), \$10,000.

Esquire (Fox) (742; 75-51)—"Belles St. Trinian" (Indie). Fine \$2,500. Stays. Last week, "Pickwick Papers" (Indie), \$2,000.

Monaco (Lee) (800 cars; 75)—"Robber's Roost" (UA) and "Know What Sailors Are" (UA). Tail \$4,000. Last week, "Shotgun" (AA) and "Dial Red O" (AA), same at \$4,000.

Orpheum (RKO) (2,600; 60-51)—"Interrupted Melody" (M-G) and "Jungle Moon Men" (Col) (2d wk). Fair \$7,000. Last week, \$10,000.

Paramount (Wolfberg) (2,200; 50-85)—"5 Against House" (Col) and "Chicago Syndicate" (Col). Nice \$11,000. Last week, "Sea Chase" (WB), \$10,000.

Vogue (Wolfberg) (442; 75-90)—"Beachcomber" (UA). Good \$2,000. Last week, on reissues.

Wadsworth (Lee) (1,000 cars; 502 walk-ins; 75)—"Robber's Roost" (UA) and "What Sailors Are" (UA). Okay \$3,000. Last week, "Shotgun" (AA) and "Dial Red O" (AA), ditto.

'CHASE' SMOOTH 10G, OMAHA; 'JUNGLE' 9G, 2d

Omaha, June 7. First-run trade is down following the holiday weekend although "Blackboard Jungle" continues brisk at the State. "Sea Chase" is sturdy at the Orpheum. "Magnificent Matador" shapes slow at the Omaha. "Escape to Burma" is modest at the Brandeis.

Estimates for This Week Brandeis (RKO) (1,100; 50-85)—"Escape to Burma" (RKO) and "Floating Dutchman" (Indie). Dull \$3,500. Last week, "Tight Spot" (Col) and "New Orleans Uncensored" (Col), \$4,200.

Omaha (Tristates) (2,000; 65-85)—"Magnificent Matador" (20th) "Tropical Heat Wave" (Rep). Slow \$4,500. Last week, "Violent Saturday" (20th) and "Carolina Cannonball" (Rep), \$6,000.

Orpheum (Tristates) (2,890; 70-90)—"Sea Chase" (WB). Good \$10,000. Last week, "Strategic Air Command" (Par) (2d wk), \$12,500 at 75¢-1 scale.

State (Goldberg) (875; 65-90)—"Blackboard Jungle" (M-G) (2d wk). Sturdy \$9,000 after \$14,000 debut.

'Horizons' Fair \$10,500, Pitt; 'Soldier' 8G, 2d

Pittsburgh, June 7. Looks like a rather dull session at most spots this week. Downtown's only new picture, "Far Horizons" is doing modest biz at Penn. Second week of "Sea Chase" at Stanley is thin. "Daddy Long Legs" at Harris shapes modest. Best in second round is "Soldier of Fortune" good and may stay another at the Fulton. "Doctor in the House" is big at the Squirrel Hill in second. "Cinerama Holiday" at Warner continues torrid in 17th week.

Estimates for This Week Fulton (Shea) (1,700; 65-51)—"Soldier of Fortune" (20th). (2d wk). Isn't dropping too much, good \$8,000. Last week, \$10,500.

Harris (Harris) (2,165; 65-51)—"Daddy Long Legs" (20th) (2d wk). Big disappointment. Figured to catch on but it isn't coming through. Looks fair \$7,000 on wind-up. Last week, \$9,000.

Guido (Green) (500; 65-51)—"Green Scarf" (AA) (7th wk). May be \$1,900, oke. Last week, \$2,500. Penn (UA) (3,300; 65-51)—"Far Horizons" (Par). Not much more than \$10,500 in sight, modest. Nobody can figure why "Strategic Air Command" (Par) was pulled after a second week's great \$16,000.

Squirrel Hill (SW) (900; 65-51)—"Doctor in House" (Rep) (2d wk). Big \$3,200. Last week, \$4,200.

Stanley (SW) (3,800; 65-51)—"Sea Chase" (WB) (2d wk). If ad been expected to pick up well dull holiday trade but no dice at \$6,500, sad. Last week, \$8,500.

Warner (SW) (1,365; \$1.25-\$2.65)—"Cinerama Holiday" (Indie) (17th wk). Hotys \$15,000 or near. Last week, best since near start of run at \$16,000.

'SINBAD' SHARP 11G, L'VILLE; 'SAC' 8G, 2D

Louisville, June 7. First-run business is on slow side this week. Real tee-off of warm weather evidently is making itself felt at the wickets. Product too is a bit spotty but "Strategic Air Command" in second stanza at the Kentucky is big to pace city. "Son of Sinbad" looms okay at Rialto.

Estimates for This Week Kentucky (Switow) (1,200; 75-51)—"Strategic Air Command" (Par) (2d wk). Holding up at lively \$8,000 after last week's \$12,000.

Mary Anderson (People's) (1,200; 50-75)—"Shotgun" (AA) and "Cry Vengeance" (WB). Good \$6,000. Last week, "Sea Chase" (WB), \$7,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Son of Sinbad" (RKO) and "Dial Red O" (AA). Looking for okay \$11,000. Last week, "Soldier of Fortune" (20th), same.

State (United Artists) (3,000; 50-75)—"Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA). Light \$7,000 looms. Last week, "Prize of Gold" (Col) and "Wyoming Renegade" (Col), \$4,500.

ST. LOUIS

(Continued from page 10)

today (Tues). Last week, "Son of Sinbad" (RKO) and "Crash Out" (Indie), mild \$11,000.

Loew's (Loew) 1,672; 50-85)—"Love Me Leave Me" (M-G) (2d wk). Solid \$14,000 after \$18,000 opener.

Orpheum (Loew) (1,400; 50-85)—"Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA). Fair \$6,000. Last week, "Three for Show" (Col) and "Masterson Kansas" (Col) (2d wk), \$4,500.

Pagant (St. L. Amus.) (1,000; 90)—"Mambo" (Par). Good \$3,500 or near. Last week, "East of Eden" (WB) (3d wk), \$2,500.

Richmond (St. L. Amus.) (400; \$1.10)—"Mambo" (Par). Big \$2,500. Last week, "East of Eden" (WB), \$2,000.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Country Girl" (Par) (2d wk). Lusty \$18,000 after \$24,500 initial frame.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Doctor in House" (Rep) (15th wk). Big \$2,500. Last week, \$3,000.

PHILADELPHIA

(Continued from page 10)

\$1.30)—"Sea Chase" (WB) (2d wk). Still fancy at \$11,000. Last week, \$17,000.

Mastbaum (SW) (\$4,370; 75-\$1.30)—"Prize of Gold" (Col). Mild \$14,000 or less. Last week, "Ain't Misbehaving" (U), \$16,000.

Midtown (Goldman) (1,200; 65-\$1.49)—"Magnificent Matador" (20th) (2d wk). Dull \$3,500 in 3 days. Last week, \$9,500.

Randolph (Goldman) (2,500; 75-\$1.40)—"That Lady" (20th). Poor \$9,000. Last week, "Three for Show" (Col) (2d wk), \$15,000.

Stanley (SW) (2,900; 74-\$1.40)—"Five Against House" (Col). Modest \$12,000 or near. Last week, "Strategic Air Command" (Par) (4th wk), \$17,000.

Stanton (SW) (1,483; 65-99)—"Mama's World" (FM) and "Five Guns West" (FM). Fairish \$7,000 or close. Last week, "Tall Man Riding" (WB) and "Jump into Hell" (WB), \$7,800.

Viking (Sley) (1,000; 74-\$1.50)—"Prodigal" (M-G) (4th wk). Good \$11,000. Last week, \$15,000.

Trans-Lux World (T-L) (604; 99-\$1.50)—"Adventures Sadie" (20th). Fine \$4,500. Last week, "Wayward Wife" (IFE) (3d wk), \$2,800.

Wayne Griffin Sets 3

Hollywood, June 7. Former Metro producer Z. Wayne Griffin has skedded a trio of upcoming indie productions. Slate includes "Iron Butterfly," Collier's yarn; "The Big Moose," original by Robert Riler Crutcher; "One For The Book," legit tag "Genius In The House."

Later is intended for southern France filming next year. Griffin leaves for Europe later this month to scout locations.

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Caught In the Cobweb
of human emotions!

CIGGIES STILL UP THERE; \$28,000,000 TAB FOR 18 TV SHOWS ON WEBS

The cancer scare, its attendant slip in cigaret sales, and the highly publicized budgetary cutbacks of the cigaret companies all to the contrary, the tobacco industry continues to provide a healthy slice of televisions' network billings. As of September, in fact, that slice will constitute about \$28,000,000 in time and program costs.

The ciggie companies are already beginning to reverse a policy of cancelling or sharing costs on shows—a trend which began after the first sales slip on the weeds resulting from the lung cancer publicity. As things now stand, the six major companies are booked for no less than 18 network shows in the fall, either on an every-week basis or a share-ownership status. Moreover, despite some much-publicized cancellations such as American Tobacco's defection from "Robert Montgomery Presents," the tobaccoists are buying more time now than they are getting rid of, witness American's purchase of a Wednesday night half-hour every week to offset the "Montgomery" axing.

In terms of new program buys, here's the lineup: R. J. Reynolds has latched onto the new CBS "Phil Silvers Show," and in installing its "Crusader" in place of "Topper," is assuming every-week sponsorship status instead of alternate weeks. American has bought the post-"Disneyland" half-hour on ABC, evening the time & talent score on the "Montgomery" defection. Liggett & Myers is in for the CBS "Gunsmoke" and a half-hour every-week on ABC's "Warner Bros. Presents," although anking "Mr. Citizen" and getting bounced by CBS on the Perry Como strip. Brown & Williamson, though cut back to alternate weeks recently on the CBS "Line-up," bought half of "Penny to a Million" on ABC for its Raleigh Brand.

The only major outfit still cutting back is Philip Morris, which is checking off "I Love Lucy" and reportedly also dropping "Public Defender." While a good portion of its coin has gone into space media, it's still plenty into tv via the spot route, however, with its Marlboro Filters getting a heavy play in the spot field. P. Lorillard remains status quo on "Appointment With Adventure" (Kent) and "Two for the Money" (Old Gold), with "Truth or Consequences" on NBC-TV shifting for Friday night. All firms are pouring lotsa dough into spot tv, particularly in the filter field, with Marlboro, L & M Filters, Kent, Winston (Reynolds) and Tareyton (American) leading the way.

Full Ciggie-Line-Up

Here's the way they line up for the fall:

R. J. Reynolds—Continues with half of the Swayze newscasts on (Continued on page 41)

DuM Ups Michel In Caddigan Shift

In a major DuMont shuffle, Werner Michel is taking over James Caddigan's job as chief of the remaining network programs and as factotum (in the broadcast end) in charge of the electronicam. Meanwhile, Caddigan, longtime network program boss, moves out of the broadcast end entirely and will devote himself to marketing of the live-film camera, operating within the manufacturing structure of the corporation.

Another exec to break a long-time affiliation with the DuMont broadcasting division is Rodney Chipp, chief of engineering. He, as with Caddigan, will henceforth move entirely within the manufacturing operation—as liaison for its various subdivisions.

Actual breakdown of the new Caddigan activities has not been clarified, but it is expected that he'll deal only in merchandising the electronicam camera. His former duties, that of electronicam production, agency contacting and program creation, will go to Michel.

Smokes Out Viceroy

Viceroy Cigs was booted out of its NBC "Monitor" buy to pave the way for a bigger spread by Philip Morris on the forthcoming weekend radiothon. Network says that Viceroy had put in for \$10,000, worth of network time with the understanding that since the show was being cut up on an exclusive product basis, if a rival came through with a larger bundle, Viceroy would be given opportunity to match it or bow out.

With PM allotting \$14,000 in participations, Viceroy took the hint and its pact went up in smoke.

Texas Methodists In Swipe at Gobel For 'Buy a Fifth'

Houston, June 7.

TV comedian George Gobel came under the gun of Texas Methodists meeting here when an annual conference of approximately 1,000 preachers and laymen adopted a resolution condemning him for closing remarks on his May 28 NBC-TV program. The conference, state's oldest, and embracing some 500 pastoral charges in East and Central Texas, took exception to Gobel's wisecrack which ran:

"You've heard you can't buy happiness. Sure you can. Just stop on your way home and pick up a fifth."

In bringing the resolution before the conference June 3, group's Board of Temperance, headed by the Rev. J. Roy Gibbs of Houston's Fulbright Methodist Church, had this to say:

"In view of the continued nuisance advertising of the liquor and beer industries and particularly in view of prepared and ad lib remarks on many well-known radio and tv programs, which remarks are designed to make friends for these industries—to make sport of drinking situations—to make it appear as if drinking were the normal thing to do—your Conference Board of Temperance earnestly requests the cooperation of all Methodists in registering our opinion with local stations, national networks, sponsors and individual performers.

"In line with this request, your Board of Temperance has sent telegrams to George Gobel and to two sponsors of that program protesting his closing remarks last Saturday night.

"Because of our Christian convictions concerning the spiritual values of life, our recognition of the destructive effects of the use of alcoholic beverages and because of the widespread popularity of Mr. Gobel among children and young people particularly, we feel that it is altogether proper that we single him out at this present time and ask that specific steps be taken by him to renew the confidence of his listening audience.

"We urged the members of this annual conference to write and wire the Pet Milk Co., and Armour & Co., and George Gobel."

NBC Dickers New Deal With Margaret Truman

NBC is wrapping up Margaret Truman for a new tv deal calling for more extensive use of her services as a performer. Miss Truman has been functioning under a renewed pact during which she's appeared largely on the Martha Raye shows (with some exposure on Steve Allen's "Tonight"). But there's been a minimum of exposures of late.

Strangely enough, Miss Truman's stock rose a week ago Friday (May 27) as a result of a CBS-TV spark. That's when she dubbed Ed Murrow in New York "Person to Personning" her parents in a remote from Independence, Mo.

It's Dr. Murrow

South Hadley, Mass., June 7. Edward R. Murrow received an honorary doctor of laws degree at the 118th commencement of Mt. Holyoke College yesterday afternoon (6).

Murrow is the husband of Janet Brewster Murrow, member of the Mt. Holyoke Board of Trustees.

American Tobacco Moves In Where Rival L & M Now Fears to Tread

Seems like that Wednesday-at-8:30 post-"Disneyland" period on ABC-TV has a fatal attraction for cigaret sponsors, despite the large carryover of children from the Disney show. American Tobacco has bought the time starting July 20, following the checkout of Liggett & Myers, which was unable to secure much in the way of an audience with either the Stu Erwin stanza or the current "Mr. Citizen."

American Tobacco buy, via SSC&B, is for an every-week ride, but the program isn't set yet. Agency is currently screening several properties, mainly in the situation comedy field, but hasn't reached a decision. Among the properties being considered are "Topper" and "Dear Phoebe," but the field isn't limited to those two alone. Time purchase, incidentally, gives American two ABC-TV slots, since it continues as alternate sponsor (with Dodge) of the Danny Thomas show Tuesday nights.

MORE SUNBEAM COIN INTO NBC-TV COFFERS

Chicago, June 7.

Sunbeam Corp., one of the top spenders booked through the Chi NBC-TV sales office, continues to channel its ad funds in NBC's direction. Appliance firm ordered for fall delivery a bundle of three participations on "Today" and 14 on "Tonight."

Spots will supplement Sunbeam's major NBC-TV identities on the first four "Color Spread" Sunday specs and its roundrobin ride on the Tuesday night Milton Berle-Martha Raye et al. display.

'Front Row' Takes Back Seat in Wed. Trendex

The rating battle for 10-10:30 Wednesday night found NBC-TV's "This Is Your Life" lordling it over the combined CBS-ABC segments on the 15-city Trendex.

"Life" came in last week (1) with 25.7. Columbia's new 60-minute "Front Row Center" sponsored bi-weekly by General Electric drew 12.9 for the first half of "Dinner at Eight." The Pabst Fights, formerly in the CBS slot, picked up an 8.6 for its preem on ABC.

In the 10:30 race, NBC's "Big Town" on the network (and "Rheingold Theatre" in N. Y. and other outlets) put together a 16.1 while "Front Row" improved to 14.9.

'See It Now' Nibble

U.S. Rubber has been seen tentatively talking with CBS-TV on prospective sponsorship of Ed Murrow's "See It Now." Show was cancelled by Aluminum Co. of America a few weeks ago.

Rubber outfit's last tv program was "Royal Showcase" emceed by legit producer George Abbott three seasons ago on NBC.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

20,000 'Extras' for TV Spec

NBC-TV is now playing its specs the "DeMille way." There will be 20,000 "extras" used for the June 27 "Wide World" 90-minute super-duper in the "Producers Showcase" Monday night period, when NBC moves its cameras into Tiajuana for tv's first pickup from Mexico.

Cross-the-border sequence will be a satirical version of a bullfight fronting Mex star Cantinflas, with Emilio Azcarra Jr., son of the radio-tv mogul of Mexico, supervising the spectacle. The network has taken over the Tiajuana arena with orders to fill it with 20,000 natives (admission will be cuffs). It's the first time such a DeMille-like spectacle has been done solely for tv.

"Wide World" experimental show also "invades" Canada same night for opening of Shakespearean Festival in Stratford, Ont., but managing director Tyrone Guthrie won't permit the cameras to do an on-the-spot pickup of the opening night production. As result, NBC will program "around" the event—outdoor shots, etc.—with about eight minutes on film of "Julius Caesar."

Three-country pickup will also include visitations to a number of U. S. cities.

'Caesar' Micro Setup

Ottawa, June 7.

NBC-TV will take a 20-minute segment of the Stratford (Ont.) Shakespearean Festival for its June 27 "Wide, Wide World" tver. Section will be fed to NBC by Canadian Broadcasting Corp. which will also carry the RCA-Ford 90-minute show. Besides excerpts from "Julius Caesar," Canadian stint will include a gab bit with director Tyrone Guthrie.

In its electronic manner, the Stratford segment will be micro-waved to Toronto, then Buffalo, then New York, and back by the same route simultaneously to hit the CBC video web at Toronto. People in Stratford watching tv will see the show after it has switched nearly 1,500 miles.

Martha's Vineyard Up in Arms Over Proposal to Build TV Station

Washington, June 7.

The "good people of Martha's Vineyard" want no television station tower casting its long shadow over the "unspoiled" countryside of their Massachusetts island. So they informed the FCC last week in registering strong opposition to a proposal to assign channel 6 to Nashaquitua for a station to be built in the Vineyard town of Chilmark. Behind the move is E. Anthony & Sons, operators of radio stations in New Bedford and Cape Cod and publishers of daily newspapers in New Bedford and Hyannis.

NO TIME FOR ANTHONY

Houston Deejay's ROTC Gag Backfires; Calls Out Cops

Houston, June 7.

Andy Griffith got away with a gag about ROTC on "No Time for Sergeants," but KNUZ deejay Bill Anthony found the same bit backfiring, had to tell the phone operator it was time for the cops.

Slow burn began developing among some Houston ROTC trainees when Anthony passed on Griffith's yok about fellow who had "ROTC a whole year"—implication being ROTC was not unlike jungle rot. Six of the reserve officer training lads took action one quiet Sunday night, began phoning Anthony in relays, telling him they were going "to come down to the station and take you apart." They mentioned a grenade for wrecking the building.

No sooner had Anthony laughed off this boyish wit on the air than the six appeared at station, asked Anthony to step outside. Anthony began spinning dials instead of records. Three squad cars appeared, the ROTC retreated, and Anthony has started packing a pistol.

High Court Upholds Webs' Refusal To Grant Equal Time

Washington, June 7.

The Supreme Court yesterday (Tues.) refused to grant a review of a lower court decision which upheld the right of networks to deny an equal time demand of a fringe Presidential candidate in the 1952 election.

Court's action was considered significant in view of the recent proposals that candidates be given free time for campaigning, either through Government subsidy or otherwise, in view of the high cost of television NARTB has opposed the idea, saying it would clutter the air with politicians. Some senators feel it would bring on a raft of marginal candidates.

Current case involved refusal of the nets to grant free time to the late Robert Taft, Sen. Estes Kefauver (D-Tenn.) and other candidates during the 1952 Presidential primaries. Barnes complained to the FCC but the agency upheld nets' action. He then went to Federal Court in Illinois which upheld the FCC.

AM 'Margie' Axed By Philip Morris

Indicative of Phillip Morris' intentions to vacate both radio and tv under its plan to upbeat printed media is the ciggie outfit's cancellation of the CBS radio version of "My Little Margie." ("Margie" was launched on NBC-TV by Philip Morris a few years ago and axed it recently, with Scott Paper, the current underwriter, doing the same and bringing Robert Young's "Father Knows Best" out of its dormant status to occupy the Wednesday slot of "Margie.") PM will continue on CBS Radio with renewal of Power Plan sponsorship of the Tennessee Ernie stanzas. Filling the Sunday night 8:30-9 time of "Margie" starting July will be a summer variety series fronted by Gary Crosby.

THE POOR SCRIPTER? PHOOEY!

What Happened to Ackerman?

Major comment around the tv networks and agencies last week boiled down to: "What really happened to Harry Ackerman?" CBS-TV program chieftain Hubbell Robinson's hurried trip to Hollywood last week for huddles with Ackerman culminated in the announcement that the web's Coast program factotum and veepee was relinquishing his title and boss man status to assume a new and important post of executive director of a created Special Projects Division to develop formats and ideas for the web, with Ackerman in for a share of the royalties.

It was only natural that the move would invite speculation on a wide industry front. While there's no denying the importance of Ackerman's new post (particularly now that CBS-TV has gotten the spec bug), nonetheless key people in key places have been asking: "Since it was inevitable that someone would take the rap for an unusual number of cancellations of mediocre shows, especially in a year when Pat Weaver and NBC copped most of the year's laurels and newspaper space, was Ackerman the guy?" CBS, of course, sticks to its guns—that the Ackerman shift is strictly a move upward in line with the web's more ambitious programming. But others are not unmindful of the fact that (1) the year's casualties were largely Coast-originating and Coast-created product; (2) the downtown headlines stemming from the Mario Lanza fiasco (on the first "Shower of Stars" show) were laid at Ackerman's doorstep.

As was indicated in last week's VARIETY Al Scalpone checks out of McCann-Erickson agency and moves into Ackerman's Coast spot with a veepee title effective July 1.

Racial, Religious Formats a Bad TV Risk to Madison Ave. Ad Boys

Television programs which regularly depend on racial, religious or national themes just aren't considered a good advertising risk any more. Latest generation of young adults—one of the country's largest and most influential groups of video watchers and consumers—either won't tolerate such shows or are made uneasy by them.

That's Madison Ave.'s theory, and to develop it, the advertising braintrust has dug more deeply into sociological and psychological currents than it ever had before, it appears. The part of the trade holding to this tabu is trying to refine and eventually eliminate chance in picking telestanzas successes. It's borrowing on the long-standing precept that show biz successes depend as much on the tenor of the times as on the intrinsic entertainment and artistic values of a performance.

There's nothing particularly high-flown about Madison Ave.'s rejection of video stanzas on racial, religious or national lines as part of a regular diet. As a buyer in a major agency put it, "In the last 10 years the general level of education and conditioning has been away from invidious distinctions that might lead to bigotry. And whether any of those World War II kids who are now adults genuinely believe in equality or not, they become uncomfortable at sight of an 'Amos 'n' Andy or Molly Goldberg.' He traced the current attitude to the war years when hatred of Nazi 'Aryan' principles was drummed home in American youth.

Actually, this ad agency appraisal has evolved beyond theory—some agencies are making it an unwavering biz practice to shy away from such shows. To support their view, they cite the Ezio Pinza

(Continued on page 40)

Brace of CBS-TV Soapers Get Axe

While mulling a "big" daytime tv buy on NBC, Procter & Gamble has meantime checked out on CBS-TV's "Road of Life." The axe has also fallen on CBS-TV's "The Inner Flame," with General Foods departing.

Meanwhile, P&G is taking a slice of "World of Mr. Sweeney," the Charles Ruggles crossboarder on NBC-TV, with a more elaborate purchase on that web understood to be in the works and not necessarily in the soapopera field.

"Life" and "Flame" immediately precede the N. Y.-based "Welcome Travelers" on Columbia, with latter half-hour just renewed by the soap company via Benton & Bowles, as has the 4:30-5 "On Your Account" with Dennis James as the emcee.

TV WRITER NEVER HAD IT SO GOOD

By GEORGE ROSEN

Everybody (well, nearly everybody) has been bemoaning the fate of the poor script writer in television. He's the guy, so goes the myth, who is the forgotten entity in a dramatic production, while the actor, the producer and the director take the bows and the coin.

Translated in terms of hard, cold facts and reality, however, it's the scripter in tv (at least the script writer with ability) who is getting the top attention and, when all the residual values are added up, the top coin. When it comes to opportunities and a sesame to the big time and the coin of the realm, it's the talented tv scripter—that is, the Paddy Chayefsky's, the Rod Serling's, the Reginald Roses, the Robert Alan Aulthurs, the Wendell Mayes, etc.—who have parlayed themselves in recent months into national show biz heroes. In contrast to the tv opportunities, Broadway playwrighting and Hollywood film writing are closed shops.

Take, for example, the case of Rod Serling, whose meteoric rise began with Kraft Television Theatre's initial presentation, "Patterns." Strictly on the one-shot prestige accruing to the heretofore unknown aspirant, he has more offers today than he could possibly fulfill. It's a case now of selecting what he considers best for his future.

His film adaptation of "Patterns" (already treated to a two-time tv exposure) was turned in last week. Shooting begins July 1 in New York, with Van Heflin set for the lead and Everett Sloane pacted to repeat his video performance. (Fielder Cook, director of the Kraft presentation, dittoes on the film version). Aside from the continuing flow of offers from other major one-hour tv dramatic offerings, he's now scheduled to check in with 20th-Fox for another picture commitment.

Chayefsky Story

Then, of course, there's the most successful story of all—Paddy Chayefsky, which started with "Marty." The Harold Hecht-Burt Lancaster film version, which the producers (prior to its opening at the Sutton, N. Y.) initially conceded they may well write off as a "prestige" attraction (they were envisioning such headlines as "Marty Too Art; Sutton Needs Hutton") now looks headed for a

(Continued on page 30)

\$60,000,000 in Auto Coin Riding On TV Network Shows Accelerates Apprehensions Over Labor Strife

Ford Vs. Ford

The NBC-TV "scoop" in grabbing off Thornton Wilder's "Our Town" as a Frank Sinatra vehicle for "Producers Showcase" next fall, while CBS-TV was hoping to snare it for Bing Crosby as a Saturday night spec, boils down to a Ford vs. Ford battle.

Ford (along with RCA) sponsors the Monday night NBC series; Ford Dealers will bankroll the CBS series.

If there was more than casual alarm around the tv networks over the outcome of the Ford vs. United Auto Workers' labor strife (for it's assumed that as Ford goes inevitably goes the whole automotive industry), it was more than justified by the amount of sponsorship coin at stake. Recognizing that any economic setback on the Detroit front can translate itself into a major retrenchment on the tv advertising front, the webs are all too conscious of the havoc that can be wrought, particularly at a time when the auto companies have moved into a dominant position among the sponsor categories.

It all comes, too, at a time when, in order to move cars that haven't been selling up to expectations, the dealers are establishing an unprecedented stake in tv, as witness, for example, two major deals concluded over the past week—Ford Dealers' pacting of the Saturday night CBS-TV-specs at a time-and-talent cost of \$2,500,000 and the Chevrolet Dealers' sponsorship of Dinah Shore and Bob Hope in the Tuesday night 8 to 9 segment next fall, carrying a \$4,000,000 sponsorship tab.

Any major defection of the auto companies from the tv network bankrolling ranks could be nothing short of catastrophic, the webs concede.

Here is a Sunday-through-Saturday breakdown of what's at stake:

Sunday: "Lincoln-Mercury, Ed Sullivan's 'Toast of the Town' on CBS-TV—\$7,000,000.
Chrysler, "It's a Great Life" on NBC-TV—\$3,000,000.

Monday: Dodge, "Break the Bank" on ABC-TV—\$1,500,000.
Studebaker-Packard, "TV Reader's Digest" on ABC-TV—\$2,000,000.
Ford, "Producers Showcase" spec on NBC-TV—\$2,500,000.

Tuesday: Pontiac, hour-long dramatic series (9:30 to 10:30) on NBC-TV—\$4,000,000.

Dodge, Danny Thomas' "Make Room for Daddy" on ABC-TV—\$2,000,000.

Chevrolet, the Bob Hope-Dinah Shore 8 to 9 series (alternating with Milton Berle and Martha Raye) on NBC-TV—\$4,000,000.

Wednesday: American Motors, (Continued on page 40)

Sinatra Noses Out Bing in Rival Web 'Our Town' Bidding

Now that CBS-TV will be playing it the "big big way" in terms of major specs, just like NBC-TV, the bidding and jockeying for properties is expected to hit an unprecedented high, with coin no object. Everybody even remotely connected with the projects has been alerted to keep eyes and ears and mind open for possible showcases.

At NBC, for example, prexy Pat Weaver's "big idea" concept even encompasses a pattern whereby, if a dramatic or musical idea shapes up to the network's liking, NBC will shell out the coin for development, production and out-of-town tryout for the privilege of using the Broadway opening as a major spec.

That conflicts in properties are bound to arise is evidenced from the situation that's cropped up in connection with CBS-TV's projected Saturday night spec for Bing Crosby, with the network planning to star Crosby in a tv-version of "Our Town." It was not until last week, however, that CBS learned that NBC had already acquired the rights to the play—as a vehicle for Frank Sinatra. It'll be the opening "Producers Showcase" presentation for the '55-'56 season.

Bing & Mary's TV Teamup for Spec

One of those "greatest expectations" items on the forthcoming series of CBS-TV 90-minute "Jubilee" specs scheduled for Saturday nights may be a musical costarring Bing Crosby and Mary Martin. Both stars have been pacted for several shows individually, but it's now been learned that Miss Martin has consented to team up with Crosby if the latter consents to doing a live musical production.

Crosby is down for a minimum of two specs, with Miss Martin likely to do three in all, including one with Noel Coward in which they'll reprise the charity "concert" they did in London a couple years back.

Saturday night series will be sponsored by Ford Dealers.

'Gildersleeve' Exits

NBC's "Great Gildersleeve," aired at 10:15 p.m. Sunday through Thursday under the radio web's NB3 participating plan, vacates the spot end of this month. Network will move in "Heart of the News."

"Gildersleeve" is back-to-back with "Fibber McGee & Molly," which remains in the 10 o'clock spot but will do a morning repeat version of the night show starting late this month.

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Des Moines Key to Hennock-less FCC on Its Educational Policy

Washington, June 7. A move by the FCC last week to deintermix channels in Des Moines by turning over to commercial use a VHF channel reserved for education and giving the educators UHF can be expected to develop into a real battle. It came within a week of the President's appointment of Richard Mack to succeed Frieda Hennock, who won't be around when the Commission acts on the proposal. Comr. Hennock's term expires June 30.

Although Miss Hennock was the only dissenter to the decision to call for comments on the proposal, the coincidence of her imminent departure and the unprecedented majority action in not summarily denying consideration (which it has done with previous petitions to grab educational channels) will probably be interpreted as an indication of change in policy.

It's believed, however, that the Des Moines situation may be unique in view of the operation of a commercial VHF station by Iowa State College in Ames, less than 25 miles from Des Moines. The station, WOIT-TV, was the only tv station in central Iowa until the tv freeze was lifted. It lost its NBC affiliation when WHO-TV went into operation in Des Moines. It will lose its CBS contract when Cowles puts its VHF station on the air soon.

It will doubtless be urged by commercial interests that WOIT-TV, having fulfilled its purpose during the freeze, should no longer operate commercial since the college is supported by state appropriations. If the deintermixture proposal is adopted, giving Des Moines three commercial VHF stations, WOIT-TV would almost surely be forced into a noncommercial operation as the petitioner for deintermixture, UHF station KGTW in Des Moines, would not be interested in VHF in its area unless it expected to get the ABC affiliation.

Nevertheless, there has been some interest in Des Moines in taking up the educational channel. The Joint Committee on Educational Television opposed the petition of KGTW and can be expected to rally educational forces against the deintermixture proposal. But the issue may well boil down to whether the Ames-Des Moines area should have both a noncommercial educational VHF station and a commercial educational VHF station.

Miss Hennock, who was responsible for the educational reservations and has succeeded in protecting them against commercial encroachment, issued a strong dissent to the deintermixture proposal. She called it "a major blow" to educational tv and urged that it be fought by "all public service and educational groups alike at this crucial time in the development of educational tv."

The Commission's proposal, she charged, invites "piecemeal destruction" of the educational reservations. It encourages "numerous commercial broadcasters," she said, "to follow the example of this applicant (KGTW) in the hopeful anticipation that the Commission will continue to let down the barriers it has up until now maintained against encroachment of the educational reservation."

Agency has reserved 257 channels for education, of which 58 have been applied for. So far, authorizations have been issued for 35 educational tv stations, 13 of which are on the air.

Don Herbert in Hosp

Chicago, June 7.

Don Herbert, NBC-TV's "Mr. Wizard" and General Electric's "science reporter" on its Sunday night CBS-TV dramatic show, was hospitalized Sunday (5), suffering from "acute and chronic exhaustion."

Ironically, Herbert, who the past season has been commuting week-ends to both Coasts for the GE assignment from his Chi homebase origination point of the Saturday morning "Wizard," ran out of gas just one show away from the end of the cycle for both jobs.

He missed the final NBC-TV "Wizard" workout Saturday (4) with a knee thrown in the breach. Science show this week reverts to kinnies for the summer hiatus. Likewise, he was unable to make the "General Electric Theatre" seasonal windup Sunday night. He's expected to remain in the hospital for about a week and then will take his usual summer layoff.

Prockter to CBS-TV

Bernard J. Prockter has been signed by CBS-TV as a producer. He'll create and follow through on his own shows as well as handle assignments from the web.

Prockter was one of the top television producers under Prockter TV Enterprises formed in 1946 and in which he recently sold his interest to Everett Rosenthal, his ex-partner, and Leonard Loewinthal (Pyramid Productions). Among his properties were "Big Story," "T-Men in Action" and "Man Behind the Badge." He was an indie radio packager for several years and before that was with the Biow ad agency as radio director. From 1921 to 1941 he was an exec with CBS.

The web is also stocking up on reiner material on the Coast. Nat Perrin ("Shower of Stars") has been named an exec producer there. He'll work initially on the Johnny Carson Show as summer sub for the Philip Morris cancelled "Public Defender" Thursday at 10 p.m.

'Pond's Theatre' Status in Doubt

ABC-TV's Thursday night situation has been thrown into a ferment of uncertainty by the acquisition of Pond's by the Chesebrough Mfg. Co. which has bought out the extract company. Pond's currently sponsors "Pond's Theatre" in the Thursday 9:30-10:30 slot on the network, but is scheduled to hiatus for the summer. What will happen in the fall, however, after Chesebrough attains control, is anybody's guess, including ABC's.

Web isn't too optimistic about the prospects of getting "Pond's Theatre" back, although it feels there's a chance the company will return with some other format. Meanwhile, it's pitching "Elgin Hour" producer Herb Brodtkin with a full-hour once-a-week dramatic format to prospective sponsors for the 9:30 hour. Should Brodtkin's dramas find a sponsor, then the web's plan for a Saturday night dramatic hour would be junked, since Brodtkin would be busy with the Thursday stanza and Alex Segal, who was to alternate with Brodtkin on Saturdays, has ankled his pact with the net.

GOTTLIEB TO COAST ON LAINE TV SHOW

Lester Gottlieb, CBS Radio program veepee, is parlaying his N. Y. to-L. A. biz junket (he arrived on the Coast yesterday (Tues.) into an AM-to-TV excursion.

While on the Coast, where he'll remain for 10 days, Gottlieb will start work on the new Frankie Laine tv series, which will go into the Wednesday night 8 to 9 Arthur Godfrey period on CBS-TV for eight weeks starting July 20. Gottlieb, who has become the perennial pinchhitter on production for the Wednesday 8 to 9 hour when Godfrey's off the show, will produce the Laine session.

While on the Coast Gottlieb will also set new AM properties for the fall.

NBC-TV Weds 'Married'

"It Pays to Be Married" has been acquired by NBC-TV and skeels half-hour strip in late afternoon starting July 4. Program, to be emceed by Bill Goodwin and treating with interviews by those who resolved marriage problems, has had two-year run on NBC Radio.

Creators Stefan Hatots and Henry Hoople will produce and write, respectively.

Seranton—Cecil Woodland, general manager of Seranton Times radio stations, WQAN and WJEL, was elected director of district three of the Daytime Broadcasters Assn.

John Patt on Mend

Washington, June 7.

John F. Patt, prexy of WJR, Detroit, and WJRT, Flint, Mich., is mending from a heart attack suffered during the NARTB convention two weeks ago.

Patt is at Georgetown Univ. Hospital where his ailment was diagnosed as a coronary occlusion.

UHF'ers Put Forth Freeze Proposal

Washington, June 7.

A 90-day freeze on any tv authorizations which would result in aggravating problems of the UHF broadcasters was urged on the FCC yesterday (Mon.) by the UHF Industry Coordinating Committee. Proposal was presented to each member of the Commission by committee chairman Harold H. Thoms and vice chairman Fred Weber. Committee will discuss plan with the full Commission at a meeting on June 21.

Freezing proposal is part of a three-point program which developed from a series of committee meetings in Washington during the NARTB convention. It was agreed to in view of "the critical and urgent situation of many tv stations."

Second step of program calls on the FCC to establish an AD HOC Committee to work out engineering standards covering establishment of additional stations in UHF areas, with objective of limiting new outlets to "specified" markets.

Third step provides that during 90-day period the Commission resolve pending proposals to eliminate intermixture of UHF and VHF channels in various communities.

CHEVY FIRMS UP FRI. ABC-TV SLOT

Chevrolet, which just moved "Treasure Men in Action" to a Friday slot on ABC-TV for the summer, has taken over the Friday slot on a permanent basis for the fall, dropping out of Thursdays, the show's previous position, altogether. Whether Chevy will continue with "T-Men" or will substitute another show in the fall, however, hasn't been determined. It's currently running off the repeats on the year's cycle of 39.

Decision to buy the Friday night slot, which was previously occupied by Lehn & Fink with "Ray Bolger Show," firms up the network's Friday schedule for the fall, with only alternate weeks on "Ozzie & Harriet" and "Down You Go" still to be filled. In cases of a negative decision by Chevy on "T-Men," incidentally, Pyramid Productions (Everett) Rosenthal-Leonard Loewinthal will pitch the show elsewhere, with Borden's reportedly interested in getting it back for its NBC-TV Thursday spot after two years.

CBS-TV Fri. Reshuffle

Here's the latest CBS-TV Friday telepic plot for the 1955-56 season:

Instead of going in for the cancelled "Topper" at 8:30, "The Crusaders" will ride for R. J. Reynolds at 9. Since latter is the "Schlitz Playhouse" slot, the beer outfit will be pushed back to 9:30. Since latter is the "Our Miss Brooks" space for General Foods, the Eve Arden series will go up ahead to 8:30 to take the "Topper" vacancy.

In the Schlitz realignment to 9:30, its NBC rival would be Campbell's live anthology series (reportedly out of MCA-TV) replacing "Dear Phoebe."

In the 10 p.m. Friday CBS-TV spot of "The Lineup," summer pinchhitter will be "Undercurrent," MCA retread ("Pepsi Playhouse," etc.) with Brown & Williamson and Procter & Gamble sticking with the hot weather sub.

Nancy Mazur's ABC Status

Nancy Mazur has been named assistant to ABC Radio national program director Ray Diaz.

Appointment is in the nature of an experiment, with the web trying to see what can be accomplished with a researcher consulting on programs.

Mohawk Tribe's TV Sizeup: 'Ugh!'

Detroit, June 7.

Detroit Indians—all 1,500 of them—are on the warpath because they don't like what the white man is doing to them on television. Chester Diabo, of the Mohawk Tribe, says "we're getting sick and tired of the kind of Indians on tv. They stand around with a sour look, their arms folded, unable to crack all that warpaint into a smile. Real Indians are happy. They laugh all the time. When I see some of those characters, it riles me as much as when somebody calls my wife a squaw. We're proud to be Indians, but we want to be known for what we really are, not something out of a comic book."

When Diabo gets "riled" it means something. He is secretary of North American Indian Brotherhood, a union for the preservation and advancement of native Americans. And Detroit is regarded as the Indian capital of the Northern Hemisphere, with more registered Indians than any other city.

Diabo says he's going to call a powwow before sending out his braves to scalp those responsible for fake tv Indians.

Agreement by 2 Applicants Clears Decks for a Second VHF in Pitt

Pittsburgh, June 7.

The way has been cleared for a second VHF commercial tv station here within the next few months under an agreement signed last week by the two remaining applicants for Channel 11. They are William Block, publisher of the morning Post-Gazette, which owns radio station WWSW, and H. K. Prennen, president and general manager of WJAS. Merger is subject to FCC approval, but no difficulties are anticipated on that score.

Under the terms of the deal, the status of WWSW under Post-Gazette will remain unchanged, but it will operate independently of the tv outlet. However, in keeping with FCC regulations, Prennen will have to dispose of WJAS.

Block and Prennen got the Channel 11 field to themselves several months ago when KDKA, which had also been an applicant, withdrew after its purchase of WDTV from DuMont for \$9,750,000. Call letters were subsequently changed to KDKA-TV.

The new station will have a capitalization of \$1,000,000, provided on an equal basis by the merged interests. The station is to be operated by a board of seven directors, with Block and Prennen organizations picking three each and the seventh to be an outside party mutually agreeable to both groups. In the event they cannot reach a decision on a seventh, he is to be appointed by the court.

Technical details as to power, call letters (they will not be WWSW-TV), location of studios and transmitter and network affiliation are still to be worked out, but both Block and Prennen are confident that Channel 11 can be on the air here by the middle of September if FCC okays the merger immediately.

This will leave only one VHF open in the Pittsburgh area. It is Channel 4, allocated to nearby Irwin, Pa., and for which there are five applicants. KDKA-TV has Channel 2 and Channel 13 is WQED, an educational station.

Hearings had already been completed before FCC on the applications of WWSW and WJAS for Channel 11 and an examiner's recommendation had been expected momentarily when the competing interests decided to get together. It's understood the negotiations, first launched when KDKA withdrew and then apparently hopelessly stymied, were finally brought to a successful conclusion couple of months ago but details weren't worked out until now.

Resume BMI Clinics

Broadcast Music Inc.'s five remaining program clinics for the 1955 season will be resumed on Friday (10) and conclude June 17. FCC Commissioners Rosel H. Hyde and Robert T. Bartley will be among the guest speakers at the clinics.

President Carl Haverlin and station relations v.p. Glenn Dolberg will be on tour with the sessions which open at the Edgewater Beach Hotel, Detroit Lakes, Minn., which is a tri-state affair taking in North and South Dakota as well.

This will be followed by the Turf Club sessions at Twin Falls, Idaho, on Monday 13; two clinics concurrently (Wed. 15) at the Rainbow Hotel, Great Falls, Montana and Newhouse Hotel, Salt Lake City; and final clinic Friday June 17, Hotel Denver, Colorado Springs.

Mutual's All-Star Again

For the 12th straight year Mutual and Gillette team to air radio coverage of the All-Star baseball game. Session next Tuesday (12) from Milwaukee's County Stadium, starts at 3:15.

Deal, set through Maxon agency, also calls for WGN-TV in Chi and the five General Teleradio o&os.

CBC's \$4,256,000 Operating Surplus

Ottawa, June 7.

A gross operating surplus of \$4,256,000 in the fiscal year ending March 31, 1955, was reported for the Canadian Broadcasting Corp. and CBC chairman A. D. Dunton believes every cent of it will be needed to cover 1955-56 revenue slumps indicated by falling sales of television sets.

CBC revenue comes from two sources: commercial time sales, and a 15% federal tax on the sale of tv receivers. Dunton expects the revenue from the tax to fall by \$1,500,000 this year due to lower prices and fewer sales.

The surplus represents both radio and tv, but the CBC's video service provided it. CBC radio operations had a \$306,000 deficit according to the figures released by Dunton who said they were purely the corporation's figures, the annual audit not being yet completed. CBC gross revenue, Dunton told a government committee, was \$34,707,000; gross expenditures, \$29,106,000; with a depreciation valued at \$1,345,000.

Income from tv was up \$8,200,000 over the previous year with revenue from tax on sets being \$16,960,000 (\$6,000,000 increase) and commercial revenue up from \$1,334,000 to \$4,156,000. Expenses were up \$8,500,000 over the previous year with engineering and network costs doubled and a \$5,000,000 rise in program costs.

NBC Radio Previews Its 'Monitor' Pushbutton

NBC is staging a preview at noon today (Wed.) of Radio Central, the web's new \$150,000 pushbutton origination point for the upcoming weekend "Monitor" show.

Radio Central is on the fifth floor of the RCA Bldg. in New York. Invites will be shown the overseas circuits to London and Paris with four British radio-tv critics standing by for a transatlantic discussion, Presiding over the advance looksee will be Jim Fleming, executive producer of "Monitor."

"Monitor" was reported by the web as 70% sold in network time periods with gross billings of over \$1,400,000 in the house. Latest to come in are Morton Salt, Goodrich Tires and Chesebrough Mfg.

Johnny Carson's Clinics

Revlon and General Foods have bought CBS-TV's Johnny Carson Show for the summer, with comic taking the Thursday night at 10 spot vacated by "Public Defender," axed by Philip Morris.

Joe Bigelow and Bill Brennan will produce and Seymour Berns directs.

TV RUNNING AROUND IN CYCLES

'We Can Dream, Can't We?'

CBS had a tv idea—an idea which in all probability would have parlayed Arthur Godfrey's 10th annl show on July 13 into a Page 1 "dream show" around the country.

It went like this: Godfrey would consent to Ed Sullivan co-emceeing the stanza. It would bring back into the Godfrey fold Julius LaRosa, Marion Marlowe and all the others who are now cavorting in other tv pastures. At one point CBS got so excited about the idea that it was thinking in terms of a Madison Square Garden origination to handle the crowds.

There was one hitch—Godfrey wouldn't hear of it.

FCC Scores a Major Victory In Ruling on Easton-Allentown Case

Washington, June 7.

The FCC scored a major victory in the courts yesterday (Mon.) when the Supreme Court, by a 7-1 vote, upheld its right to choose between applicants for a radio frequency on the basis of greater need of one community for broadcast service than another.

In a decision on Easton-Allentown case, the high tribunal held that the Commission was within its authority in preferring Easton Publishing Co., in Easton, Pa., over Allentown Broadcasting Corp., in Allentown, Pa., for 1230 KC frequency. Determination was on basis that Allentown had three local stations and Easton only one.

In an opinion by Justice Stanley F. Reed, the tribunal agreed with the contention of the FCC that "when mutually exclusive applicants seek authority to serve different communities the Commission first determines which community has the greater need for additional services and then determines which applicant can best serve that community's need."

Court further held that "the distribution of a second license to a community in order to secure local competition for originating and broadcasting programs of local interest appears to us to be likewise within the allowable area of discretion."

Tribunal ruled that decision of U.S. Court of Appeals, which held that the FCC should have favored Allentown, "cannot stand." I therefore remanded the case to lower court for "reconsideration of the record but freed from rulings declared erroneous."

AFTRA to Vote On AWARE Issue

American Federation of Television & Radio Artists' intramural battle over AWARE, Inc., continues with question of condemnation of the organization going before the entire N. Y. membership of the union via referendum next week. Referendum is a counter-measure by AWARE sympathizers and, according to a union official, is mandatory since a petition requesting one was signed by over 100 members.

Referendum will be mailed to the more than 5,000 AFTRA members in N. Y. next week to give both factions time to prepare printed opinions to be included with the ballot. Deadline for the pamphleteering is Friday (10).

AWARE was originally condemned by secret ballot by a vote of 197 to 149 during a union meeting recently. At the time it was condemned for using "smear methods" and "blacklisting."

Camel Buys Kenton

Stan Kenton's "Music '55" show has had its summer slot on CBS-TV switched from Thursday at 8 to Tuesday at 8:30 and will be sponsored by Camel Cigs starting July 12.

Camel will use the Thursday period (axed by General Electric with the Ray Milland show) either for repeats of its Bob Cummings Sunday night teleplay running on NBC or some other program.

PSYCHIATRY AS CURRENT CRUSH

Television drama may be getting a little tired, which may account for the big circles under its eyes. Actually, the homescreen medium's make-with-a-play pitch is getting into a bit of a thematic rut that's been particularly evident of late. It comes under the label of "cycles" and follows almost exactly the same pattern as Hollywood films (past and present) and radio (mostly past). It could throw tv back a decade, which would be at the point where it started.

The Coast filmmakers were the big apers, particularly when it went articulate. Back in the late '20s and early '30s, a "Little Caesar" would be followed by an avalanche of gangster films. The banditti were glorified but the boxoffices hummed. Then came national protests from powerful organizations, the constabulary and an aroused citizenry. These resulted in another cycle—in reverse. It became the era of the FBI vs. the mobsters on the American screens, with the underworld no longer the heroes in the eyes of the juveniles and their low IQ elders. Right up to date it's been a series of Hollywood-produced single-themers, conditioned on the returns at the wickets—from a spate of military stories to all-out-for-the-Bible narratives.

Radio's script curve has been similar. Let one producer bring in a thriller-chiller series or a mysterious at a low budget and grab a fast high rating, and it was followed by scores of similar skeins. Ditto the high-priced variety shows, the star comic formats, the sound-alike situation comedies, ad infinitum. The aural medium's cycles came in fits and starts with an eye on the ledgerbooks, and by the time it had settled down to some semblance of order (or disorder in the case of some networks), tv came in with a rush to make the then prevailing radio formats academic. And so radio today is down to another period in history—music and news largely, plus remains of the old whodunits, situationers and dramas to yield "balanced fare."

Today in tv's dramatic show-cases, it's considered offbeat not to card half-hour and full stanzas on a combination sociological-psychiatric kick. In the last couple of months, there have been stories on horrible mother-daughter relationships, disturbed families, disturbed children, son hates father, father hates daughter—and a medico's shingle either onscreen indicated. Many of them have been displayed on the top shows and with some highly placed writers behind them.

Oddest example of the cycle is Steve Allen's "The Psychiatrist" series on his light-veined "Tonight" show, with two 30-minute chapters already presented. In his case, he has been applauded for the most part for tackling such a subject on his particular format.

What makes the present crush to latch on to the mental health theme so fraught with danger for tv is that most of the product has been strictly in the routine programming groove and possibly even so oversimplified as to constitute a disservice in the direction of authentic public information.

Jingling the Jangle

Detroit, June 7.

The UAW (CIO) got lyrical during one stage of the guaranteed annual wage contract negotiations with the Ford Motor Co. It used excerpts from popular records on its radio programs to get its points across.

One of the records let Henry Ford II know that "you've gotta dance with me, Henry. You gotta talk to me, Henry. You gotta get the lead outta your feet, Henry."

At the end of the program, Sammy Davis Jr. was heard singing: "Something's gotta give, something's gotta give."

Sarnoff Doesn't Mince Words As He Lashes at Toll-TV System

Dramatists Guild's 'Aye'

Speaking for the Dramatists Guild, prexy Moss Hart last week filed a brief with the FCC favoring toll-tv. The playwright said that "as authors of material used in tv presentations, we feel that individual choice in selecting programs is in line with the principle of public convenience, interest and necessity."

Hart pointed to the "inexorable" law of the boxoffice as governing scripter revenue, "rather than the sales volume of a commercial product." He declared that "new and stimulating" programs would result from pay-tv.

McDonald Lays RCA \$-TV Stand To Patent Gripe

Chicago, June 7.

Zenith Radio Corp. prexy E. F. McDonald Jr. said yesterday (Mon.) that "since RCA has been unsuccessful in its various efforts to buy control of Zenith's, research and development in subscription television, it is not surprising that RCA board chairman David Sarnoff has now come out in opposition to any public use of the service."

McDonald declared that on three separate occasions in recent years "RCA has proposed that it buy rights to control our Phonovision development. On one occasion Sarnoff told me that if we sold RCA our patent rights, our path to establishment of subscription tv would be made much easier."

Zenith topper scored RCA saying "it has always been the RCA policy to oppose any new electronic development which it does not control. I knew when we refused" to give the patent control on Phonovision to Sarnoff that RCA would do everything in its power to prevent even a trial of Phonovision because of its threat to bring competition where none is now permitted to exist; and Sarnoff's recent effort to kill off what he cannot control is current proof that the Government's recent (anti-trust) charges are well-founded."

"All we ask," McDonald stated, "is an opportunity to show that we can bring to the public for a small fee programs which are much better than those they have been getting on an advertising."

(Continued on page 30)

'Down You Go,' After DuMont to CBS-TV Shift, To Wind Up on ABC

"Down You Go," the Bergen Evans paneller which Western Union cancelled on DuMont a couple of weeks ago and which is slated for a summer ride for Procter & Gamble and Whitehall Pharmacal as a CBS-TV replacement for "My Favorite Husband," will end up on ABC-TV in the fall, with Western Union back in the driver's seat as alternate week bankroller. Telegraph company has signed a deal with ABC for the Friday-at-10 slot for the paneller.

The "Down You Go" deal will have the effect of filling out ABC's week-night network option time completely for the first time. Even last season, when the web reached its heaviest sponsorship saturation, the Friday at 10 period was given to the stations after the network found itself unable to sell it. On all other nights of the week, it managed to fill in the 10-10:30 period, but Friday remained a stumbling block.

With tomorrow (Thurs.) as the deadline for filing of statements in toll-tv with the FCC, NBC made it a unanimous "no" among the three major networks with a resounding attack on the proposed service. Board chairman David Sarnoff released his statement on Monday (6) calling the system a philosophy of "cash-on-the-barrel-head" tv opposed to the public interest, characterized by the promoters' standard in this regard as "no fee—no see" and said coinbox video would switch free broadcasting to a limited system of "narrowcasting."

Gen. Sarnoff asserted that free-tv would be endangered to the extent that pay-tv "might be financially successful" and that under these conditions, current broadcasters "would inevitably be forced by economic necessity to engage in pay-television, and this, in turn, would set off a chain reaction which ultimately would mean the end of our American system of free television."

The NBC-RCA topper said it would be "tragic" for the FCC to authorize dollar video, which would "cripple this great democratic medium for the free dissemination of ideas, education and entertainment to all the people of America." He recapped these six reasons for his opposition:

Cites Six Factors

1) Free tv programming quality would suffer. 2) Outstanding programs and stars would move from free to pay-tv. 3) Sports events would move from free to fee. 4) Public service programming would suffer. 5) Motion picture producers may gain control of tv programs. 6) Pay-tv would black out free-tv for millions (such as in single station markets).

Expanding on these, Gen. Sarnoff said:

"The pay-television promoters attack present free television programming with the statement that it is not in fact free because it is paid for by advertisements reflected in the prices of the products. This argument is as absurd as contending that purchases of automobile and clothing subsidize the press and that, were there no

(Continued on page 30)

Hope's 5-Year NBC-TV Pact

Far from retiring from television as per his "threats" of some weeks ago, Bob Hope's participation on the homescreen front will be considerably upbeat from here in—at least for the next five years, NBC has put the comedian under contract for that span calling for his exclusive tv services.

As far as '55-'56 is concerned, Hope's mainstay will be the Tuesday 8 to 9 berth, with between six and eight shows on the agenda for him under Chevrolet's 17-program underwriting of the Tuesday exposure.

Jack Paar's New Slot

Jack Paar will replace a pair of back-to-back soap operas on CBS-TV after exiting "Morning Show" on the web. He'll start July 4 in the "Inner Flame" and "Road of Life" 1 and 1:15 p.m. slots cancelled by General Foods and Procter & Gamble respectively (see separate story).

Paar is bringing along his regular "Morning" troupe, including singers Edith Adams and Charlie Applewhite and pianist Jose Melis. Producer will be Ted Fetter, who dittoes on "Morning."

Meanwhile, status of "Morning" is up in the air. Web is working on a revised setup with possibility of reduction to 60 minutes pitching Charles Colingwood's newscasts complemented by a femm-vis-a-vis.

Sarnoff In Toll-TV Blast

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press, automobiles and clothing would cost the consumer less.

"The pay-television promoters assert that their programs would attract audiences of many millions. Their programs would be broadcast at choice times to ensure the largest possible cash audience. Since television receivers can only receive one program at a time, the audiences available for free television during these hours would be diminished by many millions.

On Programs and Stars
"The pay-television promoters say they would offer better programs because their system furnishes the means to pay more for stars and program material. If this is so, the result would be that any free television star or program material good enough to attract a large audience would be approached by the pay-television promoters who could offer more money than free television.

"The most popular stars and program material could vanish from free television just as soon as they had demonstrated their drawing power and were attracted by the cash box of pay-television promoters. Free television programming would thus suffer irreparably and the public would have to pay for what it now receives free.

On 'Supplementary Service'
"Bluntly stated, the pay-television promoters are speaking out of both sides of their mouth at the

theatre boxoffices to which they were so long wedded, are now panting for marriage to cash boxes that can be attached to 35,000,000 television receivers now in American homes.

We believe it would be fatal to the continued dynamic growth of television to enable Hollywood to dominate and control television programming. (Also see film department.)

On TV Blackout for Millions
"There are presently 45 areas throughout the country, with 6,500,000 people, in which only one station renders acceptable service; that, in addition, there are 16 areas, with about a 1,500,000 people, in each of which there is outstanding a single construction permit for a television station. Accordingly, there are now, or soon will be, more than 8,000,000 people who receive all their television service from a single free television station.

"No broadcast station is now able to transmit free television programs at the same time it transmits pay-television programs. Despite this obvious physical fact, McDonald of Zenith, in a letter of March 30, 1955, to all Zenith franchised dealers blandly proclaims that pay-television 'will not disturb or replace present-day free programs' and urged his dealers to write to the FCC and their Congressmen and Senators in support of pay-television.

"None of the pay-television promoters even remotely suggests that he would risk any investment of his own to build new stations for pay-television. Each of the pay-television promoters wishes to utilize, without any investment of his own, the facilities free television has built and supports.

On Congress' Jurisdiction
"Apart from the question of the Commission's authority to determine that it is in the public interest to authorize pay-television broadcasting, such authorization would raise problems of grave concern to all Americans.

"We believe that before the Commission adopts a policy the end result of which might well prove to be the end of the American system of free broadcasting, there are matters of political, economic and social import which should properly be resolved only by the Congress.

"Unlike the present free system of television, pay-television would come into homes like gas and light and telephone service for which the consumer pays. The rates and other aspects of such public utility services are now regulated by the Government. If pay-television broadcasting were to be authorized, the public interest may require that it likewise be treated as a public utility and made subject to similar regulation by the Government."

McDonald

Continued from page 29

sponsored basis. We think that the public is entitled to the best—not the worst—that Hollywood and Broadway can create. We propose to supplement with great boxoffice programs the present continuous stream of 20-year-old horse operas and other hackneyed programs that now fill in most of the short spaces between the long commercials.

"We are asking the FCC to adopt a rule that no station can use more than 15% of its operating time on subscription tv. We are also asking the FCC to keep the existing networks' out of the business of supplying subscription television programs. This will insure Phonevision's fulfilling its promise of being a supplemental service, in free and open competition with the present networks. Under this provision, at least 85% of the program fare in any community would be without any direct charge."

Poor Scriptor?

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\$3,000,000 national gross in the wake of its Cannes Film Festival laurels. Chayefsky is in on a % of the gross. If he so chooses he can take it easy from here on in. He can call his own shots—and Broadway, where he wouldn't have had a look-in, is next on the agenda. Then there's Wendell Mayes, who

never wrote anything in his life (and the only reason he wrote was because he couldn't get a job as an actor) until he sat down and penned "No Riders" for the Kraft tv stanza. Within 24 hours Leland Hayward had him on the phone and he's now toiling in the Coast pix vineyards.

Reginald Rose, who has one of the most enviable contracts on tap (a five-script CBS-TV deal) has two tv-to-pix commitments already—"Crime in the Streets" (originally presented on "U. S. Steel Hour") for Allied Artists and "Twelve Angry Men" ("Studio One") for United Artists.

Today the film companies are even buying tv shows from scripts before air time, as in the case of William Altman's "Operation Home" drama, which Metro acquired for \$50,000. Though it wasn't presented until Monday night (May 30) on "Studio One" (where Altman serves as asst. producer) the purchase was made a few weeks back.

TV has suddenly become the most fertile of all fields for potential legit and film properties. The average Broadway playwright has to involve himself in house party auditions and readings to help the producer raise the nut so the curtain can go up. In tv the scripter has no such problem—he has an already-delivered audience of millions to judge his work—and he gets paid into the bargain.

BISHOP SHEEN DEAL ON 26-WEEK BASIS

Admiral has finally signed to sponsor Bishop Fulton J. Sheen's "Life Is Worth Living" on both ABC-TV and ABC Radio, but on a 26-week basis instead of the 39-plus summer-replacement basis originally planned. Initially, the setmaker planned to carry 26 live shows and 13 kinescoped repeats of the religious stanza, but it's cut back to only the 26 as a budgetary consideration.

Show will start sometime in October in the Thursday at 8 position in tv. Radio isn't set yet, but the aural version will comprise tapes of the video stanza. Simulcast is unlikely, since Admiral isn't especially interested in the Thursday at 8 time for the AM version. Deal was set via Erwin, Wasey agency.

Pall Mall Sticking With Doug Edwards in New Slot

American Tobacco (Pall Mall) is going along with its Tuesday and Thursday slices of Douglas Edwards' newscasts on CBS-TV. Quarter-hour news strip at 7:30 p.m. switches to 7:15 in the fall in the web's reshuffle to permit half-hour kid shows to occupy the 7:30 to 8 time. However, there will be two separate live feeds of the Edwards news pitches in the Central and Eastern time zones—6:45 plus 7:15. Both clients and network are urging stations to clear 7:15 in preference to the earlier slot.

Edwards' current sponsors in addition to Pall Mall are Bendix, Geritol and American Home Products, but there's been no word on them as yet for '55-'56.

Ralph Atlas

Continued from page 29

trates the shifting patterns of radio's strong points under the impact of tv's nighttime dominance. For example, back in 1949 WIND adhered to the traditional 6 to 10 p. m. Class A category with the top hourly rate of \$250. Then in 1953 when the daytime-evening equalization of time charges came into vogue, station extended its Class A period from 6:30 a. m. to 11 p. m. at \$240. This represented a \$40 boost for the daytime and a \$10 nighttime slash.

This time the sliderule experts went one step further and tabbed 6:30 a. m. to 7 p. m. as Class A selling for \$275. This is a \$35 boost over the 1953 rate for the sunlight hours and a \$75 hike over '49 when the period was dubbed Class B. In the new schedule, Class B includes the heretofore 7 to 11 p. m. prime hours which remain at \$240.

New card goes into effect Aug. 1.

Houston—Shirley Reid, former Hollywood personality, is going full speed on KTRK-TV with her "female Charlie McCarthy," "Bedelia." They read comics, kibitz "The Little Rascals" films, also do a remember-when segment.

As McConaughy Sees Things

Some pertinent observations made by FCC chairman George C. McConaughy at the recent get-together of CBS-TV affiliate members:

"I think by the end of this calendar year we will have our backlog practically wiped off—just about out of the picture.

"It has been a rather difficult job... because Congress amended the Communications Act a few years ago, and they put in some sections that have made it very difficult to get operations on the air.

"They passed 309-C, amended the state provision, and it has enabled protestants—parties in interest, regardless of whether they are real parties in interest—to come in and hold up television's getting to the people in the United States. It is pitiful. "Also, they have so segregated the Commission from its staff, the general counsel, the chief engineer, the chief accountant, cannot talk to the Commissioners. And that is perfectly ridiculous. I have never known of anything like it in my life.

"I have heard reasons for it—and they may have been presumably good reasons at the time that it was felt that certain groups in the Commission were controlling and running the Commission. "But it is a very poor way to correct that situation by legislation. As I told the senator of the State and Foreign Commerce Committee, the way to correct that is to fire the Commissioners, if they cannot run their own shows.

"We, as you know, have a good many problems, important problems, interesting questions, which are before us at the present time.

"We have a very serious situation in this UHF and VHF problem. I am not wise enough to know the answer, but I do believe that we owe a great obligation to do everything within our power to try to work out ways and means so UHF can survive.

"I could take the position, as was suggested when the section report was issued, You were no part of that; let them suffer.

"I cannot feel that way; I cannot bring myself to that attitude. I cannot do it because I understand that there are not enough channels in VHF to do what the Congressional mandate tells the Commission it should try to do.

"So we are working, and I hope we are going to continue working, intelligently on that subject.

"I personally feel that we need to call in a number of people who represent the business—engineers from the manufacturers, the leading people in the business, to get their advice. I have never been one that has ever hesitated about asking for assistance from people whom I supervise or regulate.

"I know, and I have discovered in Government, that there is a hesitancy on that particular score. I do not share that feeling, because I am not a bit concerned about being unduly influenced. It has been my experience in public utility regulation that you get a great deal of very helpful assistance from those folks whom you regulate.

Subscription TV

"We also have subscription television, which is in the process of rule making. There is a great deal of agitation pro and con, a great deal of propaganda going around, in reference to that particular item. I do not know the answer, of course. I couldn't know it.

I do know that we are going to give it a very, very serious study. I think it is a problem that is going to require very intelligent discovery as to what are the results we all have in the freedom of the airwaves, which is a glorious thing in this country.

"We know what broadcasting is in many countries—basically in Europe—and we know it is not comparable to ours—not even to be mentioned in the same breath as to what we have in this country.

"Then we have considerable agitation, or some agitation, with reference to a study of the networks. I think that the Commission should know more about the networks from the standpoint of their own knowledge of what makes the networks tick.

"I think that possibly the networks would welcome such a study. But to me, there is a vast difference between making a study and coming out and starting to criticize everything.

"I thought that your president, Dr. Stanton, made a rather significant comment... after the so-called Plotkin and Jones reports came out. He said, television networking is precisely the kind of business where blind and unrealistic tampering with some of the parts can destroy the whole. It is, therefore, of the utmost importance that those who would consider restrictions to network broadcasting operations should be fully informed as to the workings of the industry and come to understand how it has been able to provide the American public with the best radio and television service in the world.

"That is a very significant statement, particularly that part of it which has to do with unrealistic tampering.

"A study, yes; an intelligent appraisal, yes; but to come out and make wild suggestions and wild accusations, to me is a very dangerous thing when you are dealing with possibly the most sensitive industry in our American economy."

WABD's News Capsules

Every Hour on Half Hour

WABD, the DuMont station, plans the first schedule of hourly daytime news programs on N.Y. video, starting next fall. Station is mapping out a lineup of five-minute capsules every hour on the half hour.

Coinciding with these plans, station has revamped its film department. Former WABD film boss Hank Humphrey takes over as a roving camera reporter for the station, duties being to make on-the-spot still pix for the news capsules.

WBZ-TV's 7th Anni

Boston, June 7.

Yankeealand's oldest television station, WBZ-TV, celebrates its seventh anni Thursday (9) and on the same day, the National Board of Fire Underwriters will present the Gold Medal Award for the station's public service in fire prevention to W. C. Swartley, newly-named Westinghouse vice president and general manager of WBZ-TV.

On June 9, 1948, WBZ-TV went on the air with the first commercial television programming in this area.

TUES. IS ARMY-NAVY NIGHT ON CBS-TV SKED

Tuesday will be Navy & Army Night on CBS-TV next season. "Navy Log" filmer is definitely set for 8 o'clock under Sheaffer Pen and Maytag auspices. Phil Silvers' GI telex series, "You'll Never Get Rich," will occupy the segueing 8:30 berth for Camels and Amara Refrigeration. (Incidentally, the Silvers show went into rehearsal this week on its second cluster of 13 being brought in by producer-writer Nat Hiken and stage Al De Caprio.)

Permanently cast in the Silvers show (with the head comic playing Sgt. Ernie Bilko) are Harvey Lombard and Alan Melvin as corporals (both out of the ex-"Stalag 17" in Broadway), Herbie Faye and Maurice Gosfield as privates, and Harry Clark, Jimmy Little, Karl Lukas, John Gibson, Jack Healy and Paul Ford in other khaki roles. (Ford, who plays a colonel in the legit "Teahouse of August Moon," will ditto on the series.)

San Antonio—KCOP-TV operating on UHF Channel 41 will start programming on Friday, June 10. Highlighting the occasion will be a three-day stage show at the Municipal Auditorium, June 10, 11 and 12 with a matinee on Sunday.

RESIDUALS—A PAPER PROFIT?

Ed Small's 'I'm From Missouri'

Major motion picture studios may have plenty of experience in the feature film business, but in television they're still going to have to prove themselves. That's the opinion of Television Programs of America board chairman Edward Small, himself a vet indie feature producer, who feels that while the studios may have the money for telepix production, "they haven't proved that they have the knowhow."

Small maintains "there's no patent on imagination," and "it doesn't matter whether you call them majors or independents, only the producers with the most imagination or showmanship and knowhow will survive" in what's essentially a limited market. The majors are accustomed to assigning a "\$2,500-a-week writer to play with a script for nine months and then giving it to another writer if it isn't right." In television, he maintains, this just can't be done. The majors may do alright on their hour network shows, because they're doing them for exploitation purposes, but when they get down to shooting regular half-hour programs in competition with other telepix producers, they'll have to come up to par. "I'm not convinced they can," Small said.

NTA Stock Issue Okayed, Is Heavily Oversubscribed; Red Ink Statement

Securities & Exchange Commission yesterday (Tues.) authorized National Telefilm Associates' \$1,562,500 stock issue, and first quotations on the stock, which was heavily oversubscribed, hit a 537-614 mark. Authorization came too late for active trading, but those were the earliest quotations on the stock, which had an issuance price tag of \$5 per share. Factor in the oversubscription, aside from high interest both on Wall St. and Madison Ave. in vidfilm shares, is the fact that the underwriter, Charles Plohn & Co., is applying for immediate listing on the American Exchange.

Preliminary prospectus filed with the Securities & Exchange Commission on the issue reveals some heretofore unknown information on NTA's operations. One side-light is that thus far, it's operated at a loss, ending the eight months as of March 31, 1955, with a deficit of \$61,156.17 and the year ended July 31, 1954 with a deficit of \$139,830.63. The latter deficit was achieved on film rentals of \$348,593.64; the eight-month rentals for the period ended March 31, 1955, were more than double that, \$858,420.59. Biggest expense bites in both cases were participations in rentals and distribution and administrative expenses. For the eight months, NTA paid out \$565,448.49 in participations and \$251,107.44 in distribution and administrative costs; for the year ended last July 31, the bite was \$235, (Continued on page 40)

NTA Inks Towers' British 'Theatre'

Harry Alan Towers (Towers of London) has set his second U. S. distribution deal for his recent telepix production spree. Towers finalized a pact with National Telefilm Associates last week under which NTA will get U. S. distribution rights over a seven-year period to "Theatre," a series of 39 half-hour dramas based on literary classics and starring top British names.

Series, 13 of which are already in the can, is being shot in the high-definition camera system developed in England, and will cost about \$780,000. Stars of the shows will also act as hosts, and stories come from such sources as Dickens, Stevenson and De Maupassant.

Towers some months ago made his first American deal, handing over rights to "The Scarlet Pimpernel," the Marius Goring starrer, to Official Films, which is currently pitching the show for national sale. Apart from his Towers of London transcription business, Towers is also in charge of programming for Associated Rediffusion, one of the commercial tv operators, and of late has started in telefilm production as a program supplier for the commercial setup in Britain as well as the world market.

BUT BELOW-COST UNSOUND: SMALL

By BOB CHANDLER

Producing telepix at a loss in the hope of profiting through residuals is an unsound way of doing business and should be eliminated, in the opinion of Edward Small, veteran indie motion picture producer and board chairman of Television Programs of America. Small, currently in New York for TPA huddles, declared that the residuals philosophy, "which has been wrong from the first," lowers the quality of products, acts as a drug on the syndication market and is a sure way of putting a lot of producers out of business.

In Small's view, program quality is the uppermost consideration, and he feels the system of paying the producer less-than-cost of the network firstfruits of a property in return for residual rights is damaging to quality. "As long as an advertiser is putting up millions of dollars for his show, he might as well give the producer a little profit and make sure he's getting top quality." Many producers have to scrimp on production to make up that deficit under the system, Small points out, and it shows in the end product, the films.

Another factor, he states, is the financing. If a sponsor pays \$10,000 per show below cost, where is the producer going to raise that other \$390,000 for a 39-week series? He can't do it on residuals, not while the show is scheduled for a network run. And, Small added, in these days of options, what happens if the sponsor keeps renewing for five years? "The producer's grandchildren will have to peddle all that film from door to door to make back that money."

There are only a few selective shows which have inherent residual value, Small said, and to base the payment of all shows in the residual takeoff is uneconomic. As it is, he says, reruns are "a drug on the market," stifling the chances for new first-run syndicated product. The rerun system can't work, he stated, and it's demonstrating that right now in flooding the syndicated market. Television business has to be just like any other business; the producer must make a profit, he can't wait until "tomorrow," because nobody knows what tomorrow will bring.

In his references to quality of (Continued on page 38)

Campbell Soup Plans Live-&Film Entry As Sub for 'Phoebe'

Campbell Soups is planning a live-and-film dramatic anthology series for the fall as a replacement for "Dear Phoebe" on NBC Friday nights which would be patterned after the Sunday night CBS-TV "General Electric Theatre" and which probably would be packaged for the outfit by MCA, which handles the Sunday GE show. Idea would be to do live productions from New York and the Coast, along with some vid-films, the latter to be used as repeats, in similar fashion to that employed by "GE Theatre." MCA would provide the talent and production staff, and would probably turn over the film chores to its Revue Productions subsid.

BBD&O, which handles the Campbell account, is also the agency on the "GE Theatre," which makes the MCA arrangement possible. New show, for which there's no title yet, would in no way conflict with the "GE Theatre." General Electric's appliance division, out of the Young & Rubicam camp, will probably stay on with Campbell as alternate sponsor of the new show. It currently shares sponsorship on "Phoebe," with its pact running till Sept. 2 (when "Phoebe" checks off), and in all likelihood will renew beyond that time.

'Theatres First, Then TV' Newest Wrinkle in Vidpix Distributions

Jungle Fever

ABC-TV last week optioned "Jungle Jim," the Screen Gems vidpix entry, in a bid to sell it for the Monday 7:30 kidpix slot. It failed to sell "Jim," so now it's taken an option on the "Sheena, Queen of the Jungle" series in a bid to peddle that, presumably figuring that if a man in a jungle wasn't commercial, perhaps a woman is.

Web reached into its own backyard for "Sheena." Property belongs to its vidpix subsid ABC Film Syndication, which is coproducing with Don Sharpe and owns rights to the series.

MCA-TV's Summer Rerun Windfall In Network Deals

The intensive research and promotion done by MCA-TV on use of vidfilm reruns as network summertime replacements are paying off. Firm has sold its reruns to summer cycles of three network programs and a probable fourth. The total half hours for the four video casings is expected to reach 39, and, at a reliably estimated \$8,500 per show, the company will gross \$331,500.

Latest MCA-TV network deal for the hot spell was with Brown & Williamson; which bought from the distrib last summer too, for a series of 13 miscellaneous 30-minute reruns with an "Undercurrent" title as replacement for "Lineup" on CBS. Company has also fixed General Foods to a 13-week contract on Ray Milland reruns as an "Our Miss Brooks" sub. "Pride of the Family," the Paul Hartman skein, sends in five half-hours to stand in for "Lassie" on behalf of Campbell Soups. Another deal reported is MCA's sale of eight pix from one of its anthology series to Pall Mall as "Big Story" replacement.

Incidentally, MCA, syndication side, has already sold 205 plays of the Milland reruns to KTTV, Los Angeles. It's one of the largest single product deals ever consummated by the company. These second- and third-run Milland pix will not be aired locally until Oct. 1 or thereabouts due to the General Foods subsid for "Miss Brooks."

Screen Gems hasn't done badly either where summertime net plays for reruns are concerned. The Col subsid has once again packed Ford to reuse of 13 of its regular season films during the hotspell. And Eastman Kodak has pencilled for a total of 22 reruns in its Wednesday at 8 slot via NBC (finishing out the "Norby" commitment), including 13 of the original Ford pix.

NBC Film Division In News Syndication Exit

NBC Film Division, which withdrew its daily newsreel service several months ago, is now completely out of the news syndication business. Division last week decided to drop its half-hour "Weekly News Review," which it had retained after dropping daily service. The weekly show, sold both to sponsors and stations like any other half-hour show, had been compiled from news footage shot by and for the regular network news shows.

Division set an agreement with INS-Telenews under which the latter will supply its weekly news review to current subscribers to the NBC segment. Same thing was done in the case of the daily news service when NBC ankled it. Final NBC pullout leaves only three tv newsreels in operation, INS-Telenews, United Press-Movietone, and CBS Newsfilm.

Hollywood, June 7. Unique deal is being negotiated here whereby 13 half-hour pix originally made for television would be released theatrically first, and eventually revert to video. Warner Bros. and UI are negotiating for the theatrical rights to the pix.

Bob McCahon, producer of the series filmed for Field and Stream mag, is here from N. Y. discussing theatrical distribution with WB, UI and other studios. Henry Holt Co., which publishes Field and Stream, financed the outdoor adventure pix, lensed in color, on location in Canada, Texas, Florida, South Carolina and elsewhere.

Under deals now being talked, Holt would eventually get the tv rights, but studios would first release the films theatrically. It's the feeling of the producer that while the pix are in theatrical release other pix could be lensed and "banked" awaiting the advent of color tv on a mass basis. Among personalities in the pix are Bernard Baruch and Robert R. Young. Robert Ruark narrates the stanza showing Baruch hunting quail on his South Carolina estate.

NTA 'Fabulous 40' Billings Hit 735G

National Telefilm Associates has reached the \$735,000 gross billings mark on its "Fabulous 40" package of J. Arthur Rank-Alexander Korda-Ilya Lopert British features. Total, in large measure due to the \$225,000 split-station sales in New York (11 films to WOR-TV, 30 to WCBS-TV), brings NTA to the three-quarter mark in terms of its cash payments on the films. It paid out some \$1,000,000 in cash, half of it to Korda and Lopert, the remainder to Rank and others, with only the latter getting immediate participations in the distribution revenues.

Despite the good results to date, NTA sales veeep Harold Goldman notes a continuing resistance on the part of station owners to British films. Experience runs parallel to that in motion pictures, where the mass of exhibitors throughout the country consistently turn down British entries. Goldman admits there's a reason for it in tv—past British product shown on video, he points out, has largely consisted of so-called "quota pictures," old British films which didn't get a run for their money even in England.

Situation is different regarding the Rank and Korda pix, he says, which were top product with international recognition. As one means of combating the resistance of station owners, Goldman is experimenting with something unique in the way of audition prints. He's circulating a trailer with clips of all 40 pictures and a list of titles, and allowing the prospective buyer to pick out any 10 films. Goldman will then send him complete prints of all 10 pix, to combat the argument that "the distributor only uses two or three of the best films as audition prints."

Alex Gottlieb Dickering For New 'Phoebe' Client

"Dear Phoebe," the Alex Gottlieb situation comedy recently axed by Campbell Soups and General Electric, isn't ready for the rerun marts yet by any means. Gottlieb is currently dickering several national deals for the property (American Tobacco is known to be one, for ABC-TV Wednesdays at 8:30). Gottlieb informs he has not put the show up for a distribution deal with any syndicators, but is concentrating solely on network negotiations.

"Phoebe" checks off its Friday at 9:30 post for Campbell and GE on Sept. 2, having been renewed by GE through the summer.

Cabbie's 'Digest' Pilot

New York cabbie Reuben Hecht, who doubles as a writer and actor, is a would-be tv packager of a series based on his stories and experiences, got a showcasing for the pilot of the property Monday night (6) on "TV Reader's Digest" via ABC-TV. "Human Nature Through the Rear View Mirror," as the series is tabbed, is also the title of an upcoming book which Reader's Digest is condensing.

Eddie Albert played the lead in the "TV Digest" presentation, filmed on the Coast by Chester Erskine.

Push All-Industry Vidpix Assn.; Open Session Next Wk.

Final meeting of the all-industry committee to draw up proposals for a telefilm industry association is scheduled for today (Wed.). Committee, which met in Washington at the NARTB convention two weeks ago with NARTB film committee chairman Harold See (KRON-TV, San Francisco), draws up its final proposals concerning membership, activities and procedure at today's meet.

Committee is scheduled to report its proposals and findings to an open meeting of all telefilm distributors and producers sometime next week, at which time the proposals will be either accepted, rejected or returned for further study. Exact procedure relating to adoption of the proposals will also be finalized at the meeting to (Continued on page 40)

Eliot Hyman to Coast To Scout TV Features

Eliot Hyman, Associated Artists Productions prez, planes to the Coast Friday (10) to scout more feature product for television distribution via AAP. Understood Hyman's emphasis in the future will be on features rather than syndicated programs, and it's possible he may be talking to some of the major studios.

While on the Coast, he'll also huddle with Robert I. Kronenberg, head of Manhattan tv, which is handling AAP's Coast distribution 'setup on an exchange basis. Emphasis on new product, together with the appointment last week of WPIX program chief Bob Rich as AAP general sales manager, indicates that Hyman is finally going about the building of a field sales organization. While Hyman's on the Coast, Rich will start recruiting a staff, and when Hyman returns, they'll work on setting up a Chicago office as the first of about three additional regional offices.

There's
General
Theatre
rated d
show on

Brian Aherne, Eddie Albert, Jack Benny, Richard Boone, Madeleine Carroll, Dane Clark, Jackie Cooper, Joseph Cotten, Wally Cox, Joan Crawford, James Dean, James Edwards, Barry Fitzgerald, Henry Fonda, Thomas Gomez, Paul Hartman, Boris Karloff, Alan Ladd,

a reason^{*}
Electric
is a top
dramatic
TV

**to the actors, writers, directors
and producing talent who
ARE the reason, our thanks...*

EVERY SUNDAY NIGHT AT 9
OVER CBS THROUGH 1956

MCA TV

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM STA. RATING
PHILADELPHIA <i>Approx. Set Count—2,000,000</i> <i>Stations—WPTZ (3), WFIL (6), WCAU (10)</i>							
1. Little Rascals (Com)	WPTZ	Interstate	Mon.-Fri. 6:00-6:30	30.8	79	39.2	Early Show WCAU 5.3
2. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	27.9	68	40.9	Janet Dean, R.N. WFIL 9.7
3. Ellery Queen (Myst)	WPTZ	TPA	Sun. 2:30-3:00	19.4	72	27.0	Various WFIL 3.8
4. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	18.4	42	44.3	Award Theatre WPTZ 16.4
5. Foreign Intrigue (Adv)	WCAU	Official	Sat. 7:00-7:30	18.2	51	36.0	Hollywood Detective WPTZ 8.5
6. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	16.8	44	38.4	Award Theatre WPTZ 18.8
7. Meet Corliss Archer (Com)	WPTZ	Ziv	Sun. 6:00-6:30	16.7	49	33.9	Omnibus WCAU 12.3
8. Liberace (Mus)	WPTZ	Guild	Sun. 11:00-11:30	16.4	45	36.4	Ford Playhouse WFIL 12.0
9. Abbott & Costello (Com)	WPTZ	MCA	Sat. 6:00-6:30	16.0	62	25.7	Ramar of the Jungle WFIL 5.8
10. I Led 3 Lives (Adv)	WCAU	Ziv	Wed. 7:00-7:30	15.5	39	40.0	Award Theatre WPTZ 16.2
CLEVELAND <i>Approx. Set Count—1,050,000</i> <i>Stations—WNBK (3), WEWS (5), WXEL (8)</i>							
1. Badge 714 (Myst)	WNBK	NBC	Fri. 7:00-7:30	29.2	80	36.4	Star & The Story WXEL 5.9
2. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	28.8	85	33.7	Gene Autry WXEL 3.2
3. Little Rascals (Com)	WEWS	Interstate	Mon.-Fri. 6:00-6:30	28.1	84	33.3	Various WNBK 8.3
4. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	27.5	50	54.6	People Are Funny WNBK 23.1
5. The Whistler (Myst)	WNBK	CBS	Sat. 7:00-7:30	23.2	73	31.6	Films Shorts WEWS 6.3
6. Waterfront (Adv)	WEWS	MCA	Wed. 7:00-7:30	23.1	68	33.8	Norby WNBK 5.9
7. Mr. District Attorney (Myst)	WEWS	Ziv	Tues. 10:00-10:30	21.0	36	58.5	Truth or Consequences WNBK 22.0
8. I Led 3 Lives (Adv)	WXEL	Ziv	Fri. 10:30-11:00	20.5	39	52.0	Various WNBK 17.7
9. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	19.2	31	63.0	Kraft TV Theatre WNBK 23.8
10. Eddie Cantor (Com)	WEWS	Ziv	Thurs. 7:30-8:00	19.2	50	38.3	Dinah Shore; News WNBK 13.2
ST. LOUIS <i>Approx. Set Count—700,000</i> <i>Stations—KWK (4), KSD (5), WTVI (54)</i>							
1. Mr. District Attorney (Myst)	KSD	Ziv	Mon. 10:00-10:30	41.8	79	52.7	Stu Erwin KWK 10.4
2. Badge 714 (Myst)	KSD	NBC	Mon. 9:30-10:00	41.2	60	68.2	Studio One KWK 25.1
3. Stories of the Century (W)	KSD	HTS	Wed. 9:30-10:00	36.6	64	57.1	Best of Broadway KWK 19.3
4. Little Rascals (Com)	KWK	Interstate	M.-T.-W.-Th. 5:00-5:30	35.5	96	37.0	Various KSD 1.5
5. City Detective (Myst)	KSD	MCA	Fri. 9:45-10:15	33.3	63	52.6	Meet Corl. Archer, R. Bolger KWK 18.2
6. Hopalong Cassidy (W)	KWK	NBC	Fri. 5:00-5:30	31.2	94	33.3	Various KSD 1.8
7. Your All Star Theatre (Dr)	KSD	Screen Gems	Mon. 10:30-11:00	30.5	87	35.3	Florian ZaBach KWK 4.3
8. I Led 3 Lives (Adv)	KSD	Ziv	Wed. 10:00-10:30	30.0	58	51.8	Maskerade Party KWK 21.3
9. Eddie Cantor (Com)	KSD	Ziv	Tues. 9:30-10:00	29.4	55	53.3	Calvacade of America KWK 23.2
10. Star & the Story (Dr)	KSD	Official	Sat. 9:30-10:00	28.7	53	54.3	First Run Theatre KWK 22.8
SEATTLE-TACOMA <i>Approx. Set Count—400,000</i> <i>Stations—KOMO (4), KTVW (13), KING (5), KTNT (11)</i>							
1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	39.4	60	65.7	Name That Tune KTNT 15.0
2. Liberace (Mus)	KING	Guild	Wed. 8:30-9:00	35.2	47	74.8	My Little Margie KOMO 26.1
3. Death Valley Days (W)	KING	McCann-Erickson	Sun. 9:00-9:30	33.9	51	67.1	GE Theatre KTNT 20.6
4. Waterfront (Adv)	KOMO	MCA	Fri. 8:30-9:00	32.1	52	61.6	Topper KTNT 18.1
5. Wild Bill Hickok (W)	KING	Flamingo	Wed. 6:00-6:30	31.0	75	41.6	Dinner Matinee KTNT 4.8
6. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	30.8	52	59.7	Our Miss Brooks KTNT 15.0
7. Annie Oakley (W)	KING	CBS	Thurs. 6:00-6:30	30.5	71	43.3	Dinner Matinee KTNT 6.2
8. Lone Wolf (Myst)	KING	MCA	Thurs. 8:30-9:00	27.4	41	66.2	Climax KTNT 19.4
9. Range Rider (W)	KOMO	CBS	Tues. 7:00-7:30	26.3	41	64.5	I Led 3 Lives KTNT 21.6
10. Gene Autry (W)	KING	CBS	Tues. 6:00-6:30	25.8	65	39.6	Dinner Matinee KTNT 7.1
LITTLE ROCK, PINE BLUFF, HOT SPRINGS <i>Approx. Set Count—150,000</i> <i>Stations—KATV (7), KARK (4)</i>							
1. Amos 'n' Andy (Com)	KATV	CBS	Mon. 7:30-8:00	58.1	81	72.0	Caesar's Hour KARK 13.9
2. Badge 714 (Myst)	KATV	NBC	Tues. 7:00-7:30	53.0	79	67.2	Milton Berle KARK 14.2
3. Mr. District Attorney (Myst)	KATV	Ziv	Sun. 8:30-9:00	51.7	75	68.6	Television Playhouse KARK 16.9
4. Meet Corliss Archer (Com)	KATV	Ziv	Sun. 9:30-10:00	37.8	69	55.0	Meet Corliss Archer KARK 17.2
5. Gene Autry (W)	KATV	CBS	Sun. 5:00-5:30	36.2	89	40.5	Florian ZaBach KARK 4.3
6. Guy Lombardo (Mus)	KATV	MCA	Fri. 9:30-10:00	30.2	54	55.8	Various Sports KARK 25.7
7. Waterfront (Adv)	KARK	MCA	Sat. 7:00-7:30	28.9	44	66.1	Stage Show KATV 37.3
8. Your All-Star Theatre (Dr)	KARK	Screen Gems	Tues. 8:30-9:00	28.1	45	62.0	Elgin TV Hour KATV 33.9
9. Favorite Story (Dr)	KATV	Ziv	Tues. 8:00-8:30	27.4	45	60.3	Fireside Theatre KARK 27.4
10. Ringside with Rasslers (Sports)	KATV	Consolidated	Thurs. 9:00-10:00	26.7	42	63.4	Lux Video Theatre KARK 36.7
PHOENIX <i>Approx. Set Count—105,000</i> <i>Stations—KTVK (3), KPHO (5), KOOL (10), KVAR (12)</i>							
1. Death Valley Days (W)	KPHO	McCann-Erickson	Sun. 7:00-7:30	37.1	61	60.8	You Asked For It KTVK 9.1
2. Superman (Adv)	KPHO	Flamingo	Wed. 7:00-7:30	34.5	58	59.7	Kraft TV Theatre KVAR 15.3
3. Wild Bill Hickok (W)	KPHO	Flamingo	Fri. 7:00-7:30	32.6	56	58.1	Big Story KVAR 20.3
4. City Detective (Myst)	KPHO	MCA	Sat. 10:00-10:30	31.3	66	47.5	Play Marko KTVK 9.1
5. Waterfront (Adv)	KPHO	MCA	Thurs. 8:30-9:00	31.0	48	65.1	Lux Video Theatre KVAR 18.1
6. Range Rider (W)	KPHO	CBS	Fri. 6:30-7:00	30.4	66	45.9	Ramar of the Jungle KVAR 11.2
7. Badge 714 (Adv)	KVAR	NBC	Wed. 9:30-10:00	27.8	49	56.7	Godfrey and his Friends KPHO 22.7
8. Hopalong Cassidy (W)	KPHO	NBC	Thurs. 6:00-6:30	27.3	83	32.7	Various KVAR 3.7
9. Stories of the Century (W)	KPHO	HTS	Mon. 9:00-9:30	22.9	38	59.5	Wrestling KOOL 16.8
10. I Led 3 Lives (Adv)	KVAR	Ziv	Sat. 9:00-9:30	21.6	37	59.1	Stage Show KPHO 25.5

Tele Follow-Up Comment

Dean Martin & Jerry Lewis finalized the Colgate "Comedy Hour" on NBC-TV Sunday (5) with a comparatively strong show. The pair didn't have a brilliant setup, but hard work and application pushed some fairly mediocre situations into payoff territory.

For the first time during their career, they've put some of their film-footage to use on their show. They took a sequence from the forthcoming "You're Never Too Young" in which the principals warbled out "Relaxer, Vous" which made a pleasant interlude. The pair are going in for heavy exploitation of this pic since they'll entertain next week in one of the borscht belt hotels in which they worked prior to their bigtime tenure.

Probably the best bit on the show was the satire on an interview between Edward R. Murrow and Marlon Brando. There was even some literate substance in this episode. With Martin as the interviewer and Lewis as being like a punchy pugy episodes here.

In the guest department, Buddy Rich duetted with Lewis on the drums with Rich energetically falling away at a complex skin aria. Generally, these long sessions on the parchments become boring, but Rich's trick got around this failing. Other guest was Sonny King with whom they used to appear at Leon & Eddie's in New York, who pleased with a rib of the Ink Spots.

The bit in which Lewis emulated a contest winner who gets a chance to spend a week with a Hollywood star was basically funny, but this bit managed to recast so many similar things done by the combo. Ernest D. Gluckman's production contributed greatly toward the program's movement into the plus column. The spotting of the bits gave the card sufficient changes of pace and a semblance of variety even with the paucity of surrounding talent. Jose.

Scenes from the current legit-ner, "Seventh Heaven," made up the major portion of Ed Sullivan's "Toast of the Town" running Sunday (5) on CBS-TV. It was a solid plug for the show which opened two weeks ago to a majority of unfavorable notices in the daily press. That's probably why the musical's management decided to give more than 30 minutes of it away cuff to the tele aud.

Gloria De Haven and Ricardo Montalban carried the ball for "Seventh Heaven." They thespied and warbled effectively in interesting Montmartre and Paris sewer settings. Miss De Haven sang "If It's a Dream," Montalban belted "A Man With a Dream" and they "Cruised in 'Sun at My Window, Love at My Door." A dancing chorus duplicated a ballet sequence from the production for okay results. Sullivan acted as interlocutor setting the scene and the plot.

A current Broadway-run film, "Seven Year Itch," also came up for a hefty plug via excerpts of scenes between Tom Ewell and Marilyn Monroe. It was a socko teaser and should help the b.o. Ewell took a bow from the studio aud.

The rest of the show was par for the "Toast" course. Carol Haney and Buzz Miller opened with an uninspiring tupp routine tagged "Tortillas and Beans." It had a south-of-the-border flavor, but it lacked the punch of LaRosa warbled both sides of his latest disk release, "Mama Rosa" and "Domani" and Marion Marlowe got her disk plug in with a work-over of "The Man In The Raincoat." Latter tune was helped by some neat closeup camera work. Miss Marlowe and LaRosa teamed up later for a perky rendition of "Two Lost Souls" and the thrush returned to close the show with the Gypsy song from "Carmen." The scene was handsomely mounted and she displayed a slick piping style, Ross & Ross, a bag-punching act, seemed out of place on the show but it came off okay. Gros.

WRCA-TV, NBC N. Y. flag, took over Madison Square Garden Saturday (4) afternoon to do a round-up competition "decaathlon," or at least packager Gross-Baer's version of one) among elimination survivors from 85 local youth organizations. The special telecast accompanied wasn't quite as well-done as the athletics themselves.

The over-an-hour-in-length program, which was only the last part of the overall three-and-a-half-hour Garden fest, was derived

from the weekly "Junior Champions" ailer. Latter more modestly concentrates on a single boys' club each time and runs only from 5:30 to 6 on Saturdays. The special affair, a rambling thing, was simply a broader display of the weekly format, and instead of depending on film clips of kids in athletic action, it was a live re-note.

Since the show, sponsored this time by the Savings Bank Assn. in cooperation with WRCA, is a pet of the station boss Ham Shea and seems to have wide boys club approval it got a great deal of preferential treatment—beyond the Garden takeover. For first time in quite awhile that can be recalled, a local feature was allowed to run overtime, about 12 minutes' worth, in order to allow for naming and crowning the champion "Junior Champion." The station seemed to have rounded up half the name athletes in the area to help out in the deal—and only slightly fewer politicians, most of whom appear to be tied in with boys clubbing anyway. Irony, however, was the absence (due to illness) of Shea himself—he was supposed to make the big award—and that of regular producer Sanford Sheldon for the same reason. Perhaps because of the latter's absence, show in the longer form didn't have the unity or pace of the weekly stanza. Host Marty Glickman was evidently in the first half of the 5 to 6:12 (approximate) telestanz. When the cameras did settle on one of several "decaathlon" contests for more than a few seconds, erratic camera switching proved only fragmentary looks at what might have otherwise been a neat stream of action. Still, with all the hoopla and outside support given the "Junior Champions" grade-school spec, the intended audience probably didn't even notice the drawbacks. Art.

"Goodyear Television Playhouse" had the makings of an excellent show biz drama Sunday night (5) in "Mr. Dorothy Allan," a yarn about a successful legit actress and her futile husband. For two-thirds of the way, scripter Roger O. Hirsion drew a couple of persuasive portraits of a compelling marital drama highlighted by some interesting backstage bits. But even when the play was clicking most smoothly, Hirsion showed a tendency to get gabbily philosophical. In the third act, when the dramatic crisis was suddenly deflated by a hokey reconciliation, the script became flabbily talkative and almost erased the impact of the first two acts.

Making her debut as a dramatic actress on tv, legit songstress Martha Wright handled her assignment skillfully, playing lightly or fiercely as the situation demanded. She also neatly delivered one tune in a celebratory scene for a legit musical role. Gene Lyons, as the actress' husband who "dropped her lingerie," was okay in a difficult role although his manicured sophistication did not jell with the idea that he was once a reporter on a weekly newspaper.

A thoroughly fake character was played by Eileen Ryan, as an acedulous mag writer who is doing a profile on the successful actress. Required as a device to unravel the story, this part was overdrawn and cliched. Other supporting players by Lonny Chapman, John Griggs, Fay Sappington and Richard Casey were all handled with professional competence. Herm.

Richard Windley, who had his first tele drama performed on Kraft last Wednesday (3), followed a now well-established video pattern in seeking a little sordid realism in "A Woman For Tony." But weak dialog, unlikely situations, further undermined by questionable casting, kept the hour-long play from being a study of lower-middle-class Freudian Americana as intended. Indeed, it looked more like a country club meller.

In the story of a 40-year old bachelor barber whose desire to get married was being frustrated by a demented mother, James Daly was too smooth to be a believable title character. Moreover, regal Zolya Talma was better suited to a motherly role in a Romberg operetta. Then Catherine McLeod, as Tony's prospective bride, was too attractive to have been a gal with a seamy past.

Windley ran out of psychology early in the game, fearing perhaps that the old lady's shrewish tongue wasn't enough in the battle for Tony's affection, and he gave her a phoned-up advantage by making Miss McLeod's late first husband (Continued on page 41)

FRONT ROW CENTER

(Dinner at Eight)
With Pat O'Brien, Mary Astor, Everett Sloane, John Emery, Mary Beth Hughes, Marion Ross, Tristram Coffin, Elenore Audley, Lillian Bronson, Kay Stewart; music, Don Ray
Producer-Director: Fletcher Markle
Writers: George S. Kaufman, Edna Ferber (adaptation, Whitfield Cook)
60 Mins.; Wed. (alt.), 10 p.m.
GENERAL ELECTRIC
CBS-TV, from H'wood
(Y & R)

CBS trotted out its every-fourth Wednesday "Best of Broadway" turkey, switched the origination from N. Y. to Calif., changed ring-masters from Martin Manulis (latterly Felix Jackson) to Fletcher Markle and persuaded General Electric to take over the bills previously invoiced to Westinghouse. Outside of these maneuvers—plus the fact that the show is now "Front Row Center," and GE is on a biweekly basis waiting for prestigious "U. S. Steel" to report in to join the rotary club next month after lamming ABC's Tuesday spectrum—it's the same old Columbia package and thinking regardless of the alteration in outer wrapping.

Once again the format is ex-Broadway top vehicles, capitalizing also on the pic and radio versions and weighted with names of varying stature on the N. Y.-to-L. A. beat. In short, it's reheated legit and celluloid, live but not lively since the abbreviated one-hour disquisitions must usually suffer the crossover and in the case of the opener, "Dinner at Eight," was particularly lowercase when divorced from its substance. The George S. Kaufman-Edna Ferber serio-comedy of '32 depends for its effect on a series of sustained high-level episodes which are nearly independent fragments to begin with but prove out as intermingled vignettes in the crisp race to the tape of the cafe and name-dropping society limned by the playwrights. Since less than an hour's worth of tv is incapable of meeting the challenge of such a long, occasional of events with their carefully arranged subplots and bits of intrigue, the idea of bringing in "Dinner" for the initial feedback, based on the curious assumption that a creditable job could somehow be done with an adaptation and that the work would get by with an auspicious cast, was an unsuccessful assault on accepted transition-to-tv practice and an affront to common intelligence.

As for the almost bewildered and certainly bedevilled troupe of knowing players, Pat O'Brien's social-climbing man of wealth was beyond his special capabilities; Mary Astor's bipolar role was flimsy; there it should have been fat under the meat provided by Kaufman & Ferber but impossible to achieve in the Whitfield Cook transplantation; Everett Sloane as her husband in financial straits towered above the rest; Mary Beth Hughes was tartly okay in the cut version of ex-hatichick married to O'Brien; John Emery's actor has been-turned-out was only a snifter as set against the original intentions; and the others were just in there making with the precious words under a prime example of staging and a rework that was amateurish.

In view of the fact that tv has been for so long tackling originals written purely and solely for the homescreen medium and doing many of them superlatively and at lower budgets—in most cases sans the lure of lofty marquee values—"Front Row Center" emerged at its opening last week with a pretentiousness unsupported by know-how.

It remains to be seen whether "safe" legiters, dated and otherwise, can make the grade against the broad canvas of made-for-tv scripts elsewhere on the spectrum where the "tryouts" have to be made right on the medium. It doesn't seem likely. Trau.

HENNY & ROCKY

With Henny Youngman, Rocky Graziano, Marion Colby
Director: Ren Rockefeller
15 Mins.; Wed., 10:45 p.m.
Sustaining
ABC-TV, from New York

Immediately following the fights on Wednesday nights, Henny Youngman and Rocky Graziano come on for some comedy and boxing analysis with some musical interludes by songstress Marion Colby and a jazz combo. It's an easy-to-take show with a casual flavor that befits the time and the occasion.

Youngman, of course, dominates this show, handling himself with plenty of savvy in dishing up the pags and ad libs. Graziano, who didn't do very much on the Martha Raye tv shows, works about as (Continued on page 38)

WILD BILL HICKOK

With Guy Madison, Andy Devine, Tommy Cook, Sally Mansfield, Marshall Reed, Gordon Wynn, Bill Crandall, others
Producer: William F. Broidy
Director: Frank McDonald
Writer: Ande Lamb
30 Mins.; Sun., 11:30 a.m.
KELLOGG
CBS-TV, film
(Leo Burnett)

"Wild Bill Hickok," a long-runner on radio, is one of the pioneer spot-booked television shows, which for the first time has shifted to a network lineup. Kellogg and the Leo Burnett agency are sticking with spot on their "Superman," but presumably the 11:30 Sunday morning time slot which CBS-TV opened for them was enticing enough to drop the spot pattern in favor of a network buy.

Whether spot or network, though, it's the same show, and moreover, virtually the same as any other western on the air. The areas of difference—perhaps that Andy Devine is a little bigger, more helpful and more intelligent sidekick to Guy Madison's Hickok than the average comedy stumblebum, and perhaps that the stories (anyway the one on the preem) are a bit more hard-hearted than the average (the cleanest boy whom the pretty gal loves turns out to be a crook despite her faith in him).

Otherwise, William F. Broidy who's kept a production organization going on the strength of the "Hickok" vidfilms, mixes in the standard ingredients—a stalwart hero as played by Madison, an interesting sidekick, a little Altitic here and plenty of action. As directed by Frank McDonald from a screenplay by Ande Lamb, the network initialer showed as okay kidfare, though nothing out of the ordinary. Incidentally, with a nod to Broidy, the action was kept fast and high without any senseless brutality or abundance of violence that usually accompanies this type of fare. And the Burnett agency came up with some entertaining animated commercials. Chan.

'Youth Wants to Know' About TV and Its Future, So Weaver Fills 'Em In

Sylvester "Pat" Weaver, boss of NBC, took on a panel of teenagers Sunday (5) and came out with his unruffled, smiling best sans any hot news breaks or real verbal sparring. The "Youth Wants to Know" board of interrogators tossed the questions at a fast clip, covering wide amount of territory, but failed to stick with any one subject long enough to pin their guest down to committing himself on any controversial issue or expanding on a newsworthy one. This was a group of juves who cut their eye teeth on tv, talking it over with one of the experts. They seemed more eager to air their own ideas on a favorite topic than to flush scoops from the fertile brain of their subject.

And, despite lack of hot news breaks, it was a pleasant, fast session, and made good listening and viewing. The NBC prexy sets a photogenic standard and a conversational pace that might well be the envy of any of his own telly stars. He tackled such widely diverse subjects as tv in politics and the effect of the medium on juve delinquency with equal ease. TV has already resulted in better candidates because of the glaring eye of the camera; it will bring out the vote in '56. No qualified source can possibly attribute youth crime on tv; rather it has been a fine influence and will be a better one as it improves.

Weaver was most expansive when the subject of "Monitor," NBC's new radio format, came up. He revealed that, "for the first time in several years," sponsors were jumping on the commercial bandwagon to the tune of over \$1,000,000 already sold, and promised that the innovation would give advertisers the mass audiences of the past. He predicted a "tremendous comeback" for network radio, and envisioned once more the 10,000,000 homes tuned to air shows, rather than the three or four million of past few years.

Pointing out that video hasn't really changed the entertainment pattern of the Greeks and Romans, but rather the medium, he predicted that the vignette form of tv, tossing over conventional time patterns as we know them, would be the next step.

The NBC prexy made his strong (Continued on page 38)

THE CHOCOLATE SOLDIER

With Rise Stevens, Eddie Albert, Akim Tamiroff, Earl Wrightson, Bambi Linn & Rod Alexander, Joan Chambers, George Ebeling, Will Scholz, others
Producer-Director: Max Liebman
Original Book & Lyrics: Rudolph Bernauer, Leopold Jacobson (American version, Stanislaus Stange)
Adaptation: William Friedberg, Neal Simon, Will Glickman
Musical Director: Charles Sanford
90 Mins.; Sat. (4), 9 p.m.
OLDSMOBILE
NBC-TV, from N. Y. (color)
(D. P. Brother)

Max Liebman brought in one of his most felicitous spectaculars in Saturday's (4) "The Chocolate Soldier," the 18th and final finger of the 1954-55 color-added species under his tag. Lusty, eye-arresting and an earful, the Oscar Straus operetta comique out of G. B. Shaw's "Arms and the Man" had just about every tv ingredient to rate the highest kudos, including a handpicked cast of savvy farcure in a 90-minute romp that played for its laughs and dazzle to the hilt. These declarations are made on the monochrome; whatever tint did in the way of punctuating or decimating the values was plus or minus, as the case may be. As the wunderupper, Liebman & Co. left something to remember them by.

With Rise Stevens, the handsome Metopora oriole, carrying the double Nadina burden of song and dance—in both departments of which she has long excelled and no less on Saturday with Eddie Altitic here and plenty of action. As directed by Frank McDonald from a screenplay by Ande Lamb, the network initialer showed as okay kidfare, though nothing out of the ordinary. Incidentally, with a nod to Broidy, the action was kept fast and high without any senseless brutality or abundance of violence that usually accompanies this type of fare. And the Burnett agency came up with some entertaining animated commercials. Chan.

The original book and lyrics by Rudolph Bernauer and Leopold Jacobson, with U.S. version by Stanislaus Stange and tv book adaptation by the Liebman script staff of Friedberg, Simon & Glickman, made a happy merger; so, too, was the story staging by Jeffrey Hayden, the choreographic patterns of Rod Alexander (who with wife Bambi Linn appeared in one superlative number), Charles Sanford's sparkling showbacking and Clay Warnick's rousing choral direction to his and his wife's arrangements. Not the least of the credits would go to Paul du Pont for the extravagant military and civilian raiment and to Frederick Fox for the complementary sets and decor which presumably were matched by the compatible color intensions.

In addition to the three stars, the only other name in the cast was baritone Earl Wrightson, disporting in the traditionally negative role of Major Alexis Spirtoff but getting in his singing and thespic licks. Joan Chambers made for an attractive Masha. All in all, a Max Liebman spec spree. Trau.

ERN WESTMORE SHOW

With Betty Westmore
Producer: Jim Saunders
Director: Pat Fay
30 Mins., Mon.-Fri. 2:30 p.m.
FOOD FAIR
DuMont from N. Y.

Ern Westmore, who bears a surname that's well-respected in makeup circles, has returned after a hiatus of a couple of years. Having started locally with WABC, he went out for a stint in Cincy and elsewhere, and now has turned up on the DuMont net.

Westmore, a big boy, has an authoritative voice and seemingly knows how to add to element of attractiveness to femmes. His straight tips and demonstrations on how various types of faces should be cosmeticsed, should entice a lot of housewife viewers. On the preem session, he brought in an outside expert, a hairdresser, for a few words as the sole guest. Another point of interest is the demonstration of the effects of makeup on various women.

Unfortunately, he mars the show with his contest idea in which three femmes, acting as judges, decide which of two girls has the better reason to get a cuff beauty treatment. Two willing victims virtually had to bare everything all "Strike It Rich." It's pretty shabby treatment especially in lieu of so small a prize.

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Television Reviews

Continued from page 35

hard in this show. The ex-pug is certainly a likeable character but that's about the extent of his talent. His analysis of the fight described one fighter as "he's not a real good good boxer, but he's a real good puncher." His repertoire with Youngman is limited to saying "yeah, that's right." But withal, he definitely belongs on a post-fight show.

Miss Colby did nicely on the preem (1) with a workover of "Whatever Lola Wants" with Graziano as a prop. Backing up was a slick combo comprised of Bobby Hackett, on trumpet; Buddy Weed, on piano; Peanut Hucko, on clarinet; and Morrey Feld on drums. Much time on the opener was taken up by Youngman's reading of the usual congratulatory telegrams with Youngman smart enough to insert a couple of hokey wires for comedy relief. *Herm.*

MIDWESTERN HAYRIDE

With Hugh Cherry, emcee; The Kentucky Boys, Skeeter Bonn, Bonnie Lou, The Hayriders, Pine Mountain Boys, Pee-wee King, others.

30 Mins.; Fri. 8 p. m.

Sustaining

NBC-TV, from Cincinnati

Apparently proceeding on the theory that country and western music is ideal hot weather escapism fare, NBC-TV has again brought in "Midwestern Hayride" as a summer replacement in the Friday night 8 to 8:30 period. Undeniably there's a change of pace in the new entry. Bucolic atmosphere of the Cincinnati—originated program plus its novelty aspects will certainly retain some of the Red Butons-Jack Carson viewers in this slot and obviously will pick up extra ratings from rural set-owners.

But from a production standpoint the WLW-TV offering was far from impressive. Set was so small that it afforded emcee Hugh Cherry scant opportunity to move around amongst the 50-odd performers. Likewise, the camera was similarly restricted and until the "Midwesterners" introduced as the "nation's number one square dancers," stomped about the floor there was practically no action at all.

Emphasis appears to be on country and western talent who are active in the recording field. In line with this, RCA Victor's Pee-wee King was on hand as gueststar to warble a few bars of such yesteryear hits as "Tennessee Waltz" and "Slowpoke." The Geer Sisters (Label X) dished up "Shanghaied" and per blonde Bonnie Lou vocalized "Seven Lonely Days" in the best alfalfa tradition.

Affable as a typical Rotarian, Cherry also pitched up a forkful of other turns for this silo soiree. Among them were The Kentucky Boys, guitar-and-vocal duo; The Pine Mountain Boys, singing combo; yodeler Skeeter Bonn and The Hayriders, an instrumental group. Currently a sustainer, show will be sponsored on alternate weeks by International Cellulose Products Co. (Kleenex, etc.) starting July 8 via Foote, Cone & Belding. *Gilb.*

PEE WEE KING SHOW

With King and his Golden West Cowboys, Redd Stewart, Little Eller Long, Neal Burris, guests, Justin Tubb, Ginger Callahan, Goldie Hill, Bonnie Sloan, others

Producer: Gene Carroll

Director: Jim Breslin

90 Mins., Mon., 9 p.m.

CO-OP

ABC-TV, from Cleveland

ABC-TV's hour-and-a-half "Pee Wee King Show" pours the first half-hour into the N. Y. key for the web, WABC-TV. That portion, as seen last Monday (6) at 9 p.m. was an overpopulated and badly produced affair. Discounting for the moment talent considerations, the WEWS (Cleveland) creation was way short of network calibre, particularly against prime network opposition on Mondays.

So far the 90-minute stanza is being sold on a co-op basis. That fact made it a little difficult on the performance: WABC-TV, twice during the course of segment it aired, cut into numbers with a bold and ugly sign saying "We'll be back in a minute," thereafter launching into local commercials.

WEWS seemed to do its part in making this a haphazard offering. The King casting looked like nothing more than an emergency filler. There were at least nine different numbers in the third of the show caught, and, it obviously being poorly budgeted, performers mostly had to trot up in front of a fairly static camera to do their

stuff. The only time there was camera movement, it caught only the hodgepodge of ill-planned activity in the studio.

Talented, only guitarist-singer Judson Tubb was standout. Though almost as nasal as the several other country & western vocalists present, he conveyed some class. Emcee Pee-wee King wasn't very helpful as comedian, nor as a singer; his laughlines were ancient and his voice was the most nasal of the pack. *Art.*

Residuals

Continued from page 31

programs, Small opines that a series should be planned at least a year in advance. A pilot should be used, he believes, not only for selling purposes, but in its literal sense as a basis on which the producer can examine and plan his entire series. Pilot should be discarded and another shot if necessary, scripts should be replaced if they don't hit the right note.

In the past, telepix have been made for the most part in a hurry and by which Small terms the "hacks." It's time that telepix achieved "feature film quality," Small stated, and that requires above all good writing—"mental writing," as he puts it—and careful planning. As an example, he offered the fact that TPA's upcoming "Tugboat Annie" series has been in the works for almost a year, with the past 11 months devoted to casting the leads. Small has finally settled on a femme lead, but insists that casting is so important that it's been worth the delay.

Small believes local and regional sponsors, as well as national bankrollers, "will pay for quality." Big sponsors who expect the public to look on their products as quality products can't afford to buy non-quality shows, because the shows reflect on them and their products, he declared.

'Youth Wants to Know'

Continued from page 35

est pitch for the medium in answer to the question on the effect of tv on our national economy. TV, he stated, had been a "tremendous, incredible force" in stepping up the economy after the war, dramatizes, as it does, the incentives for which they had to work. "The instrument that carries the message of opportunity and a free economy is television," he told his young questioners, and the explosive impact of the new communications has brought the country a new high in business.

It will be 10 years before the industry goes on an all-color basis. NBC already has in effect a training system, beginning at the college level, to meet the demands of its multi-million dollar program expansion plan. The spectacular have been worth every costly cent of production cost, and only one sponsor has withdrawn from them. Summer replacements are necessary to try out new talent and new ideas.

Weaver revealed NBC is already exploring possibility of covering a Big 4 powwow via tv, though they have not yet approached the military for help in bringing in the signal from abroad if such coverage were found to be feasible. Global tv, Eurovision, use of Tele-Prompter by political candidates, equal right for tv to cover Congressional activity along with other media—all these were discussed by Weaver. Only toll-tv was ruled out. When one youngster queried, "When will NBC take a stand on toll-tv?" the prompt reply was, "Tomorrow (6) at 9 A.M."

Show, which marked 27th year of the Ted Grenik enterprises on the air—it was the anniversary of "American Forum"—also brought to "Youth" its first commercials. General Dynamics Corp. plugged its five subsidiaries with taste, interest, and consistency with the "youth" theme of show. Using film clips, and intelligent, concise commentary, commercials were superior institutional type. They sought to answer what "youth wants to know" about atomic research in industry and defense, and added a constructive segment to show.

TPA EXPANDS STAFF; WINDS UP SALES MEET

Television Programs of America, concluding a week-long sales session for all its account men at the New Weston Hotel in N. Y., added five more men to its staff to bring the total to 38. Five newcomers are Jack Brumbach, ex-MCA-TV, for the northwest; James Gates, ex-Ziv Radio and WIDE, Middleford, Me., New England; Murray King, former producer of "Adventures of Blinkey" and head of his own telepix production outfit, Cleveland; Don Menard, ex-sales chief of WENS-TV in Pittsburgh, for Detroit; and Barry Winton, onetime Rainbow Room bandleader and recently with Official Films, for Virginia.

Sales meet, first in early a year for all the TPA account execs, wound with a unique press luncheon at which the trade press sat in on a typical TPA presentation to a prospective client. Coast exec Bruce Ellis delivered the presentation (on "Science in Action," firm's latest syndication entry) as if he were talking directly to the clients, in this case a prospective bank sponsor.

26 More by Lombardo On MCA-TV's Agenda; Expand 'Curtain Call'

Another 26 Guy Lombardo vid-films (above this season's 39) is expected to top the list of new MCA-TV properties for fall and winter syndication. Distrib, now pushing the largest catalog (27 separate series) of half hours in the syndication field, will add another 26 films to its "Curtain Call" anthology as well.

The Lombardo half-hours, like the recent 39, will probably be done in N. Y. For "Curtain Call," original 13 of which MCA acquired when it bought out United Television Programs, company is taking four "experimental" vidfilms from the "Lux Video Theatre," three others—John Steinbeck adaptations—from "Omnibus" (believed the first time that the Ford Foundation tv'er has relinquished something to regular syndication channels), six from "General Electric Theatre," with the balance coming from "Crown Theatre." Four of the last are with Gloria Swanson as star. MCA intends selling "Curtain Call" in either 13, 26 or 39-week deals.

Eric Sevareid to Europe To Get New Material

CBS commentator Eric Sevareid is leaving for Europe after June 19 to gather material for his tv "American Week" next season. On his roving assignment agenda are "man in the street" interviews plus hobnobs with top government officials.

Pinchhitting for Sevareid will be Howard K. Smith, the web's European news chief, who's returning to New York for the two-month Sunday stint beginning July 3. The June 26 interim session will be a CBS special expanded to an hour and devoted to a biofilm on Helen Keller.

Chet Huntley to NBC

Los Angeles, June 7. Chet Huntley, vet commentator, has been inked by NBC as a staffer, in move to strengthen net's news programming. Coverage of the 10th ann. of United Nations in Frisco June 20 for both NBC Radio and tv will be first assignment, with daily appearances on "Today," "News of the World" and other programs.

In radio since 1933, Huntley will concentrate on interpretation and analysis of the news in his NBC berth, which marks his third net affiliation, having previously been with CBS and during past few years with ABC. He recently covered conference of African and Asian nations in Indonesia.

Easton, Pa.—Several Ringling Bros.-Barnum & Bailey performers did a one-shot during kiddie time on WGLV recently. The 5 to 6 p.m. "Tunes and Tales With Patches" ran 10 minutes overtime on the UHF'er to bring three circus performers, rope artist Marion Seifert, ring master Count Nicholas and Blinky the Clown, to tot tele-viewers.

From the Production Centres

IN NEW YORK CITY . . .

Red Barber's 17-year-old daughter, Sarah, to be graduated from Master College in Dobbs Ferry this week and entering Rollins College next fall as a music major . . . Pat Richer of WRCA postcards from France where she's vacationing: "An ocean away, but the BBC plays 'rock 'n roll' music and in the a.m." . . . Martin Weldon of WCBs "Port of N. Y." "Let's Find Out" and Bill Leonard's "This Is N. Y." leaving for Miami Beach tomorrow (Thurs.) with wife and two daughters. Back after July 4 . . . Merrill E. Joels, tv-radio actor announcer and author of "Acting Is a Business," taking family on three-week Florida tour returning June 23 . . . WRCA's Ben Grauer to Atlantic City to narrate "March of Medicine" at AMA convention yesterday (Tues.) . . . CBS's Doug Edwards named "Newsman of the Year" by members of B'klyn. Women's Hosp. . . WCBs program chief Sam Slate and family to spend summer vacation in Virginia . . . WRCA's Herb Sheldon narrating songs and stories of Ireland for final "Music Box" next Sunday (12) ayem . . . CBS talks director Helen Sloussart profiled in World-Telly last week . . . Gloria DeHaven on Jim Coy's WRCA "Coy's Corner" Friday (10).

Sylvia Davis leaving the cast of "Young Widdie Brown" soaper to join Gloria Vanderbilt-starring summer touring version of "Picnic" . . . Jo Ann White leaving ABC as program information clerk for acting stint at the Great Neck, L. I., Summer Theatre . . . Edward J. Noble, chairman of the American Broadcasting-Paramount Theatres finance committee, received an honorary Doctor of Laws degree from Syracuse U. Monday (6) . . . Beatrice Alexander, assistant to ABC Radio program chief Ray Diaz, returned from a European tour this week aboard the United States.

Henry W. Maier Jr. switches from CBS Radio Spot Sales after long association to marketing director of Crook Advertising in Dallas . . . Dr. John Wimbish, who does a Sabbath double (8 and 11 ayem) on WGMG, into sixth year as pastor of Calvary Baptist Church . . . Richard Allen comes to Radio Advertising Bureau's station relations staff after a tour as an exec among Dixie stations . . . German actress Heidemarie Hathejar does a guest stint on WWRL this week . . . WQXR notes: Mary Martin went Gallic yesterday (Tues.) through her appearance on Jacques Fray's "To France—With Music." The Dorothy Gordon "N. Y. Times Youth Forum" guests Dr. Leona Baumgartner, N. Y. C. health commissar, this Saturday (11). Another guest on WQXR was Mary Pickford on Monday's (6) Alma Dettinger stanza.

IN CHICAGO . . .

Elwood (Bud) Grady shifted from J. Walter Thompson's San Francisco office to the Chi shop as associate media director . . . William Snyder departed the Avery-Knodel station reppery to join the Chi NBC radio spot sales crew . . . WBBM publicity chief Budd Blume back at his desk after being patched up in an Iowa City hospital for injuries suffered when he flipped his M-G during a sports car race there Memorial Day . . . WMAQ-WNBQ program director George Heineman elected to the board of directors of the Adult Education Council of Greater Chicago . . . Singer-cleffer Jim Lowe, formerly a Chi NBC staff announcer, returned to guest on Don McNeill's ABC "Breakfast Club" . . . Ray Wheat helming a Saturday afternoon sports roundup via WAAF . . . WGN-Mutual newsmen Bruce MacFarlane named chairman of the local chapter of the National Multiple Sclerosis drive . . . Mutual's Chi sales service manager Dorothy Reynolds' new veepee of the Chi-branch of American Women in Radio-Television . . . Mail Bellairs doing double weekend duty on WBBM with a four-hour music-newsports stint Saturday and Sunday afternoons . . . Shell Oil ordered three quarter-hours weekly on Bill Evans' morning WGN cross-boarder . . . City News Bureau manager Isaac Gershman back after scanning the New York radio-tv news services. CNB's co-op ownership by the four Chi newspapers precludes any extension of a similar operation to Manhattan as erratum here last week . . . Dan Anderson, ex-Fairchild Publications, new Chi NBC press writer.

IN SEATTLE-TACOMA . . .

G. W. "Bill" Parker has been named manager of the merchandising department of KING, Channel 5, by Otto Brandt, stations v.p. and general manager . . . KTVW has put in a \$100,000 "knothole" in KTVW's billboard in left centerfield. Any batter on the Seattle Rainiers or on a visiting team has a chance to win the hundredrand. All he has to do is hit a pitched ball through the knothole (bounces don't count) knothole is 11½ feet above the ground, 360 feet from the batter's box, and has a diameter just one-half inch larger than a regulation baseball. Roger D. Rice, manager of KTVW, predicts that within a year there will be similar knotholes in many major ball parks. KING's "Community Workshop," Channel 5 public service program, has received a Freedoms Foundation Award for the second year in a row. "Workshop" is conducted by Bill Corcoran and produced by Elizabeth Wright Evans.

IN PITTSBURGH . . .

Harold Goldstein, former promotion manager at WWSW, has joined the Milton K. Susman ad agency. He's been replaced at radio station by Phil Davis, ex-WCAE . . . Neal Wallace, late night deejay, and KDKA have parted . . . Dave Scott has chalked up 13 years on KQV announcing staff . . . Bill Kelley, KDKA-TV salesman, flew to Europe for two weeks in Copenhagen, Madrid and Paris . . . Richard McCarthy, continuity chief at WCAE, plays a role in "A Streetcar Named Desire" next week at International Theatre . . . Jim Schultz Jr., son of KQV chief engineer, received his degree in mechanical engineering at Carnegie Tech . . . Josie Carey, hostess of WQED "Children's Corner," and her husband Henry Massucci, celebrated their first wedding anniversary . . . Bill Murray, son of Jim Murray, KQV manager, graduated from Mt. Lebanon College and will enter St. Francis College in the fall. His brother, Jim Jr., is also a student there . . . Dick Ford, of Channel 2 office staff, got his degree at Pitt and will enter Naval Officers Training School at Newport, R. I., in mid-July . . . Frederick Berlin, 14-year-old son of Sid Berlin, WWSW salesman, won DAR prize for excellence in American History . . . Herb Morrison has landed a coffee bankroller for his 8:55 a.m. news on WJAS.

MINNEAPOLIS-ST. PAUL

Florian Zabach, a last minute addition to KEYD-TV's multiple sclerosis telethon June 4-5 . . . Eddy Arnold and his tv show played for "exceptional service to safety" . . . Meg Kingbay appointed WCCO Radio recipient of National Safety Council's 1954 Public Interest Award for "exceptional service to safety." She has been appointed WCCO Radio's women's service director and is featured on new series of five days a week daytime programs . . . Minneapolis Sunday Tribune featured on its front page article from its top Washington correspondent, Jack Wilson, on the battle over toll tv . . . KSTP-TV this week having its annual Kids' Day at Excelsior Amusement Park, with three of its personalities, "Commander Saturn," "Texan Stan" and Jimmy Valentine, on hand to greet the youngsters and free rides and drinks . . . B. F. Goodrich Co. inked to sponsor Dick Nesbitt's KSTP-TV nightly 11:05 o'clock "Scoreboard" show . . . League of Women's Voters spon-

(Continued on page 40)

In Chicago...

WBBM is a family affair!

There's nothing more important to a man than his family—relatively speaking. And there's nothing more important to a man with something to sell than the number of families he reaches.

That's why advertisers in the Chicago area place their confidence in, and their sales messages on, WBBM Radio. WBBM reaches more different families than any other radio station in Chicago... rates as the Number One Salesman in the nation's second richest market. During the average day, for example, WBBM talks to 55 per cent of *all* radio families

in metropolitan Chicago. That's well over a quarter-million more families than the next station. On a weekly basis, WBBM reaches 86 per cent of metropolitan Chicago families... more than a million and a half families all told! And WBBM delivers them at a far lower cost per thousand than that of newspapers, magazines or television!

It's easy to see why executives with sales on their minds keep WBBM in the foreground. We'll gladly give you or your advertising director complete details about availabilities. Call CBS Radio Spot Sales or CBS Radio's key station in the nation's Number Two Market... **WBBM RADIO**

SOURCE: CUMULATIVE PULSE AUDIENCE REPORT



Radio Reviews

THE WOOLWORTH HOUR
With Donald Woods, host; Percy Faith, conductor; guests
Producer - Director: Howard G. Barnes
Writer: Charles S. Monroe
60 Mins.: Sun., 1 p.m.
F. W. WOOLWORTH CO.
CBS, from N. Y.

(Lynn Baker Co.)
The F. W. Woolworth Co. made its initial entry into network radio sponsorship last Sunday (5) with an hour-long musical show that was wholesomely flavored with an abundance of tunes. It's a rhythmic stanza, geared to a wide variety of tastes, with pops, show tunes and classical renditions filling the 1-2 p.m. slot. The program's Sunday CBS spotting gives the net a hefty Sabbath afternoon musical outlay, with "On a Sunday Afternoon," holding down 105 minutes, beginning at 4:05 p.m. Continuity is by Charles S. Monroe, head of CBS writing division.

The musical segments of "The Woolworth Hour" registered pleasantly, but were consistently interrupted by short plugs for various items peddled by the Woolworth chain. There were at least seven such commercials tossed off during the preem show. It's understood that various manufacturers of the products sold at the Woolworth stores are footing most of the bill for this series, which would account for the numerous pitches. However, whatever the reason, the frequency of the commercials is annoying.

As host, Donald Woods did a nice job on the opener, displaying an affable manner and lending a class aura to the various products plugged. Guests on the show included Gisele MacKenzie, Tony Bennett, Jan Pearce, pianists Ferrante & Teischer, and Shannon Bolin and Stephen Douglass from the cast of "Damm Yankees." Another "Yankees" performer, Ray Walston, was also spotted on the show to give a synopsis of the Broadway musical.

The guests all handled their assignments effectively, with an orch. fronted by Percy Faith doing an okay job on the instrumentalization. Jess.

JAZZ JAMBOREE
With Sidney Gross, Don Richardson
Producer: Gross
3 hrs., 8-11 p.m. Saturdays
WICC, Bridgeport

A British-accented deejay on Bridgeport's WICC as the Saturday-night piece de resistance is an offbeat booking with good potential.

London jazzologist Sidney Gross' considerable time on ABC



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

and WNYC makes him a pretty established quantity as he comes to cosmopolitan Fairfield County for a weekly session of hot and cool. By interesting coincidence Gross' longhair program is carried on Sunday nights on Bridgeport's ABC outlet, WNAH.

Although three hours is long even for a variety show, "Jazz Jamboree" adds up to easy audio, thanks to Gross' competent construction, good taste and knowledge of his wares. He divides his show into major segments—for the family (including those who "hate" jazz); a spell of variations and conservation, including personal anecdotes and an interview with Ted Heath; and an extended International Jazz Club routine which is the dominant of the program. None of it—music or palaver—is too specialized, and most of it would fit gracefully into any Saturday-night program.

Gross' biggest problem, aside from the usual sponsorship limitations of the jazz show, would seem to be his acceptance as a WICC "regular" alongside the extensive stable personalities the Bridgeport station has developed. This achieved, "Jamboree" has the makings of a major Saturday-night entertainment for the jazz-minded of this sector. Elem.

HERE'S HEALTH
Producer: Sydney S. Brown
Writer: Eric Ross
10 Mins.: Sun., 7 p.m.
CKOY, Ottawa

This public-service series, produced for a Canadian federal department and carried by private stations across the country, is well spotted on the capital's CKOY between "Our Miss Brooks" and Phil Spitalny's "Hour of Charm."

Stanza caught dealt with diabetes. A girl has just learned that she has it and, knowing it to be incurable, withdraws from social contacts and worries about her job. Her mother discovers that a male tennis partner—whom the girl refuses to play with now—is a diabetic too, though he's never mentioned it.

He talks to the girl, tells her she can take it in her stride same as he does; mentions tennis and other sport stars and H. G. Wells as diabetics who didn't let it get them down. His doctor, he says, tells him one of every 100 Canadians has diabetes, but 95% are able to work and 45% lose no time through it. He persuades her to quit worrying and play a set with him.

"Diabetes used to be a killer," said a commentator after the dramalet had ended, "but thanks to the great Canadian scientists, Sir Frederick Banting and Dr. Charles H. Best (discoverers of insulin), it's now only an inconvenience." He added that diabetics can marry, but preferably into a non-diabetic family; and that many diabetics can now get life insurance.

Eric Ross' script was sparse but human, and convincing in Sydney S. Brown's good production. Occasionally it sounded a bit like dramatizing commercial, but that's not necessarily bad since listeners are accustomed to them. Acting, by seasoned pros like Ruth Springfield, was first-rate. An entertaining slice of service. Gard.

LINCOLN-MERCURY'S WNEW HOURLY NEWS

WNEW, the N. Y. radio indie, as anticipated, has officially broken with at least a 15-year precedent, and put its hourly news capsules up for sponsorship. First taker, for an unconfirmed number of five-minute news segments, is Lincoln-Mercury, starting this week.

The station had until now considered the 24 hourly basis news wrapups supplied by the Daily News as untouchable where sponsorship was concerned. New station factotum, Dick Buckley, before okaying the capsules for sale, made a deal with the newspaper, probably for a guaranteed percentage of the returns. A station spokesman said that the sales step was taken because restriction of advertisers from buying news kept some choice bankrollers off the station roster.

Racial Formats

Continued from page 27

"Bonino" video program last year, saying that the cause for its flop was not bad entertainment but the constant recurrence of the Italo dialect. Same held for "Luigi," they say—and "The Goldbergs," too, though Guild which just turned the Gertrude Berg starrer into a vidfilm skein is trying to give it wider appeal by changing the locale from N.Y.C. to "small town, U.S.A." The agencies feel, however, that Guild is thereby compounding the error. They say that one of the chief causes for uneasiness among younger video viewing grownups is that they can associate what goes on via the screen with contemporary living—or said it another way, with a life in which they can identify themselves, this "small town, U.S.A."

For example, the agencies say that "Mama" was something of a video click because it was set in an age that was "way back when," pre-dating the tv viewer and thereby not making him feel uneasy or "guilty" (as the feeling has occasionally been translated). Other examples of acceptable tv national and racial characterizations are regulars like Tonto in "Lone Ranger" and Pancho in "Cisco Kid." That cowboy stuff goes with adults for their offspring because it's set in the woolly west of the past.

One shots, like a "Tortilla Flat," are okay video fare also; viewers don't seem to take offense, the film man explained.

Auto Coin

Continued from page 27

"Disneyland" on ABC-TV—\$1,500,000.

Thursday: Chrysler, hour-long "Climax" on CBS-TV—\$6,000,000.

DeSoto, the Groucho Marx series on NBC-TV—\$4,000,000.

Ford, "Ford Theatre" on NBC-TV—\$4,000,000.

Saturday: Oldsmobile, NBC-TV 9 to 10:30 spot series—\$4,500,000.

Buick, Jackie Gleason show on CBS-TV—\$5,500,000.

Ford, CBS-TV "Jubilee" spec series—\$2,500,000.

In addition there's the Chevrolet three-a-week sponsorship of the Dinah Shore 15-minute show on NBC-TV (\$3,000,000) and the Plymouth sponsorship of the Monday-Wednesday segments of John Cameron Swayze on NBC-TV (\$3,000,000).

Push All-Industry

Continued from page 31

day. It hasn't been decided, for example, whether the proposals will have to be carried unanimously or by a majority of companies, or how dissenters to the plans would be heard or would join the organization.

Dave Savage, assistant to the president of Guild Films and chairman of the organizing committee, said he anticipates virtually unanimous acceptance of the final findings. Savage said the meeting in Washington with See and other members of the NARTB film committee was of an informal nature, with both parties reaching wide agreement as to the areas in which an industry association should operate.

From The Production Centres

Continued from page 38

soring once a week half-hour daytime KEYD-TV program to introduce recent primaries' nominees who now are candidates for public office at general election five stanzas hence. Station is donating time as a public service.

IN BOSTON . . .

Louise Morgan got the good penmanship award on her "Dear Home-maker" show WNAC-TV Monday (6). Opening and closing her show with the camera looking over her shoulder as she writes a letter brought her the 1955 Good Handwriting Award for "outstanding character, legibility and other refinements of good handwriting." A print of the color film, "This Is Your City—Traffic," produced by WBZ-TV was presented by Sen. Leverett Saltonstall of Mass. to President Eisenhower. Film, directed by Chet Collier of WBZ-TV production staff, was sent to Sen. Saltonstall by Gordon Swan, program manager. . . Arthur C. King, production manager of WEEI, off for a three-week vacation Sunday (5), in the Pentagon Building, Washington. He's a Lieut. Col in the Air Force. . . Priscilla Fortescue, WEEI's touring interviewer, returned Monday (6) from Germany. . . Marie H. Houlihan, director of publicity and public relations for WEEI, has been elected co-vic-president of the Publicity Club of Boston.

IN CLEVELAND . . .

Jack Hanrahan has left the Press to become WGAR publicity-promotion director. . . WHK's Pinky Hunter home from hospital. . . George Reeves takes over WJW Moon Dog show as Virg Brannon exits staff. . . Danny Landau resumes sandlot ball stint. . . Howard Fried, WJW account exec, named fencing coach at Case Tech. . . newly-elected AFTRA officers include Paul Bedford, NBC, president; Warren Guthrie, WXEL, veep; Maggie Wulff, WXEL, secretary; John Fitzgerald, treasurer; board members Bruce Charles, WHK; Pat Ryan Dopp, WXEL; Jimmy Dudley; Rob Evans, Dolly Wasson, freelance, and Tom Haley, NBC. . . Chet Martin, WHK, starting news and features stint at 2:15. . . Lyn Sheldon packed for daily WEWS mopet show. . . Bill Gordon signed sixth contract for another year as WHK disk jockey. . . Joe Bova ankled WNBK for six-week tour of Europe and ABC berth in New York. . . WGAR News Director Charles Day elected Sigma Delta Chi veep. . . Jim Shipley, out of service, pinching for Jerry Liebman on WNBK's Main Line Theatre.

NTA's Stock Issue

Continued from page 31

\$56.02 in participations and \$172.132.48 in distribution costs.

Underwriters, Plohn and his partners, will get a sizable chunk of stock and their proceeds for handling the issue, with \$234,375 (15% of the total proceeds) going to them. Plohn & Co. will hold 7.7% of the shares of the company after the issue, more than any other individual save prexy Ely Landau, who will hold 12.4%. Exec v.p. Oliver Unger and sales veep Harold Goldman will have 6.2% each. Also involved in expenses of the issue was a finders fee to Joachim Silberman of Fiscal Information Service, which is also handling publicity on the issue.

List Salaries

Landau has a 10-year agreement dated Jan. 1, 1953, for an annual salary as president of \$27,500 per year plus 2% of the annual net profit of NTA before federal taxes. Unger gets \$25,000 a year and 13% of the profits and Goldman \$22,500 and 14% of the profits under their respective pacts. NTA will also absorb Ely Landau Inc., Landau's production company, as a subsidiary. Firm proposes to produce 39 more of the quarter-hour "Passerby" series, giving it 65 in all so it can be sold in a strip pattern.

One factor in the loss operations up to now and a basic reason for the stock issue has been loans from factors, which have resulted, according to the prospectus, in interest rates as high as 24% per annum, plus bonuses amounting in some cases to 10% to 20% of the gross billings. NTA will pay off its current factor's loan, amounting to \$334,153 as of May 13. This factor's loan, incidentally, was used to pay off a previous factor's loan in the amount of \$357,614. Balance of the issue will be used as working capital. Firm also owes \$632,500 in 6% film acquisition loans due this year and next, which will be paid off from producers' shares of gross proceeds of the films.

Other sidelights: NTA owns 65% of the stock of National Affiliated Television Stations (NATS) which it organized together with General Electric and Motion Picture Centre topper Joseph Justman as an organization to aid ailing stations. NTA last month took over complete ownership of Kennis Film Service, a company which had been servicing their distribution, by buying out the 25% interest of Daniel Kennis. Firm's total contracts written from the period from April '54 to this past March inclusive totaled \$1,864,410.84, compared with the total of \$252,457.50 prior to April 1, 1954. Firm currently has a total of \$1,153,096 in unbilled contracts as of the end of March. Despite the loss picture and the

fact that the shares will have a book value of \$2.20 each (in the face of a \$5 market price) prospects are for sellout and more. Interest in telefilm issues, possibly because of the "quick money" talk that's always been associated with them, but more likely because of the growth possibilities of the industry, has always been high. Also a factor is the limited number of publicly owned companies (only three in the distribution field, including NTA). Currently, vidfilm shares of Official and Guild, the other two, have been at relatively low price levels; principally due to the Wall St. "wait and see" attitude on what the major motion picture studios will do in tv. NTA prospectus takes official note of this with the statement that "its operations may be adversely affected in the event the major film studios should release their film libraries for television, which thus far has not been done."

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An Estate of great beauty, in superb location, with Low-Lying Norman Tudor Home of medium size, built by eminent architect, and recently completely modernized. About 200 acres; small stable; cottage; 2-acre lake, and picturesque island. Suitable for home and investment. Priced at \$300,000. And worth it!

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Inside Stuff—Radio-TV

The Harry Von Tilzer Music Publishing Co. is seeking an injunction in N. Y. Supreme Court against CBS—Radio's use of the program title, "On a Sunday Afternoon," except in use of the song or the lyrics. The show, which the network began using in '52, also bears the name of the song, which the music publishing outfit said the late Von Tilzer: clefied back in 1902.

Charges were entered last week, and the network, after denying them, asked for a dismissal. Incidentally, it was only two Sabbaths ago that the radio web moved the show from a N. Y. to a Coast emanation.

As with NBC-TV's "Home" show, Steve Allen's "Tonight" goes a-tourin' again with some of the overhead provided for by local civic groups. The late-nighter's fifth out of town trek will be during the week of June 13 in the Buffalo-Niagara Falls area, with Niagara's Industrial & Convention Advisory Committee footing part of the freight in a format pegged on the Big Spill in and around the International Bridge and involving the Royal Canadian Mounties, U. S. Army and Air Force personnel, etc.

Allen's sixth barnstormer will be Los Angeles this summer where he's to be starred in Universal-International's "The Benny Goodman Story" over an eight-week-shooting schedule. As of that period, the Allen show will add a couple of Coast stations, San Diego and L.A. itself.

The third annual Rabbinical Television Workshop, jointly sponsored by the N. Y. Chapter of American Jewish Committee and the N. Y. Board of Rabbis, is being held in N. Y. today (Wed.). Meeting of 50 rabbis from eastern U. S. began at NBC yesterday to o.o. "Television—New Channels for Religion."

Setup, which NBC's pubserv. manager helped arrange, has Ham Shea of the NBC o&o command; Virgilia Peterson, "Author Meets Critics" moderator, and the N. Y. Times' radio-tv editor Jack Gould among principal speakers. There are at least seven rabbis lecturing, plus several video professionals aside from those named.

Television Advertising Bureau's active membership total is now 143, after the promotion bureau picked up 10 new members at the NARTB conclave. Plus nine video stations, organization has picked up another station rep company, Harrington, Righter & Parsons.

With HR&P, TvB's station rep roster totals seven firms.

Actor Jay Barney is on his motorbike again with a pair of daytime tv soapers and one radio suds. Ends up competing with himself at 10:30 mornings when he's the crooked contractor on NBC's "Doctor's Wife" and captain of detectives on "Way of the World" on web's tv side. Daily at 4:15 he's the crusading district attorney on tv's "First Love."

"Doctor's Wife" is taped evenings. "World" rehearses from 6:45 to 10:30 air time, then begins next day's show at 11:15 to 12:30. "Love" goes from 12:30 to 4:15 air time. His motorbike is for real, complete with goggles.

Grey ad agency has been used as the locale for a filmed behind-the-scenes "Story of Advertising" to be shown on WRCA-TV, N. Y., Saturday (11) at 12:30 p.m.

Show will be the finale of the "Mr. Executive" series moderated by Conrad Nagel and packaged by Associated Ad Service and sponsored locally by Brazilian International Airlines.

Tele Followups

Continued from page 35

a convicted murderer. Naturally, Tony's head wasn't turned by all of this, as the mother expected. Because the author couldn't add anything incisive to his jealous mother plot it, along with some difficult-to-believe dialog, fell within the category of heavily overused and abused video material. Art.

Back in 1950 when Chicago tv was still in its infancy, Jim Moran, local car dealer, launched an hour-long variety show on Chi's WENR-TV. Sometimes referred to then as "Moran's folly," the display was unique on two counts. First, it packed a production nut fairly astronomical by local standards. Second, Moran took over as his own emcee. The Friday night display, tagged "The Courtesy Hour,"

"Courtesy Hour" remains one of the few really big shows left on the Windy City scene and a revisit with tv's growth and maturity.

Moran, known as the guy who took out the slug and put in the smile in the auto peddlers' video spiels, has evolved into a strictly smoothie host who gets the visiting talent off and on with a minimum of yak yak. And with booker Leo Salakin back with producer Hal Barkun, a nicely balanced bundle of class entertainment was unwrapped for a fast-moving 60 minutes. The simple but tasteful production trappings and the clean-cut lensing by director Herb Cuniff's WBKB crew added further big-league overtones. (Greg Garrison, now a name meger presently with CBS-TV, was the show's first director).

Singer Tommy Leonetti was assigned the leadoff guest spot after Rex Maupin and the ABC staff orchestra curtailed with a flashy "Drums in My Heart," featuring Frankie Rullo on the kettles. Working easily against an attractive setting, Leonetti scored well with his brace of tunes. Following was harpist Robert Maxwell who supplied a nice pacechanger with his three numbers, including, of course, his "Ebb Tide." Pert Dolores Hawkins was on deck next with a couple of tunes served up in fine style. Her "Whatever Lola Wants" was especially fetching.

Roger Ray filled a generous chunk of the hour with his comedy antics with the marimba. Routine, excellently timed and backed by the band, was a real laugh provoker.

In all its aspects, layout was pleasant family fare and a credit to all concerned. Dave.

Dallas—Buddy Harris, commercial manager, has been upped to general manager of KGKO. He succeeds William S. (Bill) Morgan,

'Stop Music' Set for Fall In Switch to Thurs. Nite

"Stop the Music" is set for another season's run in the fall on ABC-TV, with the quizzier switching to Thursday night at 8:30 in place of its present late-night Tuesday (10:30-11) time. Quality Goods Mig. will continue as alternate bankroller, but Necchi Sewing Machines, in their first big network splurge, will take on the alternate week in place of Exquisite Form Bras.

Deal was handled entirely within the Grey Advertising client stable. "Music," with Bert Parks as emcee, will occupy on Thursdays the time previously held by "Treasury Men in Action," which has switched to Fridays for the summer.

Martha's Vineyard

Continued from page 26

Commission all but a "small fraction" of the property owners in Chilmark are against the station, feeling it would "mar the indigenous beauty" of the region and would be "detrimental to the peace and tranquility of this natural seashore area."

The Houghs charged Anthony's application was "not in good faith" and that its purpose was not to serve the public but to find a way of "bailing out" Anthony. They also raised an issue of monopoly, declaring Anthony's radio and newspaper holdings involve such "a concentration of wealth and power" as to enable him to "carry on reprisals" against small weekly newspaper competitors.

The Martha's Vineyard Garden Club, comprising 350 property owners, "most earnestly" protested the proposal. The Club's secretary, Mary P. Storer, told the Commission the station tower would not be "compatible" with the "unspoiled country and seashore" and would "most certainly depress" property values.

The Vineyard, Lester M. Peterson of Newtonville, informed the Commission, has a winter population of 6,000 which swells to 40,000 in the summer. It is a beauty spot, "unspoiled by billboards and commercial enterprises." The proposed station, he said, would "ruin" Gay Head, where Anthony "actually expects to locate." The intrusion of "such a commercial venture with its unsightly tower," he asserted, "would be tragic."

Peterson appealed to the Commission to preserve "one of the last remaining islands on the East Coast where a man can live with his family and neighbors away from the howling commercialism of those who think money is the beginning of all things."

Giggie Billings

Continued from page 26

NBC, stays with "I've Got a Secret" on CBS, ditto with the Bob Cummings show on NBC. In the fall, goes with Phil Silvers and every week on "Crusader," both CBS.

American Tobacco — Sticks with Jack Benny-Ann Southern on CBS every week, plus alternate weeks on "Hit Parade" (NBC); "Big Story" (NBC), and Danny Thomas (ABC). Cancelled alternate weeks on "Montgomery" but goes into every week pattern with show not set yet on ABC in the fall. Renewed two-a-week on CBS "Doug Edwards News."

Liggett & Myers—"Dragnet" is the only holdover. In the fall, it's half-hour every week on "WB" plus every week on CBS "Gunsmoke." Cancelled on Stu Erwin, bounced on Como, but still may come up with another buy before the fall comes.

Philip Morris—Looks to be out of network altogether after it ankles "Lucy" and drops "Defender," but will use spot exclusively.

P. Lorillard—Stays with "Appointment With Adventure" and "Two for the Money" (both CBS); Also "Truth" on NBC.

Brown & Williamson—Back to alternate weeks on "Lineup" for the Viceroy brand, but in for alternate weeks on "Penny to a Million" (ABC) for Raleigh. Latter represents a departure from the spot-only policy on Raleigh.

Television Chatter

New York

Joan Alexander leaves the "Name's the Same" panel for four weeks to play the femme lead in "Witness for the Prosecution" on Broadway. George Blake Enterprises sending a filming unit headed by Marc Daniels as director and Andre Carbe as production manager to General Electric's Nela Park in Cleveland to shoot institutional commercials on "Classroom Lighting." Joseph Weissberg, acting sales manager of WABC, shifts over to ABC's television flagship, WABC-TV, as an account exec. Bob Lewine, ABC-TV national program chief, planned to the Coast over the weekend for huddles with Walt Disney on "Dateline Disneyland," the 90-minute one-shot preview of the new Disneyland Park scheduled for July 17. Diane Young, formerly with the Art Franklin flackery, to Screen Gems as a promotion writer. Harold B. Day switched from local sales at WABC-TV to the network sales setup. Muriel Fox, of the Carl Byoir office, will marry Dr. Shepard G. Aronson, who attends many radio-tv personalities, July 1 at the Sherry-Netherland. Ed Simmons and Norman Lear will script 13 Martha Raye shows for the fall instead of the usual nine. Parke Levy returned from a tour of European telefilm installations and planes to the Coast soon to ready 39 more "December Bride" films. Marty Roberts, National Telefilm Associates director of promotion and sales services, will marry June Egeland on the Coast in the fall. Jerry Cotter, former director of tv research for the National Legal Aid Assn, and an ex-ABC staffer, joined John Rust Productions as an associate. Manny Reimer back at Guild Films sales post after week-long honeymoon. Marion Parsonnet returned from Munich last week after directing a "Brother Mark" film for Guild there.

Kurt Kasznar is doing a vis-a-vis with Claire Mann on her WABD showcase today (Wed.). Actor-director Robert Gardets to Coast with intentions of shooting additional "Adventures of Bertram" vidpix, stanza for which he sometime back handled the pilot. Kenny Sharpe does "Studio One" stint Monday (13). Jules Weill, who turned the 1,500,000 feet of Osa and Martin Johnson Africa footage over to Sterling Television for sales had already inked three stations on his own, in N.Y., Philly and Washington. Dione Lucas' WPIX "look! a cook" program got fall renewal by Brooklyn Union Gas Co.

Mother of tv producer Irving Mansfield died in New York last week. David Susskind, exec v.p. of Talent Associates, tv packagers, left aboard the Ile de France on Saturday (4) for several weeks in Europe. He'll meet with officials to discuss sale of lease of TA story properties with possi-

bility of these being showcased on commercial tv in Britain being launched next fall.

General Foods taking Jo Stafford's Thursday show on CBS-TV for four weeks in June-in singer's 7:45 p.m. finale. Harrison Productions doing half-hour documentary for N. Y. State Commission Against Discrimination with Raymond Massey narrating. John Aaron and Chuck Hill to the Coast for Friday's (10) CBS-"Person to Person" of Bob Hope. Sol Cornberg, NBC's director of studio & plant planning, to speak at opening session of Int'l Design Conference in Aspen, Colo., June 13. Mike Foster, CBS-TV press relations manager back at desk after Jamaica vacation.

A design by Georg Oden has been accepted by the N.Y. City Cancer Committee as its official emblem for 1955. Oden is director of graphic arts of CBS-TV. "Heidi," from classic children's story of same name, understood being blueprinted by NBC as a spectacular next fall, with "Babes in Toyland" to be repeated at Xmas and "Peter Pan" to be put on after Yule, in all likelihood, probably on the Jan. 9 (Mon.). "Producers' Showcase," same slot as this year's (and again extended to two hours). 76-pager on Jackie Gleason ("Pictorial Story of TV's Greatest Star"), by Paul Denis, published by Martin Goodman's Marjane Magazines Corp. at 25c.

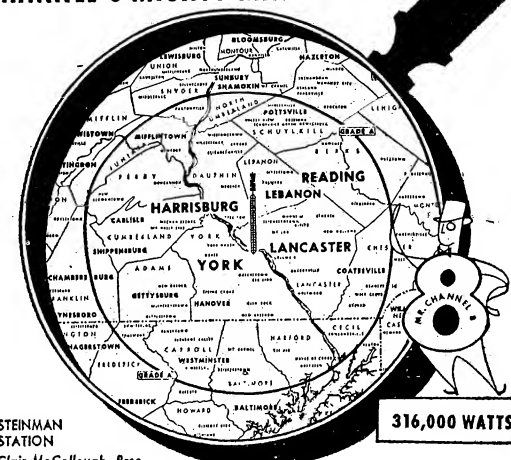
Chicago

Frank Mangan, ex-Katz station rep firm, added to Jack Mulholland's Chi NBC-TV spot sales staff.

Latest Chi-area tally by the Electric Assn. shows 17,033 tv sets installed during April, bringing the total to 1,928,840. James Johnson, formerly a vocalist on Tom Duggan's WBKB daytime, has branched out into the blurb spicing field. Norm Barry subbing next two weeks on WNBQ's "Wall's Workshop" while regular Walt Dubahy logs in his vacation. John Erdmann upped from floor director to meger status at WBMM-TV. The Muri Deusingers, Mr. & Mrs. photographer team frequently used by Walt Disney, have signed on with the NBC-TV "Zoo Parade" African safari which departs next month. Pat Buttram winged in to work the live portions of WBMM-TV's reruns of the Gene Autry telepix while Val Sherman vacations. NBC-Northwestern U's annual summer tv institute opens its six-week session June 21 under the co-directorship of Judith Waller, web's Chi public affairs and education boss lady, and Donley Feddersen, chairman of the university's radio-tv department.

Sportscaster Jack Drees to be fed by the Austin Kiwanis Club next week as a "famous Austin High alumnus." WBMM-TV director Scott Young off for a Coast vacation.

\$5 1/4 Billion Market CHANNEL 8 MIGHTY MARKET PLACE



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Jocks, Jukes and Disks

By MIKE GROSS

Sarah Vaughan: "Experience Unnecessary"—"Slowly With Feeling" (Mercury). Chalk up another click for Sarah Vaughan. In "Experience Unnecessary," warbler has a shoo-in slice for top play on all spinning levels. It's socko both melodically and lyrically and she delivers with unusual zest. "Slowly With Feeling" also stands a good chance for turntable attention. It's in a slower, more romantic groove and thrush delivers it straight and effectively. Could catch on. **Hugo Peretti's** orch backing spruces up both sides.

The Hilltoppers: "The Kentuckian Song"—"I Must Be Dreaming" (Dot). There's a folksy lilt to the "Kentuckian Song" that's right up

deejays, however, may find enough humor in it for occasional spins. Spade Cooley's orch is alfalfa-bound on "Anita," the flip side. It's appeal is limited to below the Mason-Dixon line.

DeJohn Sisters: "Pass The Plate of Happiness Around"—"He Loves Me" (Epic). There's a mixture of rhythm & blues and religious in "Pass The Plate of Happiness Around" and it adds up to okay spinning fodder. The DeJohn gals give it a spirited workover with an assist from "Dougherty's Cafe Singers. On the reverse, the girls play with "He Loves Me," but it's much too involved to catch on.

The Top-Notchers: "I Wanna

Best Bets

SARAH VAUGHAN EXPERIENCE UNNECESSARY
(Mercury) Slowly With Feeling
THE HILLTOPPERS THE KENTUCKIAN SONG
(Dot) I Must Be Dreaming

the Hilltoppers' alley, they work it into a payoff slice. Tune, from the upcoming Hecht-Lancaster pic, "The Kentuckian," has wide appeal and all the spinning citizens will hop on it fast. Jimmy Sacca handles the lead vocal in spotlight manner. "I Must Be Dreaming," on the other hand, is just a routine offering that won't get far.

Johnny Desmond: "It's A Sin To Tell A Lie"—"Learnin' The Blues" (Coral). The oldie, "It's A Sin To Tell A Lie," gets a potent shot in the arm via Johnny Desmond's peppy workover. He takes it for a breezy manner that'll keep the platter moving on the turntables. He has a solid rendition of "Learnin' The Blues" on the bottom deck, but it will be tough catching up to Frank Sinatra's slice.

Julius LaRosa: "Mama Rosa"—"Domani" (Cadence). Julius LaRosa is back on an Italian kick with this coupling. On "Mama Rosa," he's in a carefree mood while on "Domani," he switches to a soft, romantic style. The spinning nod will probably go to "Domani" because of its lilting strain and LaRosa's slick belting.

Eddie Ballantine: "Bye Bye Blues"—"Banjo Blues" (Wing). The banjo and the beat of the '20s are the features of this Eddie Ballantine coupling that will attract interest. "Bye Bye Blues" is a strictly instrumental item with lotsa zest and appeal. Should do especially well on the juke level. There's a vocal on "Banjo Blues" but it runs second to the flavor-some instrumental backing.

Spade Cooley: "The Cryin' Waltz"—"Anita" (Decca). "The Cryin' Waltz" is a gag record gone wrong. It features a moanin' violin and a tearful tippler's wail but it's a far-fetched wax joke. Some

Love You"—"Jersey Bounce" (Town & Country). Current wax market is wide open for new vocal groups and the Top-Notchers have a good chance to cash in, especially with their slicing of "I Wanna Love You." It's a buoyant item that the group delivers with the kind of appeal that rates spins. Workover of "Jersey Bounce," on the bottom deck, has enough zest to give it a new lease on life.

Sammy Kaye Orch: "The Banjo's Back In Town"—"Joe Joe Joe" (Columbia). The banjo vogue has caught up with Sammy Kaye and he gives it all he's got in "The Banjo's Back In Town." It's got an old-fashioned frisky beat and the Kaye orch delivers like they came right out of the 1920s. A good bet for the jukes. On the reverse side orch returns to its modern-day swing and sway style for good results.

Henri Rene Orch: "Not As A Stranger"—"There Must Be A Way To Your Heart" (RCA Victor). For those who dig the posh, over-orchestrated instrumental, Henri Rene's coupling of "Not As A Stranger" and "There Must Be A Way To Your Heart" will be appealing. Its commercial potential is limited, however, and its exposure will rest on the jocks who like to program some lush stuff every so often.

Karen Chandler: "Man In The Raincoat"—"Sentimental Fool" (Coral). A lot of the spinning action on "Man In The Raincoat" will go to Karen Chandler. Tune, which broke on an indie label, is attracting major diskery attention and Miss Chandler has a fighting chance to pick up the marbles if the tune crashes through. It's a dramatic piece and she gives it an effective treatment. Thrush could also score with the ballad "Sentimental Fool" on the reverse. It'll



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need plenty of exposure to pull it through, however.

Belmonte Orch: "Learnin' The Blues"—"Bambuco Hat Dance" (Columbia). Belmonte pours plenty of chile into "Learnin' The Blues" and the side develops as an exciting Latino-styled slice perfect for the hip-swinging terp crowd. Vocal by Bernadine Read gives the Belmonte, beat an important assist. A new tempo from below the border is the bambuco so naturally Belmonte has transferred it to the familiar "Mexican Hat Dance." You've got to be a Latino buff to dig this one, however.

Render Unto Caesar

Sid Caesar, video comic, has made his ASCAP letters. He was elected to membership in the Society last week.

Caesar has written several songs, among them "I Wrote a Song for Your Birthday" and "Was That You."

Col Ups Shulman

Al Shulman takes over as director of transcriptions at Columbia Records, replacing Gil McKean, who was upped to director of consumer relations last week.

Shulman had been sales manager in Col's transcription department.

Brit. Decca P. R. Shifts

London, May 31.
Following the resignation of Bunny Lewis, Bob Crabb has succeeded him in the post of public relations chief of British Decca.

He will combine his duties with the exploitation of Brunswick recordings. Miss Jackie Buckland has been promoted to handle the London and Vogue jazz labels. The main Decca catalog will be in the hands of exploitation man Maurice Clarke.

Album Reviews

Chu Berry: "Chu" (Epic). This jazz set, featuring the late Leon (Chu) Berry, again recreates some of the highlights of the swing era. Probably the ranking tenor saxist of his day, Chu is heard in this package with his own combo, The Stompy Stovedores, in sides sliced in 1937 and with the Cab Calloway orch in sides cut both in 1936 and 1940. A couple of Calloway vocals add interest to the program. Another standout album in this Epic series of jazz revivals is "Lester Leaps In," featuring the incomparable Lester Young with the Count Basie orch.

Duke Ellington: "The Duke and His Men" (RCA Victor). A flock of Duke Ellington reissues have hit the market recently and this set spotlights another stage in the development of the Ellington organization. This album covers the Ellington band in the 1941-42 period when this crew probably had the finest aggregation of sidemen that ever worked together in a single unit. No matter the year, however, the Ellington trademark is always prominent in the texture of the band's sound. Numbers in this set include "Chelsea Bridge," "Five O'Clock Drag," "John Hardy's Wife," "Bakiff," "The Giddybug Gallop," "Clementine," "C Jam Blues," "Moon Over Cuba," "Morning Glory," "Dusk," "Moon Mist" and "Are You Sticking."

Olga Coelho: "Olga Coelho Sings" (Vanguard). Brazilian folk singer, self-accompanied on guitar, shows a fine soprano voice used musically as well as exotically on a muletter song, Portuguese folk tune, Spanish songs or an 18th century French air, equally. Authentic mood and distinctive style stand out.

Bill Darnel: "Memorable Melodies of Harold Arlen" (Label X). This is an offbeat attempt for crooner Bill Darnel, who in the past fell into the big better school of diskers. In this package, however, he reveals a new, intimate singing style that's excellently suited to the socko Harold Arlen rhythms. Working with the Sid Bass Sextet, Darnel comes off best with "Blues In The Night" and "One For My Baby." Album is a 10-inch LP with eight Arlen items. **Jackie Gleason:** "Lonesome Echo" (Capitol). Lush mood music continues to be Jackie Gleason's wax forte. Especially on "Lonesome Echo," an unusual instrumental twist. Package is a natural to match the hot sales pace by his previous album releases. On this set, Gleason struts the strings to give the 16 oldies on the 12-inch LP a rich, colorful rendition. The accent is on mandolins, cellos, guitars and marimba, which is a tip-off on the kind of nostalgic mood he's trying to set.

Brother John Sellers: "Jack of Diamonds," etc. (Vanguard). Spirituals, folk songs, blues and work songs, of high individual quality and interpretation by Sellers, aided by harmonist Sonny Terry and guitarist Johnny Johns. "Diamonds" and "I Love You Baby" are particularly effective.

Australian Jazz Quartet: (Bethlehem). Simply titled Australian Jazz Quartet, this 10-inch LP is a fine addition to Bethlehem's growing jazz catalog. Combo (featuring Dick Healy, bass; Errol Buddle, tenor; Jack Brokensha, vibes, and Bryce Rohde, piano), showcases a flock of modern musical ideas delivered with taste and feeling. Among the eight items, Gershwin's "A Foggy Day" and Rodgers & Hart's "You Are Too Beautiful" get the most interesting readings.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of May 27-June 2, 1955

A Blossom Fell	Shapiro-B
Ballad of Davy Crockett—† "Davy Crockett"	Wonderland
Blue Star	Chappell
Breeze and I	Marks
Cherry Pink, Apple Blossom White—† "Underwater"	Chappell
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Heart—* "Damn Yankees"	Frank
Hey, Mister Banjo	Mills
How Important Can It Be	Aspen
I'll Never Stop Loving You—† "Love Me, Leave Me"	Feist
Is This the End of the Line	Broadcast
Keep Me in Mind	Famous
Land of the Pharaohs—† "Land of the Pharaohs"	Remick
Learnin' the Blues	Barton
Love Me or Leave Me—† "Love Me or Leave Me"	BVC
Melody of Love	Shapiro-B
No Letter Today	Peer
Play Me Hearts and Flowers	Advanced
Something's Gotta Give—† "Daddy Long Legs"	Robbins
Spring Never Came Around This Year	Famous
Strange Lady in Town—† "Strange Lady in Town"	Witmark
Sweet and Gentle	Peer
Tweedle Dee	Progressive
Two Hearts, Two Kisses	S. Louis
Two Lost Souls—* "Damn Yankees"	Frank
Unchained Melody—† "Unchained"	Frank
Whatever Lola Wants—* "Damn Yankees"	Frank
World Is Mine	Paramount
Young and Foolish—* "Plain and Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	Shapiro-B
A Straw Hat and a Cane	W&B
All of You—* "Silk Stockings"	Chappell
Ballad of Davy Crockett—† "Davy Crockett"	Wonderland
Berry Tree—† "Many Rivers to Cross"	Miller
Cherry Pink, Apple Blossom White—† "Underwater"	Chappell
Crazy Otto Rag	Pincus
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Fanny—* "Fanny"	Chappell
Heart—* "Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—† "Battle Cry"	Witmark
I Have to Tell You—† "Fanny"	Chappell
Keep Me in Mind	Famous
Learnin' the Blues	Barton
Make Yourself Comfortable	Rylan
Melody of Love	Shapiro-B
Playmates	Joy
Rock and Roll	Signature
Rock Around the Clock—† "Blackboard Jungle"	Myers
Siamese Cat Song—† "Lady and the Tramp"	Disney
Something's Gotta Give—† "Daddy Long Legs"	Robbins
Tweedle Dee	Progressive
Two Hearts, Two Kisses	S. Louis
Unchained Melody—† "Unchained"	Frank
Walk Like a Sailor	Chappell
Welcome to the Happy Island	Morris
Whatever Lola Wants—* "Damn Yankees"	Frank
Young and Foolish—* "Plain and Fancy"	Chappell

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating
This Last wk. wk.
Title and Publisher

			New York (MDS)	Boston (Moshier Music Co.)	Philadelphia (Charles Dumont)	San Antonio (Alamo Piano Co.)	Chicago (Carl Fischer Music)	Indianapolis (Pearson's Music)	Detroit (Grinnell Bros. Music)	Minneapolis (Schmitt Music Co.)	Kansas City (Jenkins Music Co.)	St. Louis (St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles (Preeman Music)	Seattle (Capitol Music Co.)	TOTAL
1	1	*Unchained Melody (Frank)	1	1	2	2	3	1	2	1	2	3	2	3	3	117
2	2	†Davy Crockett (Wonderland)	2	3	3	1	1	3	..	2	1	1	1	1	1	112
3	3	*Cherry Pink (Chappell)	3	4	1	3	2	2	..	3	3	2	3	2	2	102
4	4	*Melody of Love (Shapiro-B)	4	5	..	4	6	4	..	8	5	5	4	4	..	61
5	7	*Whatever Lola Wants (Frank)	7	7	4	6	4	5	..	4	8	..	6	5	7	58
6	6	*Heart (Frank)	9	2	..	8	..	6	4	5	9	..	10	7	..	39
7	5	†Dance With Me (Modern)	10	..	6	5	..	6	..	6	..	4	5	..	4	37
8	10	*A Blossom Fell (Shapiro-B)	5	..	..	7	5	..	..	9	..	6	8	..	..	26
9	14	*Honey Babe (Witmark)	..	..	9	..	10	..	1	..	7	7	..	..	..	21
10	8	†Open Your Heart (Hamblen)	..	..	..	9	9	10	..	4	..	9	10	6	20	19
11A	11	*Something's Gotta (Robbins)	8	..	5	..	8	..	7	..	..	..	8	..	..	19
11B	9	*Hey, Mister Banjo (Mills)	6	..	..	..	..	3	10	..	6	..	..	..	..	19
13	..	†Breeze and I (Marks)	..	..	..	7	..	5	..	8	..	..	..	..	..	13
14A	11	*Take My Love (Feist)	..	6	..	..	..	7	10	..	..	..	..	..	..	10
14B	11	*How Important (Aspen)	..	..	..	..	..	..	7	..	5	10	..	..	..	10

MUSIC BIZ BIGGER'N BASEBALL

Petrillo Preps Big War Chest In Fight to Abolish Fed. Amus. Tax

Cleveland, June 7. The musicians' union is prepared to spend up to \$300,000 this year in a war against the Federal 20% amusement tax. James C. Petrillo told 1,218 delegates of the American Federation of Musicians here Monday (6) at their 58th annual convention.

Just back from Europe, the AFM prexy was in robust fighting form at opening of four-day conclave. He assailed what he called an "unfair and no-good excise tax" for "nearly killing the cabaret business and putting many musicians out of work."

Union membership has increased but unemployment conditions "are bad," he admitted. He urged representatives of 698 American and Canadian locals to strongly support the new executive committee of five appointed to battle "discriminating" tax, blaming it for foldings of many nighties and hotel dance spots throughout the country.

"It may cost us \$150,000 or \$300,000 to defeat this amusement bite, or have it chopped to 10%," Petrillo said, "but it will be worth the price if we can get more live music and more men back to work."

Referring to recent jurisdictional disputes with AGVA, which he bitterly rapped, the prexy warned delegates to "not get involved with that mob." The AFM is not going to be business organizers for any other union any more, he declared in firing his heaviest artillery at AGVA officials.

Petrillo reported the 5% royalty (Continued on page 46)

Judge Nixes Restraint In Gieseking, Furtwangler Disk Suits; Offers Trial

Pianist Walter Gieseking, the late conductor Wilhelm Furtwangler and the Vienna Philharmonic received a setback last week in their suits against Urania Records when N. Y. Supreme Court Justice James McNally denied their motions to restrain the diskery from manufacturing and distributing alleged unauthorized waxing of performances they made overseas.

In denying the motions, Justice McNally said that "the issues are sharply disputed and in such cases the right to it being doubtful, the injunctive relief pending the trial of the issues will not lie." Both the Furtwangler estate and Gieseking claimed that Urania was releasing disks, purchased from behind the Iron Curtain, and were peddling them in the U. S. without their permission. The diskery, on the other hand, claims that it's within its rights to manufacture and distribute the Gieseking and Furtwangler disks.

Justice McNally will order an early trial at the instance of any of the parties. Gieseking is suing Urania for \$100,000. The Vienna Philharmonic suit also is directed against Vox and Spa, in addition to Urania.

Reverend to Lead Jazz Symposium at Hub Fest

Boston, June 7. "The Anatomy of Jazz," with two groups of musicians on hand to demonstrate jazz trends, will feature Boston Art Festival doings the night of June 13 when Rev. Norman O'Connor, Boston chaplain and jazz authority, will lead a jazz discussion.

Fr. O'Connor and his fellow panelists, George Wein of Storyville and Harold Shepero of Brandeis U., will discuss the three main tributaries of jazz—the twobeat dixie, the fourbeat swing, and the "fourth out" polytonality of progressive.

Serge Chaloff and his group, featuring Boots Mussulli and Herb Pomeroy; and Wein's Storyville Combo, featuring trumpeter Ruby Braff and saxophonist Seymour Margolis, will illustrate.

MONTHLY MEETINGS

California Copyright Conference To Gather Regularly

Hollywood, June 7. Show biz group has formed the California Copyright Conference, a non-profit organization which will hold monthly meetings to air info about copyrights.

Named as officers are Stephen Pasternacki (Pasternacki Music Service), prexy; Bob Marks (E. B. Marks Inc.), veepee; Carl Hoeffe (Song Ads), treasurer; Luisa Field (formerly Capitol Records), secretary; Martie Hubble (ABC), assistant secretary.

Tape Industry Sales Booming

The boom in the tape-recording market is continuing steadily, according to statistics of the Magnetic Recording Industry Assn. In 1954, over 5,366,000,000 feet of tape were sold, as against 3,351,000,000 in 1953 and 2,593,000,000 in 1952. The trade association reported that 225,000 tape-recording machines, priced under \$300, were sold last year as against 10,441 of the higher priced models.

At the recent annual meeting of the MRIA in Chicago, Joseph F. Hards, of Magne-tronics, was re-elected president. The survey of the tape-field was done by the association's market and research committee in conjunction with the Armour Research Foundation.

KANE ANKLES PAXTON IN BOURNE MOVEOVER

In a surprise switch last week, Marvin Kane ankleed George Paxton's music firms to take over as general professional manager at Bourne Music. Kane had been with Paxton for close to 18 months, acting as general manager for Paxton Music and Winneton Music. Paxton has not yet set a replacement.

As general professional manager at Bourne, Kane will also oversee the activities of the firm's subsid, ABC Music. Sidebar to the shift is that Kane will now be bucking Paxton on the next Ames Bros. release on RCA Victor. Bourne's the publisher on one side and Paxton's the publisher on the other.

Bethlehem Bars Thrush In Contractual Flareup

In a flareup over contractual obligations, Bethlehem Records last week suspended thrush Chris Connor. A spokesman for the indie jazz label claims that Miss Connor refused to cut sessions they had lined up for her.

Label plans to block Miss Connor's plans of shifting to another diskery by holding her to her contract. The pact doesn't expire until the end of the year.

Coast Diskeries Merge

Hollywood, June 7. Liberty Records, co-owned by St. Waronker and Jack Ames, has obtained the complete catalog of platters from indie label Nocturne Records in a merger deal.

Harry Babasin, Nocturne chief, will join Liberty as producer of the "Jazz In Hollywood" series. Merged diskeries will issue wax under the Liberty aegis.

DECCA'S 17½¢ DIVVY

Decca's board of directors declared a regular quarterly dividend of 17½¢ at their meeting last week. Melon is payable June 30 to stockholders of record June 16.

SARNOFF TELLS AFM CONVENTION

Cleveland, June 7. Baseball may be the national pastime, but more people attend musical concerts than ballgames, according to David Sarnoff, RCA board chairman who became the first business executive ever to address the convention of the American Federation of Musicians which opened here yesterday (Mon.).

Sarnoff pointed out that whereas 15,000,000 Americans pay to attend baseball games a year, 35,000,000 pay to attend classical musical concerts. The concert boxoffice racks in \$50,000,000 annually as against baseball's \$40,000,000. Hailing the cooperation between the AFM and industry, Sarnoff said that "together, we have made America a nation of music lovers."

"Harmony" was the keynote of Sarnoff's address, with special stress played on labor-management relations. He said that the day of the "warrior leaders," either on the side of labor or capital, is history. Sarnoff declared that "never before has economic statesmanship, on the part of leaders of management and of labor, been more essential. Fortunately, we have already mapped out vast areas of agreement and common interest. Our job is to enlarge them, so that we may confront and solve the inevitable problems of living together in a mood of mutual trust and respect."

No Stampeding

In reference to the problems of automation, Sarnoff said, "Let us not be stamped by shadows or hobgoblins. The march of science cannot be stopped; nor, in the last analysis, would any of us stop it if we could. Of course, it brings problems at the same time that it opens up opportunities. It cancels out some jobs while stimulating others and creating myriad new ones." Sarnoff said that some people seem to be scared by the term "automation," which he said was simply a new word for the ever-continuing process of "substituting automatic for human controls in the manufacture, packaging and distribution of goods."

Sarnoff declared that "the opportunity to advance socially and economically with the progress of science and technology depends primarily upon the preservation of our freedoms and our rights as individuals. The greatness of America rests, in the final analysis, upon its freedom. I refer not only to the basic political freedoms, but to freedom of thought and research, of venture and adventure."

Sarnoff concluded with a warning that the continuation of labor-management peace was essential in our relations with the Iron Curtain countries.

ACADEMY OKAYS IDEA OF AWARD SONG ALBUM

Hollywood, June 7.

Academy of Motion Picture Arts & Sciences has approved a proposed record album of Academy award-winning songs of past years. Board of Governors accepted the idea in principle, subject to negotiations on royalty and other details, said prexy Charles Brackett.

Proposal was made by Decca, which will utilize its original pressings of numbers wherever possible, as sung by artists originally identified with pix song hits.

GOLDEN JUBILEE YEAR



1905 - 1955

Rep. Murray Gives Strong Sendoff To House Bill Vs. Juke Exemption

Jimmy McHugh Day

Hollywood, June 7.

Jimmy McHugh Day will be celebrated Thursday (9) in Beverly Hills, as a feature of the city's Good Neighbor Week, when the tunesmith presents his latest finds.

One of the features of the show will be his kudosing 10 leaders of the Junior National Audience Board who have been conducting a crusade against double-meaning recordings on deejay programs.

Rush On Already For 'Pipe' Album

Although the production of Rodgers & Hammerstein's next musical, "Pipe Dream," is not slated until late fall, the record companies are already bidding for the original cast album rights. Several major labels have had "preliminary talks" with the composer and the score's publisher, Chappell Music. No deals, or even promises, have been made to any company yet.

It's figured that RCA Victor may have the edge if a financial stake in the production by a diskery is necessary. In the past few years, Victor has invested in several top legituners and received the original cast rights as a bonus. Victor, incidentally, put R&H's last tuner, "Me & Juliet," into the groove and also came up with a click single from the score in Perry Como's slice of "No Other Love."

"Pipe Dream," which is a musical version of John Steinbeck's novel, "Sweet Thursday," will star Helen Traubel and Bill Johnson. It's skedded to preem in New York Nov. 30.

FIRST WING RELEASES ROLLING INTO MARKET

First releases on the Wing label, Mercury Records new subsid, are rolling into the market this week. Morris Price, Merc's sales manager, already has lined up 19 distributors around the country to handle the Wing line. A sales manager for Wing is expected to be announced next week. Price has been doubling as sales chief for both labels to get the new diskery going.

Wing also added to its rhythm & blues lineup last week with the pacting of Titus Turner and Jay Hawkins. Turner previously recorded for the Okeh label while Hawkins was switched from the Merc stable.

Eartha Kitt to Resume

July 10 After Operation

Songstress Eartha Kitt, who was forced to cancel out of several niterity dates recently because of a throat condition, was operated on in Doctors Hospital, N.Y., Monday (6).

She is slated to resume activity on the Ed Sullivan "Toast of the Town" show, July 10.

Polly Bergen Pubbery

Hollywood, June 7.

Actress-singer Polly Bergen is branching out. Miss Bergen has formed her own pubbery under the aegis of Polber Music, to insure publication of three original tunes she recently penned.

Tunes are entitled "I've Been There," "I'm A Girl Who's Looking," and "This Is Where We Get Off."

Washington, June 7.

Bill to repeal the exemption of the jukeboxes from the 1909 Copyright Act was introduced in the House yesterday (Mon.) by Rep. James C. Murray (D., Ill.). It is a companion bill to one introduced earlier this year in the Senate by 10 Senators.

ASCAP has been fighting for several years to remove the exemption, but legislation has failed of passage in all recent Congresses.

"During my terms of service as Asst. Attorney General of the State of Illinois from 1945 to 1951," said Murray, "I was able to observe jukebox operations at first hand. It became apparent that this large and flourishing industry is well able to reimburse composers and authors for the commercial use of their music, and should no longer benefit from a discriminatory clause of the Copyright Act of 1909, which was passed when modern jukeboxes were unknown."

"I welcome this opportunity to join with my colleagues in the Senate in introducing legislation which would place jukebox operators on exactly the same basis as all other commercial users of music. It is my intention to press vigorously for prompt consideration of this measure in the House, leading to early correction of a long standing injustice to American composers and authors."

Hi-Fi No Exclusive For Highbrows, Sez Marek; Pop Fans to Dominate

Hi-fi is not primarily for the highbrows, according to George R. Marek, artists & repertoire manager for RCA Victor. Marek predicted that pop music fans would account for the majority of high fidelity set sales in the next few years.

Marek's predictions were made at the unveiling of RCA's new hi-fi instrument line last week in New York at the Barbizon-Plaza. Robert A. Seidel, RCA exec vice-prexy of RCA consumer products, stated that the company's decision to bring out the first complete line of assembled hi-fi sets was based on surveys indicating that the public wants "ready-to-plug-in" sets. He estimated that \$300,000,000 worth of hi-fi phonos, tape recorders and component parts would be purchased this year. This would compare with sales of \$241,000,000 in 1954.

Victor introduced five new phono models in a series that ranges from sets selling from \$130 to \$1,600. The most expensive sets include tape recorders as well as AM-FM radio and three-speed changers.

One of the features of the RCA line is the pioneer use of transistors in the upper-priced lines. The use of these devices, which have an action akin to the vacuum tube, reputedly gives quieter performance and reduces hum level.

Diskery Sued in Cal. On Texas Franchise Claim

Los Angeles, June 7.

Microgroove Record Corp. is defendant in requests filed by two plaintiffs in Superior Court to declare judgment here for judgments assertedly obtained in Dallas, Tex., on March 17 last.

C. C. Northcutt asked judgment of \$6,834 and Roy M. Dixon Jr., \$7,930, for monies allegedly advanced to Microgroove for setting up a franchise to sell diskery's recordings in Texas. Petitions were filed here due to defendant being a California corporation.

National Symphony Orchestra is preening Ferde Grofe's new "Hudson River Suite" in Washington June 25 under Andre Kostelanetz's baton.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity, as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP + BMI

Pos.	Pos. No.	Artist	Label	Song	Jack	Bob	Milt	Howl	Tony	Durba	Jack	Bob	Ken	Ed M	Dann	Bud	Dean	Bob	John	John	Harry	Don	Jim	Howa	Mike	Ken	Harv	Saxle	Robln	Carl	Art	John	Bob	George	Tom	Robb	Allin	John	Frankl	Bob	Len	Bill	Wayn	Bruces							
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1			
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	2	13	Les Baxter	Capitol	*Unchained Melody	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1														

Anybody can make "A" sides—but it took
THE THREE HAIRCUTS
TO MAKE TWO "B" SIDES



**YOU ARE
 SO RARE
 TO ME**

**GOIN'
 CRAZY**

20/47-6149

Carl Reiner

Sid Caesar

Howie Morris

"New Orthophonic" High Fidelity Recording

RCA VICTOR

FIRST IN RECORDING



Chappell to Rep Dena in Britain

Dena Music, the new firm set up by Fred Raphael and Danny Kaye, will be repped in England by Chappell Music Ltd. Tieup deal between the two firms runs for three years.

Dena's first push will be on the score from the Kaye starrer, "The Court Jester," which was penned by Sylvia Fine and Sammy Cahn. Kaye, who is currently appearing at the London Palladium, is plugging one of the tunes from the pic, "Life Cannot Better Be," during the vaude layout. Record release date, however, is restricted until mid-September.

Meantime, Raphael is in New York lining up waxings for the score. Soundtrack album will go to Decca, since Kaye is a longterm pactee with that diskery.

Rowland to Head Cap Coast Press Relations

Hollywood, June 7.

Lloyd W. Dunn, Capitol Records veepee, announced appointment of Vic Rowland as manager of press relations, supplanting Bill Olofson, who has exited post to freelance.

Rowland previously was with the ABC radio and tv networks in Hollywood, and during three years at the Mutual Don Lee network he was MBS publicity coordinator and promotion director. Following the appointment, Dunn planned out for N. Y. for two weeks of biz confabs.

New Totem Pole Try

Newton, Mass., June 7.

Booking of Richard Maltby into the Totem Pole Ballroom at Norumbega Park here for a two-niter, June 17-18, is test of whether or not customer is ready for big name bands and may denote a new policy, Roy Gill, owner of spot, said.

Policy has been booking of name chirps backed by house band. Spot gets \$1.75 per couple weeknights and \$2.20 (tax included) Saturday nights.

It's Music by

JESSE GREER

Program Today Yesterday's

**ON THE BEACH
WITH YOU**

WORDS & MUSIC, INC.
(1619 Broadway, New York)

A TUNEFUL ADDITION
TO ANY PROGRAM

Styne and Cahn's

**"PAPA
WON'T YOU
DANCE WITH ME?"**

STYNE and CAHN MUSIC INC.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

			New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Moshier Music Co.)	Albany—(Van Currier Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Lovelace's, Inc.)	Miami—(Spec's Record Shop)	Memphis—(Home of the Blues)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross Music)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix-Baer-Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	PEREZ PRADO (Victor)	1	2	3	3	2	3	3	2	2	1	2			3	2			3	1	2	3	2	168
		"Cherry Pink Mambo"																							
2	2	LES BAXTER (Capitol)		2	4	2	5		1		1	2	7	1		4			2	2			6		104
		"Unchained Melody"																							
3	3	GEORGIA GIBBS (Mercury)		3	5	7		6		4	3	7	3			5	7	7	3	4		4	9	3	96
		"Dance With Me, Henry"																							
4	7	HALEY'S COMETS (Decca)		7	1		7	10		4	3		9	5		1			2	1	4		2	5	93
		"Rock Around the Clock"																							
5	4	FRANK SINATRA (Capitol)		9	7	5	2	7			8	7	5	8	2	10		3			9		10	8	65
		"Learnin' the Blues"																							
6	6	AL HIBBLER (Decca)		5	3	8		3			1		7				8					1		1	62
		"Unchained Melody"																							
7	5	BILL HAYES (Cadence)		6		1	1	4		7		4	8					4				3			61
		"Ballad of Davy Crockett"																							
8	8	NAT (KING) COLE (Capitol)		4	9	10	9	9	2		5				6		6			7		7		7	57
		"A Blossom Fell"																							
9	9	ART MOONEY (MGM)		8				4	6		8		4			2	4	9	10	10					49
		"Honey Babe"																							
10	12	CATERINA VALENTE (Decca)		8				10				9		7		7		2			7	6		9	34
		"Breeze and I"																							
11	15	TENN. ERNIE FORD (Capitol)						2		4						3							4		31
		"Ballad of Davy Crockett"																							
12	13	ROY HAMILTON (Epic)						1	9	5							8				3				29
		"Unchained Melody"																							
13A	10	FESS PARKER (Columbia)		10				1												5			5	6	28
		"Ballad of Davy Crockett"																							
13B	17	SAMMY DAVIS, JR. (Decca)		6								3	6	1											28
		"Love Me or Leave Me"																							
15	14	GISELLE MACKENZIE (X)				9	4						3		1										27
		"Hard to Get"																							
16	17	SOMETHIN' SMITH (Epic)								10			2	10			1								21
		"It's a Sin to Tell a Lie"																							
17	11	SARAH VAUGHAN (Mercury)						5			10						9	6		5					20
		"Whatever Lola Wants"																							
18		McGUIRE SISTERS (Coral)					5	7				6					8								18
		"Something's Gotta Give"																							
19	19	NAT (KING) COLE (Capitol)												4			1								17
		"If I May"																							
20A	24	SAMMY DAVIS, JR. (Decca)				6				6										10					11
		"Something's Gotta Give"																							
20B	15	JOHNNY MADDOX (Dot)																					7	4	11
		"Crazy Otto Medley"																							
20C		FELICIA SANDERS (Columbia)															10						1		11
		"Blue Star"																							
23		MILLS BROS. (Decca)												7				5							10
		"Smack Dab in the Middle"																							
24A		FOUR ACES (Decca)				4													9						9
		"Heart"																							
24B		SUNNYSIDERS (Kapp)						8									5								9
		"Hey, Mister Banjo"																							

SIX TOP ALBUMS

1
STARRING
SAMMY DAVIS JR.
Sammy Davis Jr.
Decca
DL 8118
ED 2214-5-6

2
IN THE WEE,
SMALL HOURS
Frank Sinatra
Capitol
W 561
H 1-2-581
EBF 1-2-581
EAP 1-2-3-4-5-81

3
CRAZY OTTO
Crazy Otto
Decca
DL 8113
ED 2201

4
STUDENT PRINCE
Mario Lanza
Victor
LM 1837
ERB 1837

5
DAMN YANKIES
Original Cast
Victor
LOC 1021
EOC 1021

6
TONIGHT
Steve Allen
EC 82021
CRL 57004

Petrillo

Continued from page 43

on filmed music contract has poured about \$918,000 into the union treasury in the last 11 months, booming the fund up to \$2,218,000. He added that the Lester Petrillo Memorial Fund for distressed musicians isn't faring so well, amounting to about \$100,000, and recommended a 10c-per-

year membership assessment to boost it. The fund may be abandoned if it doesn't reach \$250,000 figure. He also suggested that some future musical revenues from filmed TV should be routed into union's TV royalty fund. Petrillo further plugged Presi-

Best British Sheet Sellers

(Week ending May 28)

London, May 31.

Stranger in Paradise... Frank Unchained Melody... Maddox Softly... Cavendish Where Dimple Be Cinephonic The Bridges of Paris Southern Tomorrow... Cavendish Give Me Your Word Connelly I Wonder... Macmelodies Prize of Gold... Victoria Unsuspecting Heart... Berry Ready Willing and Able Berry

Second 12

Open Up Your Heart Duchess If Anyone Finds This... Reine Dreamboat... Leeds Earth Angel... Chappell Let Me Go, Lover Aberbach You, My Love... Dash Mobile... Leeds Tweedle Dee... Robbins Chee Chee-oo... Maurice Chee Chee-oo... Wright Stowaway... Morris Pendulum Song... Kassner

dent Eisenhower as a "wonderful guy who would win if he runs again." He said Ike favors his idea of creating a United Nations orchestra as well as a cabinet level department of arts.

Opened by Lee Repp, head of the Cleveland local, with town's Mayor Anthony Celebrezze and AFL leaders also welcoming visitors, the conclave promised to move along very harmoniously. Petrillo and his cabinet will probably be reelected in a near-landslide Thursday. Delegates in the Southern Conference of locals re-elected Paul Wolfe, Miami, prez; David Weinstein, New Orleans, veepee; and Steve E. Grunhart, Shreveport, La., secretary.

A "HIGHLIGHT"
For Every Program

**JUNE
NIGHT**

LEO FEIST, INC.

THE HIT OF THE WEEK

**BILLY ECKSTINE
CARELESS LIPS**

and
A Man Doesn't Know
MGM 11998 K 11998

M-G-M Records

Another BMI "Pin Up" Hit
CHEE-CHEE-OO CHEE

RECORDED BY
PERRY COMO AND J. P. MORGAN... Victor
JOHNSTON BROTHERS... London
THE GAYLORDS... Mercury
THE MARINERS... Columbia
DENNIS HALE... London
DEAN MARTIN... Capitol

Published by HILL & RANGE SONGS, INC.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1- 1	PEREZ PRADO (Victor)	Cherry Pink Mambo
2 2	GEORGIA GIBBS (Mercury)	{Dance With Me, Henry Tweedle Dee
3 4	NAT (KING) COLE (Capitol)	{A Blossom Fell If I May Darling, Je Vous Aime Sand and the Sea
4 8	BILL HALEY'S COMETS (Decca)	Rock Around the Clock
5 3	LES BAXTER (Capitol)	Unchained Melody
6 7	FRANK SINATRA (Capitol)	{Learnin' the Blues Two Hearts, Two Kisses
7 9	ART MOONEY (MGM)	Honey Babe
8 5	AL HIBBLER (Decca)	Unchained Melody
9 6	BILL HAYES (Cadence)	{Ballad of Davy Crockett Berry Tree
10	ROY HAMILTON (Epic)	Unchained Melody

TUNES (*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*UNCHAINED MELODY	Frank
2 2	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3 3	†BALLAD OF DAVY CROCKETT	Wonderland
4 4	†DANCE WITH ME, HENRY	Modern
5 ..	*ROCK AROUND THE CLOCK	Myers
6 6	*A BLOSSOM FELL	Shapiro-Bernstein
7 8	*HONEY BABE	Witmark
8 5	*WHATEVER LOLA WANTS	Frank
9 10	*LEARNIN' THE BLUES	Barton
10 9	*HEART	Frank

New N.Y. Jazz Spot

Oscar Pettiford, vet bassist, has been named musical director of the Cafe Bohemia, new Greenwich Village jazz emporium which opened last week. Pettiford will play the spot nightly with his own trio and will book other jazz names as the alternate combo.

Lee Konitz's quintet is set for mid-June.

Inside Stuff—Music

It is now known that the Canadian Marconi Co. is constructing a working model in its Montreal plant for a new device called a "Composer-tron." It is known mostly because the story broke in Maclean's Magazine. VARIETY has been on the trail of the story since October, 1951 via its Ottawa rep, Paul H. Gormley. Inventor Osmond Kendall of the Canadian National Research Council at that time—and ever since—kept begging VARIETY not to print the story for fear it would spoil his deal with Canadian Marconi. He promised to protect VARIETY as a gesture of appreciation. But you know how much appreciation a paper usually gets for "holding" a story. Right. None.

"Composer-tron" is apparently capable of all sorts of trick recording of music without a written score. By a series of dials, switches and other controls pitch, harmonics, tone, rhythm and any other element of music can be duplicated and manipulated.

Bill Hayes, who is the real Davy Crockett to several million tots via his Cadence slice of "The Ballad of Davy Crockett," will do readings from the frontman's autobiography for a Folkways album. Disk is being released in conjunction with the publication by the Citadel Press of Crockett writings and letters, under the title of "Davy Crockett's Own Story." Hayes' disk of the ballad from the Walt Disney video show has been a spectacular bestseller, nearing the 1,500,000 sales marker for Cadence Records.

One of Walter Winchell's column features has cued a new pop song, "Carryin' the Torch," clefted by Henry Tobias and Joyce Marcus. The writers are giving half of the song royalties to the Damon Runyon Memorial Fund, Winchell's pet charity.

EVERYBODY LIKES...

HEY MR.
BANJO

MILLS MUSIC, INC.

DECCA
RECORDS

America's Fastest
Selling Records!

'Hit Parade' Lineup

(On June 4 NBC-TV Show)

1. Unchained Melody..Frank
2. Davy Crockett..Wonderland
3. Cherry PinkChappell
4. Whatever Lola Wants Frank
5. Dance With Me....Modern
6. HeartFrank
7. Honey BabeWitmark

On The Upbeat

New York

Edward B. Benjamin, who has been sponsoring research on "restful" music on disks, lives in New Orleans, not Atlanta as erratumed several weeks ago... Barry Sisters inked to do a musical short for Universal-International... Paul Cohen, Decca's country & western chief, to Nashville for several recording sessions.

Emery Deutsch launched the summer season at the Little Club, Monday (6)... Maestro Nat Brooks, who's set for a stand at Brown's Hotel, Loch Sheldrake (N.Y.), will play for the three-day Dean Martin-Jerry Lewis shindig there beginning Friday (10)... Disk promoter Buddy Basch back from a deejay tour of the midwest... The Four Coins have been signed to return to El Cortez, Las Vegas, for two weeks in October.

Sammy Kaye set for the first Jackie Gleason summer replacement show on CBS-TV June 25. Orchster guests on the "Stork Club Show" (ABC-TV) Sunday (11).

Karen Chandler, Coral Records thrush, plays her first Las Vegas date at the New Frontier June 20, for three weeks... Machito's Afro-Cuban orch inked to a five-year pact with Mercury Artists Corp... Roseland Ballroom is scheduling special weekend dance matinees for the summer. The Paul Martell and Argueso orchs will be featured... Tommy Smalls, WWRL's "Dr. Jive," bringing his "Rhythm & Blues Revue" into the Apollo Theatre Friday (10)... Al Calder, Porgie Music contactman, on a deejay trek through the midwest... Earl Bostie's rhythm & blues combo begins a two-week stand at the 1042 Club, Anchorage, Alaska, today (Wed.)... Cy Coleman Trio and the Don Elliott Quartet currently sharing the podium at the Composer... Publisher Paul Siegel on a cross-country tour plugging George Liberace's "Pizzicato Waltz" on the Columbia label... Frederick Fennell, conductor of the Eastman Symphonic Wind Ensemble on the Mercury label, in town last week for a guest-conducting stint with the Hempstead (L. I.) High School orch and chorus... Georgia Gibbs playing the Wilson Line circuit until June 18. Thrush then heads west for a one-nighter at the Red Rocks Amphitheatre, Denver, June 25...

Sammy Davis Jr. heading up a committee to set up a "Martin Block Music Room" at the Jewish National Home for Asthmatic Children in Denver.

Bert Siegelson has joined Ideal Records Products, MGM's distributor in New York, as record promotion man. Siegelson, who previously was with the Bob Merrill music firms, replaces Irwin Zucker, who left to set up his own promotion office.

Hollywood

California members of the Music Operators of America held their annual state convention on Saturday (4) at Oakland... Les Brown's band drew 13,997 last week, first of orch's three-frame date at the Palladium. Biz was best in 16 months at the terpalace... Hi-Lo's take time out June 18-19 from their Judy Garland tour to headline two concerts being promoted by disk jockey Jimmy Lyons in San Francisco... Joe Nadel, Coast rep for Chappell Music Co., will be stag lunched by Music Row June 20, prior to his marriage to Lucille Emerson, secretary to L. Wolfe Gilbert, ASCAP Coast chief.

George Auld's combo headlines

a UI short which Will Cowan produces and directs. Featured in short will be The Ink Spots, Joy Lane, The Barry Sisters, Jacqueline Fontaine and Randy Hall... Mitt Deutsch has set Sarah Vaughan for a guest stint on the initial Colgate Summer tv show on June 12 over NBC-TV. Chirp is currently headlined with Irving Granz Concerts winding up in San Francisco June 11... Danny Lewis, father of comic Jerry Lewis, has entered the personal management field, with singer Rush Adams as his first client... Monte Budwig, bass stringer with the Red Norvo Trio, has become engaged to Joanne Bateman.

Chicago

Chuck Cabot Orch to play the South Texas Fair, Oct. 25... Al D'Laey Orch soon to leave the Blue Angel, Chi, after a year-long stay; no replacement in sight as yet... Danny Overbea into the Stage Lounge, Chi, Tuesday (15)... Count Basie at the Trionon, Chi, for a one-niter, last Friday (3)... Pee Wee Hunt set for the Colonial Hotel, Rochester, Ind., July 16... Max Miller soon to open a jazz joint of his own on Chis Northside... Jerri Winters, formerly with Stan Kenton, opened at Chi's Cloister Inn yesterday (Tues)... Ray Charles currently on one-niters in the midwest... Art Frew now heading Shaw Artists' Chicago office, replacing Bob Astor, who moved to New York.

Pittsburgh

Tommy Carlyn band goes back to the Oh Henry Ballroom in Chicago on June 22 for five weeks... Deejays Bill Brant and Joe Deane are sponsoring the one-nighter of Bill Haley and the Comets and the Commanders orch tonight (Wed.) at West View Park's Danceland... Tommy and Jimmy Dorsey band booked for Shrine shows at Syria Mosque Sept. 27-28-29. There's also a possibility they'll stay an extra night and do a performance there open to the public.

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Hope Riled at Aussie TKO Claims; Rain, Houses, Tariffs Bop Biz

By ERIC GORRICK

Sydney, June 7.

Combination of rain, rough surroundings and high price of admissions gave Bob Hope a bad start on his Australian tour. Hope opened at the Sydney Stadium here, May 27, to a slim crowd of 4,000 in this 12,000-seater and the second show that day at 9 p.m. drew 7,000. Top of 39 shillings (\$6.24) set by promoter Lee Gordon was deemed too high for the average citizen.

Hope arrived in the country a few hours before his preem in a tropical rainstorm which continued right through his two shows. Noise of the deluge beating against the tin roof of the barnlike and unheated stadium detracted considerably from the proceedings. Also lack of a regular stage, absence of drapes, poor lighting and a supporting cast that didn't measure up indicated that Hope hadn't a chance from the jump.

Gordon, in an endeavor to fill the house, had local radio stations go on the air with offer of free seats. But it was no dice against the rain. Gordon's new gimmick for balance of run is to permit moppets in free if accompanied by a payee parent. Hope is understood to be on a 70%-30% hook with Gordon for the Aussie stint. It looks in the red for both presently.

Hope on his initial shows
(Continued on page 53)

Peggy King on Vauders When Gobel Hiatuses

Peggy King is slated to play a series of vaude dates after the George Gobel Show, on which she's featured, hiatuses for the summer. She's already set for the Chicago Theatre, Chicago, July 8, for two weeks. Steve Yates 'set the deal with Harry Levine, latter the Paramount booker. She'll be on the bill with Bill Haley and his Comets.

Following the King-Comets bill will be the Four Aces, coming into that house July 22 for two weeks. Nat (King) Cole goes in sometime in September.

BLAKE SET FOR TOUR WITH ONE-MAN SHOW

Los Angeles, June 7.

Arthur Blake is temporarily quitting nitery appearances for a season on the stage with a one-man show, "See the Stars."

After a one-night tryout tomorrow (Wed.) at Wilshire Ebell Theatre, mimic leaves for London to present his three-act at St. Martin's Theatre for eight weeks. He returns in September for a cross-country tour. Sir Cedric Hardwicke staged the show.

Joni James Vice Fisher As La Vie Eyes Prom Biz

Top prom business done by Eddie Fisher during his three-day stint last week at Monte Proser's La Vie, N. Y., has sparked the booking for Joni James into that spot, starting tonight (Wed.) for 11 days. Whether this indicates the abandonment of the no-name policy originally intended for that spot isn't known as yet.

Fisher on Friday (3) did three shows with at least two complete turnovers. Bulk of the customers at the two late displays were high school and college celebrants.

U.S. Navy Better Watch Out; Coast AGVA, on Tear, May Place It on Unfair List

Hollywood, June 7.

Following numerous complaints to AGVA by members of the org, Irvin Mazzei, Coast AGVA chief, threatened to place the entire U.S. Navy on the union's unfair list on charge that Uncle Sam's tars failed to pay a flock of performers who worked a three-day run for the Navy Relief Fund at the North Island, Air Base, Coronado, May 24-26.

According to Mazzei, the performers—Ed Hennessy, The Encores, Harry Mendoza, Flora Fiese, Frank Scannell and Danny Welton—were cut their regular fees, with AGVA consent, because of the charitable-patriotic aspects of the series, but still were not paid. It's understood that the Navy never reneged on its prior commitment to include roundtrip air transportation, which it postponed at the last minute, forcing the troupe to be driven down in station wagons, compelling some of the show folk who didn't want to buck the Memorial Day traffic to drop out of the troupe. The performers maintain that although they received free billeting at the Hotel Del Coronado, the Navy would not pick up their meal tabs.

"I have sent a letter to Lt. Manley, USN, who was in charge of staging the show, protesting the non-payment to our members, since it was agreed beforehand they would pay," said Mazzei. "If they don't fulfill their obligations to these people, I'm afraid we'll have to place the North Island Air Station and the U.S. Navy on our unfair list."

Claims filed with the union amount to \$700.

HOENIG TO MANAGE SIX PHILLY HOTELS

Los Angeles, June 7.

Joseph P. Hoenig, general manager of the Ambassador Hotel, has resigned, effective in July, to become v.p. of Bankers Securities Corp., Philadelphia, and general manager of the firm's six hotels, the Bellevue-Stratford, Benjamin Franklin, Adelphi, Sylvania, John Bartram and Essex.

Successing him in the local spot is Phil J. Weber, former general manager of the Edgewater Beach Hotel, Chicago.

Same Mgt. Setup Held As Totem Lodge Is Bought Up

Totem Lodge, Averill Park, N.Y., which went into reorganization some months ago as a result of a mortgage foreclosure, has been purchased by David Schoenhalt. Herbert Katz has been retained as general manager, and Henry Tobias will continue to be producer at that spot and act as assistant to Katz.

Hotel is planning a CinemaScope installation as part of its entertainment setup.

Eckstine May Tour Aussie

Glasgow, May 31.

Billy Eckstine, here in vaude, said he likely will do a trek to Australia in the fall to play leading centers. He's skedded to appear at the Fairmont Hotel, San Francisco, this fall.

Singer clicked on his second vaude date here. He will appear at a concert for the American Forces Network in Berlin during upcoming European tour, and later go to Rome for a nitery date.

Indiana Fair as MCA Showpiece In Drive for State Fairs Market

Chicago, June 7.

Kicking off its long-planned invasion of the state fairs market, Music Corp. of America has selected the Indiana State Fair (Indianapolis, Sept. 3-10) for a fullscale demonstration of the kind of streamlined entertainment package it hopes will take away from competitors, some of them long and deeply entrenched.

Eldred O. Stacey, MCA's fairs agent operating out of the Chicago office, will produce the Indiana Fair's grandstand show and has set the Crew-Cuts to top the package, monickered "Stars Over Indiana," with the Ted Weems orchestra bandstand. Deal with the fair committee calls for MCA to get first money up to a certain figure, with next money going to the fair until MCA's initial take is matched. Remaining monies will be split 50-50. Snagging the fair's grandstand show in the first place was quite a feather in the MCA cap, since it had been produced by Barnes & Carruthers, dominant agency in the fairs biz for years. Terms awarded MCA are said to be better than those previously granted Barnes & Carruthers.

MCA plans to use the Indiana

Fair as a demonstration piece; the percentage is hoping to better all previous grosses, weather permitting. They are not sparing the horses. The MCA gimmick, as yet under wraps, is to showcase top-name stars with full production trappings and backgrounds, borrowing certain tv techniques, and hoping the combination of stars and a streamlined package will prove such a smash that snatching away other top fairs will be duck soup.

Besides spearheading the Indiana Fair, Stacey has made extensive trips to the Coast and through the southwest, setting shows for the Hawaii State Fair, Oklahoma State Fair, South Texas State Fair, Tri-State Fair in Amarillo, Tex., Heart O' Texas Fair, Waco, Tex., Pan-Handle South Plains Fair, Tulsa State Fair, and the Marlas Fair. Stacey also plans an eastern trip soon. The move is assuming the scope of a nationwide operation, with the big beachhead at the Indiana fair, and many lesser tactical landings throughout the southwest, the Coast and the east.

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Jurisdictional Battle on 'Dolls' Brews In Las Vegas Between Equity, AGVA

A jurisdictional battle is brewing between the American Guild of Variety Artists and Actors Equity Assn. over "Guys and Dolls," which is slated to bow at the Royal Nevada Hotel, Las Vegas, Aug. 9. The Frank Loesser musical to be produced for the inn by Sid Kuller is admittedly a full-dress legit, somewhat pared down for the cafe. Much of the dialog will be shaved and one number will be cut out because of time limitations. Otherwise, the show will be virtually as presented on Broadway, with most of the original cast on duty in the casino capitol.

Equity has made a bid for the jurisdiction of that show, which would be its first entry in Las Vegas. So far, the interim committee helping AGVA hasn't seriously disputed Equity's right to that show. However, they feel that it should be studied before a final adjudication is made.

There have been several precedents in the field, but it seems that none will apply to the forthcoming Las Vegas show. There was one instance in which an abbreviated "Billion Dollar Baby" went on at Monte Proser's Theatre Cafe on Broadway some years ago. At that time, a committee of the Associated Actors & Artists of America, after a viewing, ruled that a true rendition of the musical wasn't given. A lot of time was taken up with variety specialties and therefore AGVA got the show.

More Instances
In another instance, "No Exit," a Jean-Paul Sartre drama, was given at the Open Door Cafe in Greenwich Village. Equity got the nod on that one. Equity and AGVA have had similar hassles on revues that have played legit houses. In nearly all instances, the variety union got the nod. In another instance, "The Respectful Prostitute" was given in a 42d Street, N. Y., house on a four-show-a-day basis. In this one, Equity obtained jurisdiction. But at AGVA's insistence, a special scale was devised so that differential in minima of both unions was eliminated.

It is evident that Equity will

(Continued on page 53)

Chi Chez Paree Brings Its Line Back in Try At Revue Format; Biz Up

Chicago, June 7. After an absence of one and a half years, Chicago's Chez Paree is bringing back its tall, leggy line of showgirls. Termed the "Chez Paree Adorables," the gals will debut Sunday (12) with a bill topped by Marion Marlowe and also featuring Joey Bishop Jr. The line will be directed by choreographer Dorothy Dorbin, and will also showcase singer Tommy Lee.

Idea is to eliminate the opening act in what has previously been a three-act show, supplanting it with production numbers in an attempt to create a revue impression. Dave Halper, Chez Cooperator, feels it will dress the Chez's shows up and will be more effective as a warmup than the usual dance team or acro act. The group has an eight-week contract with a twelve-week option. If the desired results are obtained, the line will stay, Halper says.

Decision to restore the line is also a sign of improved biz at the Chez, at least better than when it was dropped. It's estimated that the Adorables will cost the niterly at least \$1,000 per week, a little more costly perhaps than some opening acts. Move fits in with this spot's policy of spending money to make it. Recent remodeling produced room for an additional 75 people, and over the last couple of years, stepped up solicitation of banquets has materially increased the Chez's revenue.

Dietrich Boffs London

London, June 7. Marlene Dietrich's return to the Cafe de Paris last night (Mon.) was SRO. Unusual celebrity audience attended, with minimum upped to \$15 opening night and \$8 for remainder of six weeks.

Star's personality triumphed over routine material, insuring socko biz for the engagement.

See Irving's Vegas Post Bar to AGVA Confab

It is unlikely that Jack Irving, former national administrator of the American Guild of Variety Artists, will be seated as a delegate to the union's forthcoming convention, to be held late this month at the Henry Hudson Hotel, N. Y. Irving was named last week by the Las Vegas Hotel Operators Assn. to be labor relations head of that organization. It's likely that his seat will go to Randy Brown, from Chicago, who was runner up in balloting for delegates to the AGVA powwow. Irving was recently elected as a delegate from Chi.

Spokesmen for the union believe that since his accession to a post that may put him in a situation where he may be aligned against the union, he is no longer eligible to serve in any capacity with the organization.

Philly Cops Can Enter Clubs, Bars

Philadelphia, June 7. In a move of far-reaching significance for the cafes and liquor industry, Police Commissioner Thomas J. Gibbons rescinded the order forbidding uniformed police to enter the city's taprooms and clubs.

Since the formation of the police force in this city, uniformed cops were only permitted to enter places where liquor was dispensed in answer to a complaint, or at the request of the owner to quell a disturbance, or in dealing with a robbery or holdup.

Plainclothesmen in recent years have been acting as censors for the entertainment in various bars. But under the new dispensation, the harness bulls are permitted to enter any spot to check on gambling, numbers playing or vice.

Commissioner Gibbons' ruling was not publicly announced, but the orders were given the divisional inspectors and went promptly into effect without fanfare.

Original ban against police entering places where liquor was sold was to keep the cops themselves out of trouble. Rule was rescinded because it was felt too many gamblers and other offenders were using bars and cafes as havens.

DANIELS TO PREEM FALL BROOKLYN T&C FACELIFT

Billy Daniels has been signed for the fall preem of Ben Maxis's Town and Country Club, Brooklyn. Spot closes for the summer on June 19, during which time capacity will be enlarged to about 1,700.

Presently, T&C has been on a weekend talent basis, but in the fall the Maxis niterly will be on full weeks.

Fazio's Milw. Bombing Brings Assorted Woes

Milwaukee, June 7. Bombing of Fazio's here last week (1) has caused a pileup of woes on the operators of that cafe. The blowup has caused an investigation by Mayor Ziedler as to whether "out of town hoodlum money" is behind local niteries and restaurants. Fazio family is currently seeking an liquor license for a new spot which they are opening, and permit is being held up while scrutiny is under way.

Fazio family, long prominent in local niterly operation, acquired the defunct Tic Toc Club, on which the present Fazio's is operated. Following the blast at their club, Angelo Fazio, Sr., patriarch of the family, suffered a heart attack. Bombed out spot is operated by four of his sons.

Fred Collier, president of the Henry Grady Hotel, Atlanta, and Monk Arnold, talent booker for the inn, are in New York this week for a bit of act gandering.

Hildy Riviera Reprise Set; Longhair Date Too

Las Vegas, June 7. Hildegarde, who took an eight-day fill-in at the Riviera here to break in her new single under her own and MCA's management, will return to the spot Aug. 31 for four full weeks.

Another novelty for the chantoosie comes Aug. 19 when she appears in her first longhair setting, with the Connecticut Symphony Orchestra at Fairfield, Conn.

Two Ink Spots In Field; Watson Buys Rights from Kenny

Deke Watson, one of the original members of the Ink Spots, has rights to that name from Bill Kenny, who for many years toured at the head of the group and who is now a single. Kenny will continue to participate in the earnings of the new outfit.

With Watson on the cafe circuits, there will now be two Ink Spot quartets in the field. Charles Fuqua, also of the original team, is leading another Ink Spot group. However, each outfit will precede the Ink Spot name with their own handle.

Watson's share was bought out many years ago by Kenny, Fuqua and the late Orville ("Hoppy") Jones, and Watson was working at the head of a four billed as the Brown Dots.

In the interim, there was a hot legal battle regarding the Ink Spot label. The Gale Agency, which represented the Kenny Group, at one time sought to enjoin Ben Bart's Universal Attractions from booking any act bearing the Ink Spot name. An out-of-court settlement was made which permitted the use of the title by both. After that, Kenny left the field entirely to the Fuqua group by working as a single.

Should C. of C. Eye Strip Free? No, Sez Ecdysiast

Hollywood, June 7. Betty Rowland, vet burlesque niterly stripper, who tags herself as "The Ball of Fire," has filed a complaint with AGVA against Leroy Forrester, manager of the Cobblestone Cafe, for alleged non-payment due her for a special "peeling" performance given at a soiree for the Burbank Jr. Chamber of Commerce on May 23.

According to the peeler's beef to AGVA, she gave Forrester "a special rate of \$75 for the one niter" because she has "always felt charitable towards the boys of the Chamber of Commerce."

After being contacted ament the AGVA beef, Miss Rowland said: "After giving him (Forrester) the price cut, he stalls around about paying. After all, it's a heck of a thing, not to get paid for the talent you display. I resent the boys at the Chamber of Commerce eyeing me for free. I even caught a cold that night from the draft."

Incidentally, Miss Rowland goes through her local bumps and grinds antics nightly at a local niterly, Strip City.

Mangel's Resort Posts

New Hope, Pa., June 7. Ira Mangel, veteran theatrical manager, has been signed to manage the Bucks County Aquacub and the Fountainhead, new resorts near here. Mangel was assistant to Monte Proser at the Playhouse Inn last summer and was booking manager for the New York World's Fair.

Herman Silverman is a partner in the resort venture with James Michener, novelist.

GOLDEN JUBILEE YEAR



1905 - 1955

Montreal Midnite Ghost Town by Fall; 26 Niteries Nixed on License Renewals; Fringe Joints Reaping Big Profits

By MAX NEWTON

Montreal, June 7.

Hub Area Cops No Peepers; Beach Bikinis to Be OK

Boston, June 7.

Puritan days are over at Metropolitan District Commission beaches and swimming pools this season. The femmes will be on their own when it comes to deciding just how brief their bathing attire will be. There will be "no police censorship" of bathing garb at Revere, Nantasket and other MDC beaches, according to officials.

"You can't get a tan wearing an overcoat," one official cracked. "Scanty suits seem to be here to stay and everyone's idea of brevity in beach wear is not the same." Anyway, MDC police are too busy with other duties to go around "peeping." Veteran MDC officials said most of the Hub femmes exhibit "good taste in dress."

Censorship of girl's bathing suits has been one of the Commission's functions since time immemorial.

N.Y. Ruban Bleu Future Clouded

The future of Le Ruban Bleu, N. Y., one of the standard and successful intine cafes on the east side, will be determined within a short time. The acquisition of a really package last week by William Zeckendorf, head of Webb & Knapp, has made the future of that spot indefinite. Package includes the Langdon Hotel and some surrounding realty. The cafe is located in the real estate that changed hands.

Just what Zeckendorf's plans are haven't been communicated to Theodore and Al Mele, who run Le Ruban Bleu as well as Theodore's, a straight eatery comprising the downstairs room of the setup. Both are sweating it out until the future of that really parcel is determined.

Meanwhile, Le Ruban Bleu shuttered Saturday (28). Julius Monk, confereer and talent buyer at the spot for many years, moved over to the lounge of Monte Proser's La Vie, where he presides at the ivories.

HUB OPS HUDDLING ON LQ REOPENING

Boston, June 7.

Talks are on for reopening of the shuttered Latin Quarter. Joe Teabag, owner and operator of Club Zara, and Mickey Redstone, owner of the Latin Quarter property, have been huddling this frame. First talks were held at the Club Zara and if agreement is reached, plans are for reopening the Quarter within a month.

Spot would be set up under a similar policy of Club Zara, specializing in Near East singing and dancing, Teabag said, pointing out that the stage at the Zara isn't big enough for the half dozen more artists he has imported from Tunis.

Chi Orchid, Tharpe Snarl Eased by Option Quirk

An anticipated legal battle between the Black Orchid, Chicago, and the Gale Agency over the sudden termination of the engagement of Sister Rosetta Tharpe & Marie Knight at that spot, seems off.

According to the version given by the Gale office, it was their understanding that the song team had a two-week deal and two weeks of options, which were picked up by the spot over the telephone. However, with biz decimated by the weather and the opening of Nat (King) Cole at the Chez Paree, biz dropped considerably and so there was no need holding onto that team. Because of American Guild of Variety Artists regulations that demand options be picked up in writing, there just isn't a case.

Twenty-four niteries received notice via registered mail yesterday (Mon.) stating they would not receive a '55 license from the City of Montreal to operate due to violations of the recently-enforced curfew. The only way the public will learn which club is being closed is when they (the operators) appeal the decision or they continue to ignore the law and keep open, thereby subjecting themselves to prosecution by local gendarmes.

Biggest and only club in the West End to be refused license is Bellevue Casino. Remainder of most part are minor East End joints. According to rumor, Harry Holmok, owner of the Casino, will appeal the case, which may spotlight the situation and be thin edge of a wedge into possible change of closing hours.

Meanwhile, Montreal's tottering night life continues in a hit-and-miss manner with everyone working from week to week; many clubs turning into glorified bars; musicians on notice; agents wondering if there must be some other business, and several of the larger cafes booking acts only on a last-minute basis.

Delegations have been formed of night club operators and they appealed to Mayor Drapeau but were turned down cold with a proposition that the 2 a.m. curfew be extended. Drapeau is powerless to change the laws as they are set by the province, and as his machine came into power on a "do-good" slate he and his Asst. Director of Police Pacificque Plante are determined to enforce the law to the letter.

Toronto Horning In
Representation from the Waiters and Restaurant Employees unions have pleaded the case, but so far nothing has been accomplished and the \$1,000,000 industry that gave Montreal part of its Gallic flavor is in pretty poor shape. Ironically enough, ads are appearing in the local sheets from Toronto niteries and with the rivalry between these two cities sharp on every issue, this is akin to sticking the knife in local bonifaces and turning it.

While a mild form of chaos continues to exist inside the city limits, the fringe joints are reaping heavy profits. One spot right on the city limits has opened with a show; runs until dawn every night, and is even charging \$1 cover just to stand at the bar. And getting away with it. To date, the Quebec Liquor Police, who have direct

(Continued on page 53)

Can. Railway Rapped For U. S. Hilton-Tieup With New Hotel in Montreal

Ottawa, June 7. Like any government-owned or government-operated organization, the Canadian National Railway is always a wide-open political target. CNR is currently getting rapped for pacting Hilton Hotel Corp. to manage the upcoming Queen Elizabeth Hotel in Montreal, and with an Ontario provincial election due this week (9), the political-slanted rapping gets louder.

Latest blast was cued by George Drew, leader of the Progressive-Conservative party in the House of Commons, who called for "repatriation" of the Queen Elizabeth, claiming Canada had plenty of capable hotel executives who could handle the hostelry, and that it was embarrassing for Canadian groups applying in advance for convention reservations to be referred to the Hilton Corp. in New York.

CNR hotels manager Robert Summerville replied that the new hotel is scheduled for a tentative 1956 opening and until it opens and Hilton of Canada takes over management, all advance business including reservation requests must be coordinated between CNR and Hilton of the United States.

Vaude, Cafe Dates

New York

Herbert Jacoby & Herbert Gordon tossing a farewell party to Jill Corey and Arte Johnson at the Blue Angel, N.Y., tonight (Wed.). Rex Weber pacted for the Latin Quarter, N.Y., starting June 27. Rusty Draper inked for the Sans Souci, Miami Beach, Aug. 23. Dave Barry into the Cal-Vada Lodge, Lake Tahoe, July 20. Lillian Hayes completed a stint at the Old Roumanian, N.Y. Irving Harmon, after 12 years on the burley circuits, going legit. He's been signed for an appearance this summer in the Allentown Music Tent for comedy roles in several musicals. A Howard Lanin unit signed for the Montauk Manor, Montauk Point, N.Y. Beachcombers extended to a total of 10 weeks at the South Seas, Honolulu. Frankie Lester inked for the Chicago Theatre, Chicago, starting Friday (10).

Chicago

Sylvia Sims returns to Chi's Cloister Inn for her third appearance in two years June 27, for

four frames. Marianne McCall into the Streamliner, Chi, Tuesday (14) for two. Robert Lenn & the Tattlers, soon to conclude 26 weeks in the iceshow "Spurs 'n Skates" at Chi's Conrad Hilton, pacted by Merriel Abbot for the new show there opening in July. Jessie Elliot headlining at Chi's Black Orchid last week, with Joey Carter and Dinah Kaye supporting, in a one-weeker. Joe Vera & Bob Gibson replace Herbie Hardt at Chi's Old Heidelberg Tuesday (14) for four rounds. Sheekey Greene set for Lake Tahoe, June 23 for two. Gisele MacKenzie opening at the Flamingo, Las Vegas, July 28 for three frames.

Hollywood

Joyce Bryant opens at Mocambo tonight (Wed.) for two weeks. Carl Ravazza booked into 365 Club, Frisco, on June 30. Ollie Frank returns to singing at the Keyboard. Dorothy Shay goes into Hotel Statler Sept. 15 for four frames, following with three weeks at New Frontier Hotel, Vegas, Oct. 24. Anna Maria Alberghetti headlines act which includes her whole family June 14 at Royal Nevada Hotel, four stanzas, with a 50-piece symphony orchestra. The Five Escorts join Ann Sothern at New Frontier, Vegas July 11.

Salmas Bros. upped from three to five weeks at the Riviera, Las Vegas. Phil Moore left to huddle with Monte Proser in N.Y. over musical shows at La Vie. Court & Leo's, new Calypso nitery, set Laurie Barnett agency to handle bookings. Lester Horton Dancers preem "Choreo '55" at Dance Theatre June 17, with James Trullie and Lella Goldoni heading troupe. Frankie Laine booked for stand at Saltair Ballae, Salt Lake City, tomorrow (Thurs.).

Atlanta

Wilder Bros., musiccomedy team, are spotlighted at Henry Grady Hotel's Paradise Room, with comic-tantrist Red Thornton, terper Lorraine Deboe, Buddy Waples and orch, featuring warbler Charee, rounding out the bill. Bobby Baxter, billed as "Master of Mischievous" on Ed Sullivan's tv show and Las Vegas clubs, opened Monday (6) at Gypsy Room, heading up a revue which includes exotic dancer Darisee, Elynor & George and the Manhattan Models, a chorus line. Tiny Kaye, 300-pound ivory thumper, opened Monday (6) at the Howell House's Zebra Lounge, following Rena Estabrooks, longtime favorite at this spot.

Ma and Pa Perkins, radio funsters, are being held over for a second week at the Clermont Hotel's Continental Room, with Nu Nu Chastain and trio providing music. Dancer Lorelei is in her fourth week at the Domino Lounge. Crew-Cuts opened a six-day engagement Monday (6) at Joe Cotton's Steak Ranch, with Bill Kent and tooters backing them up.

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NING MERLIN and his VIOLIN BEAUTIES

VARIETY, June 1, 1955

"Ving Merlin, and his Violin Beauties, here for the second time in two years. Closely resembling Liberace, the young maestro, in tails, and three blondes with matching gowns, ushers a 15-minute string cocktail. The Redlin' fourmen follow their numbers with a bit of dancing and picture movements. Specialties are an impression of three birds and a hot canary and a banjo effect. . . A DELIGHTFUL ACT."



Currently: Detroit, Chicago Club Dates

Direction: William Morris Agency

Kansas City

Coming up at Eddys' Restaurant is Helen Forrest. Teamed with her is Bobby Sargent, two opening for a fortnight June 17. . . Four Coins head out of Eddys' to Sciolas, Philly, opening June 20, back near their home territory. . . Morey Amsterdam playing the Terrace Grill of Hotel Muehlebach fresh from gathering in some of the Australian coin. . . Wildwood Lakes, swimming and picnic spot in Jackson County, has opened up a policy of weekly entertainment. Four Lads are in for a week currently. Larry Phillips orch playing the spot. . . Mayfair Club out in Jackson County reopened last week with Charlie Rankin as m.c., Ann O'Day and Larry Cummings Orch. Has Johnny Hodges Orch due in June 10. . . Ralph Marterie Orch played a one-nighter at the Pla-Mor Ballroom last Saturday (4) to handsome b.o. . . Harry James and crew in for a one-nighter June 11.

Omaha

Jackie Kannon, Ron McAdam and Los Chicanos following the Mello-Larks into Don Hammond's Seven Seas in that order. . . Art Smith planning to discontinue floor shows at his Colony Club following June dates of Ana Morana, Herky Styles and Nino Nanni. . . Comic Jim McGowan continues at the Westward-Ho Jr.

AGVA Warning After Catskill Carnival Snarl

Officials of the American Guild of Variety Artists have issued a warning to agents and performers to check with the union on all operations as to whether a bond has been posted. The warning was issued Monday (6) after a group of approximately 90 performers were lured to Ellenville, N.Y., in the Catskill belt, for a non-existent carnival to be sponsored by Ulster County fire departments.

Ray Cyrs, a truck driver for an Ellenville appliance firm, admitted bringing in the performers and putting them up at the Wayside Inn. He pleaded guilty and was sentenced to six months on charges of defrauding the hotel. Emilio Stiano, alleged to have been an accomplice of Cyrs, pleaded not guilty and was held for trial.

Meals for the stranded performers exceeded \$1,000, for which the inn was stuck. Performers who reported for work didn't have the fare back to New York. Local businessmen chartered two busses to get them back to Broadway.

AGVA execs warned that the union should be checked as to whether entrepreneurs have posted bonds for salaries and transportation. None of the agents involved in this fiasco called the union for a check. Had this been done, it is doubtful that AGVA would have permitted them to go out on this imaginary booking, said the union execs.

Saranac Lake

By Happy Benway
Saranac Lake, N.Y., June 7. "Kollege Kalamities of 1955" was presented at the Will Rogers hospital by the students of Paul Smiths College. This musical went over with a bang. Directed by Eric L. Haecher, "Doc" Pickett acted as m.c. Among the highlights of show was "If Men Played Cards Like Women Do," skit by Roger Eliss, Dick Van Wely, Lon Lippello and Larry Carey, a burlesque on "Person to Person" by Howell & Davis; and Ray Knight And His All-Girl Band (eight boys in femme garb).

The actors colony Village Board approved appointments of Mrs. Eleanor Clark and Miss Helen Druz as supervisors of the William Morris Memorial Playgrounds. Morris playgrounds will hold its grand opening late in June.

Robert J. Treherne, owner-manager Mallie Theatre in Virginia, ended his observation period by rating a 10-day furlough.

Sonya Spieker, Francis J. McDonald of Stanley-Warner in Philly and Thomas R. Walter, Hiway theatre Jenkintown, Pa., upped for meals in main dining room.

Sisterhood of the Jewish Community Center deserves plaudits for taking a gang of Will Rogers patients for rides and luncheons at the Hotel Marcy, Lake Placid. Write to those who are ill.

Panto Show to Tour Scot Parks in July

Glasgow, May 31.

Pantomime, traditional English entertainment, is normally seen only at Christmas time. Tables are being turned here by giving it an open-air presentation in city parks.

Show is a full-scale presentation of "Dick Whittington." It opens in Bellahouston Park, July 4. It will run for four weeks, visiting different parks in Glasgow and in this area.

Paris Olympia Theatre

Boss Says Music Hall

Here to Stay, Raps Crix

Paris, May 31.

Bruno Coaquatrix, speaking at a special dinner thrown for the press to mark the 16th month in the comeback of the Olympia Theatre as a big music hall here, stressed the fact that though press coverage had been laudatory, laxity in chronological placing of music hall reviews was detrimental to a house where the time factor was all important, a bill lasting only three weeks. At times, he said, a crix appraisal might appear near the closing date of a run. Coaquatrix, proxy of the Olympia, said that music hall was now a show biz staple here again.

He stated that, with Paris having two and a half houses (Olympia, Bobino and Alhambra, a part-time hall), these entries still stacked up against the more than 50 theatres. He claimed a top program attracted as many spectators in three weeks as a hit play did in about three years. Coaquatrix said constructive criticism of the crix counted, and hence his pitch for timely coverage.

Coaquatrix says he will end his season with two more entries, the first an International Music Hall program topped by Sidney Bechet, the mime Marcel Marceau and a Cuban dance group of 40; and then an all-magic program to run through the summer. Next season, he has plans for big name U. S. stars (Lionel Hampton, Billy Eckstine, Frankie Laine) plus other national stars such as Catherine Valente from Germany and Amalia Rodriguez of Portugal.

Bon Soir Meller

Bon Soir, N.Y., a Greenwich Village intimacy, is going in for a melodrama on its late display. Clara Cedrone & Damien Mitchell have fashioned the meller with other members of the cast and some of the waiters.

Miss Cedrone used to be in the mellers at the now defunct Old Knick, N.Y.

Vernon Duke's Third Symphony will be given its American premy July 31 by the Chautauqua (N.Y.) Symphony Orch, with Walter Hendl conducting.

MIMI WARREN

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Solid Name List Set For Salisbury B'ch

Salisbury Beach, Mass., June 7.

Salisbury Beach Frolics, which has attracted notice with a successful policy of booking big name singers for the summer season, repeats the format this year with a solid slate of names, opening with Eartha Kitt June 24.

Spot holds 1,250 and is the biggest in New England outside of Blinstrub's nitery in the Hub. New expressways draw customers from Portland, Boston and towns in between. With a \$1.20 admission charge, Frolics expects to better its boff record of last year.

Big names will be presented with four supporting acts for each name, owner Francis ("Dennie") Mulcahy stated. Singers booked include Teresa Brewer, July 3; Kitty Kallen (10); Johnnie Ray (17); Patti Page (24); Georgia Gibbs (31); Tony Bennett, Aug. 7; Frankie Laine (14); McGuire Sisters (21); Aug. 28 thru Labor Day closing, Sammy Davis Jr. and Will Mastin Trio.

Many of the name chirps return to Salisbury each year combining their vacations with appearances.



Eileen BARTON

Opening June 10

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WHEN IN BOSTON

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La Vie, N. Y.

Monte Proser presentation, with Lucie Dolene, Romo Vincent, Tim Herbert, Lou Willis Jr., Rose Hardaway, Peter Gladke, Kiko Gonzalez, line, Belmonte & Van Smith Chorus. Direction, Coby Ruskin; staging, June Taylor; costumes, Russell Patterson; minimum \$5.

Monte Proser has probably founded more successful niteries in New York than any other boniface in these environs. Among those that have made the grade are the Copacabana, still one of the most successful institutions on the niter circuit; the Beachcomber, and La Vie en Rose, which was given up when the landlord took over the building for a straight eatery. Proser has now premed another cafe, designed partially as successor to his previous operation, which he's located in the Hotel Shelton and named La Vie.

With this blistro, Proser has come up against an entirely different set of problems. The dizzying economics of the cafe orbit have never been as screwy as they are at this time. In fact, many consider that a nitery seating around 375, which is the capacity of the new spot, is an anachronism in these times. Too large for an intimacy and too small for a largescale act, it cannot depend on comparatively lower-priced entertainers that ply their wares in the smallies. And yet the capacity is such that it cannot afford the king-sized wages now being demanded by the top layer of names.

Under conditions such as these, Proser is attempting a departure with a show helmed by capable entertainers who aren't demanding first mortgage money, surrounded by a book and specially-written music designed to entertain pleasantly. Proser pulled a contradiction for his first show by topping the first production, "C'est La Vie," with Eddie Fisher, who came in for three days at virtually no pay, as a favor to an old friend, Proser. Fisher was on top of the regular show, but as such acted as a shill to pull in enough on the three opening nights to point out the general excellence of the rest of the show.

The preem layout is a charmingly-produced and nicely-gaited set of proceedings that underwent a lot of blueprinting before bowing. Coby Ruskin directed the frolic while lyrics and music are by Bob Hilliard and Milton DeLugg. June Taylor, who does the choreography on the Jackie Gleason Show, designed the dances and staged the numbers.

There is a book of sorts, but not enough of it to get in the way of the song-and-dance sessions. The general scheme of things has Romo Vincent, sporting on an island, the owners, Lou Willis Jr. and Tim Herbert help make light of the show, and all of them contribute brief specialties. The major specialty is by Lucie Dolene (New Acts), a charming French import. A hot sauce is supplied by Rose Hardaway, seen previously on Broadway in the old La Conga.

The mixture has charm and class and excellent entertainment values. True, the layout is in need of editing, but the basis of solid cafe entertainment is presented and it may be able to stand on its own after corrections.

Vincent, a robust singer, is extraordinarily light on his feet for a big boy. He gives fine projection to the Hilliard-DeLugg music and owns a pair of numbers out of his own repertoire. For entirely satisfactory results, Willis is one of the best afro dancers around and has a facility for reading lines, and this easily passes muster during his own spot. Herbert, who recently resumed as a single after doubling with Don Saxon, mixes eccentric dancing with song work for a round of plaudits. A surprising element is Miss Hardaway, who sexes her way through a tune labeled "The Others I Like" which indicates hit-parade possibilities.

As a matter of fact, the score is being published and may provide a heavy source of exploitation for the cafe. It's remembered that Proser, while at the Copacabana, saw several of his show tunes catapulted into top prominence. Included were "Lots of Coffee in Brazil" and "Dance."

Production elements include some good dancing by Peter Gladke and tambourine work by Kiko Gonzalez. Miss Taylor's staging sometimes seems like a marvel of design. A lot of people are able to maneuver orderly on that small stage.

The proceedings are charming and gay. The design is naturally small but there's an air of intimacy in the show, and the possibilities are that fine performers who flunked out of the big rooms will have an ideal showcase in this hospice.

Fisher worked the spot on the

series of three opening nights which started Thursday (2) after a charity prelude for the March of Dimes. As was expected, Fisher killed the citizenry in a 35-minute session which included a lineup of his hit disks and some of the hits written by his accompanist, Harry Akst. Fisher is a highly personable lad on the floor and got salves after every tune. There were asides to his pianist and to his conductor, Axel Stordahl. For a guy working virtually for free, he brought in a lot of people, including a batch of fiddlers, to help him at his stint.

La Vie still wasn't ready on opening night, and a lot of finishing touches are to be applied, including the Russell Patterson murals. It's a room built along the lines of the Waldorf-Astoria's Starlight Roof, but warm reds and blues and lush French tropical decor help it to an air of intimacy.

Proser is fortunately situated at this time. With the Copacabana closing for the summer shortly, he'll make a powerful bid for that trade. And if his policy doesn't work out, he'll get names in the fall. Meanwhile, to quote a former President on another subject, Proser's policy is a "noble experiment, far-reaching in purpose." A lot of nitery owners will get beaucoup relief should the public go for shows sans five-figure names.

There were a lot of opening night snafus, including a bad lapel mike, and far more reservations than the spot could hold. This produced a lot of first-nights who were unfavorably hurt by the slight at the door. Jose.

Horizon, Pittsburgh

Pittsburgh, June 5.

Ted Lewis, Jackie Warner & Shirley McGuire, Short Twins & Eddie LeRoy, Susan Brooks, Two Debs and a Date, Charlotte Dewey, Elroy Peace, Ted Lewis band (10); \$1.50-\$2 cover.

It's a little late to discover Ted Lewis, but re-discovering him year after year, season after season, makes a case for the indestructible silk hat and its master showman. Not that Ted Lewis rests on past performances. There are always neat little variations, improvisations within tested ingredients and especially the introduction of fresh, bright young talent.

The 1955 edition of The Ted Lewis Show could easily be subtitled "The Young In Heart." It's that kind of a unit, bubbling with gifted kids who are jet-propelled. Perhaps that's how the "Is Everybody Happy?" guy stays that way himself. Either some of what he always surrounds himself with has brushed off on Lewis or he's found what Ponce De Leon once went looking for. The guy on the floor has all the zest and enthusiasm of a beginner; it's only when you watch how he paces a show and makes a bunch of kids look a lot better than perhaps they are that you realize no beginner ever had that kind of savvy and touch.

He's gathered together a bang-up gang this year; there isn't a visible soft spot in the lay-out. Lewis has a couple of mite-y hoofers in little Jackie Warner and tiny Shirley McGuire; they can do anything and everything in the hoofing department, from tap to ballet, individually or together. Every appearance, and they make a floor of them, is socko. The inevitable Lewis ingenuity, with whom he patters in song in a kidding vein on the older-youngster subject, is Susan Brooks this year and she fits the Lewis blueprint like a glove. Tall-Short Twins and pint-sized Eddie LeRoy are a crackerjack trio with their smart special vocal material, and LeRoy's a comedy find with his campus-styled cut-uppery; Two Debs and a Date, a pair of comely femmes and a good-looking boy, turn in some first-class vocalizing; Charlotte Dewey's a whirlwind acrobatic package and Lewis' inevitable shadowbox is still Elroy Peace, and it's getting hard to tell these days when Peace begins and Lewis leaves off.

Clever finale has the gang coming back paired off the wrong way and unscrambling via a neat bit of musical wordage to get back their own partners for the bow-off. It's an okay finish and different. Naturally, all of the Lewis standards are present—audiences would feel cheated if they weren't—with Ted leading his band through the old jazz he was among the first to introduce, stomping out "When the Saints Come Marching In" showing 'em some schamitzly clarinet trickery and "When My Baby Smiles At Me" and, of course, "Me and My Shadow" with Peace, and whatever else they remember and want. They just don't hardly come no more like the Circleville Kid. Cohen.

Waldorf-Astoria, N. Y.

Harry Belafonte, Felicia Sanders, Augie & Margo, Al Donahue (10) and Mischa Borr Orch (8); \$2, \$2.50 cover.

This double-header — Felicia Sanders for dinner and Harry Belafonte for the supper stanza — is an unusual format for the Waldorf, but the Starlight Roof customers get their money's worth out of it.

The Belafonte late-evening section of the show is one of those nightclub experiences that linger in memory. He's an entertainer of stature who captivates his audiences with practically anything he does, whether it's a sentimental folk ballad or a rousing and slightly off-color calypso.

Miss Sanders, starred for the early-evening crowd, is a thrush with a good voice who somehow doesn't come across as well as she should. Her material is mostly on the torchy side and both it and her mannerism seem designed for a more intimate room than the large Starlight Roof.

Dance team of Augie & Margo is strictly a show stealer (see New Acts). Duo's terp routines are first-rate and leave the customers shouting for more.

There's no question that this is Belafonte's night. He comes to the Roof from a nightly appearance in "Three For Tonight" on Broadway, and if this is an exhausting routine, only his voice at the start betrays it via unusual huskiness. The Belafonte act, from start to finish, has class and impact and is put across with a lot of charm and understating.

He starts off with a lively "hello" number, then goes into a quiet rendition of "Shenandoah" which gets heavy mitting. Calypso number, "Man Is Smart," provides a good change of pace, and he follows it with a spirited ballad, "John Henry." Belafonte is as much of an actor as he is a singer, and this stands him in good stead in these numbers.

From here on, with the exception of "Dellah," which is a favorite in his repertoire, it's pretty much calypso all the way. As the act comes to an end, Belafonte turns it into a community sing. That he succeeds in raising a rousing chorus is a tribute to his personality—and hard work. He's accompanied on the guitar by Mildard Thomas, with his conductor, brother-in-law, Tony Scott (my Sicilian brother) temporarily taking over the Al Donahue orch.

At the early show, Miss Sanders offers a number of pleasant items — "Devil Moon," "Speaking of Love," "Song From Moulin Rouge," etc.—but fails to take account of the character of the room. As a result, customer interest in her act seems to fade before she's finished it—at least it did at the opener. The "Something Cool" bit, which she does perched on a stool, just misses and ought to be dropped pronto.

Miss Sanders, accompanied by Irving Joseph at the keys, certainly has a good enough voice for the demanding Roof and her songs often have a pleasing lift, even though she does work very close to the mike. Her selections could use a little more change in pace and a good novelty number would help.

Al Donahue orch provides fine accompaniment for all acts and gets in a couple of hot licks for the mambo number done with great imagination and agility by Augie & Margo. Mischa Borr group plays between shows. Hift.

Cocoanut Grove, L. A.

Los Angeles, June 2.

Connie Russell, Chiquita & Johnson, Freddy Martin Orch (16); \$2 cover.

If it's any mumbering you may hear down at the Coconut Grove these nights, don't put it down to lack of song appeal—it's the very thorough job Connie Russell does in camouflaging one of the most sensational figures on any nitery floor. Otherwise, chirp wraps up a intriguing and melodic package the way you like it, then time around, and with the added attraction of Chiquita & Johnson, acrobatic dancers, and Freddy Martin's return with his orch the outlook for show's two-week stand is pleasant.

Capitol Records artists repeats the good impression she created in her first appearance about a year ago, with a song delivery sure but easy and a relaxed style which enables her to drain the possibilities of her nine numbers. Her range is from the light "That's What a Rainy Day Is For" in which she injects plenty of fun, to her dramatic rendition of "Mountain High, Valley Low."

In her 25-minute turn, one of

the most effective offerings is "Magnificent Matador," which she recorded for Capitol, the raison d'être for her bundle of clothes which she converts her-to-matador's rig for atmosphere. "The Thrill Is Gone" is another particularly well received number to which her full voice lends dramatic overtones, and "Lonely Town" is on the same more serious order. "Slutfoot" and "Red Rose Rag" are given the light approach, and "You're Learning the Blues" is a strong closer.

Dancers Chiquita & Johnson do some breathtaking routines and share equal interest with the headliner. Their timing and the daring of femme member of the team are tops, drawing almost constant applause. Her practically nil costume is as daring as her feats.

Martin launches the proceedings with a foot-tapping "Second Hungarian Mambo," as well as handling the backing for the two acts. Whit.

Patio, N. Y.

Nancy Noland, Bruce Raeburn, Ace Harris; no cover, no minimum.

Agent Ken Later has opened a new wing in his Patio operation, an informal room which he's tagged the Patio Beach and which he's operating as a summer supper club. Room is small, tastefully but informally furnished, and fits both the mood and the entertainment to which it's devoted. Show is a late-night, continuous performance effort, with three singers rotating on the small stage and acting as their own accompanists. In effect, the talent here is secondary, acting more as a background than as entities in themselves.

Not that there isn't a variety of talent in the three performers working the room, despite the limitations of stage space and their own doubling as singers-pianists. In Ace Harris, the room has a surefire comer, a Negro who can deliver both ballads and rhythm with the best of them. Nancy Noland is an offbeat songstress who stresses either the grotesque or the plaintive, with far better results in the first category, although she appears to have a following for the ballads. Bruce Raeburn, a good-looking baritone with a pleasing voice and manner, rounds out the bill. Biz was good on night caught, the post-opening eve. Chan.

Blinstrub's, Boston

Boston, June 2.

Paulette Sisters (3), Rudenko Bros., Paul Cola & Ginny Norton, & Patricia, Ramses (3), Michael Gaylord Orch (13), Lou Weir; \$2 min.

Blinstrub's continues to perk in the midst of the summer slump. Party biz keeps the outside nitery clicking nicely amid a season that has certainly been less than spectacular. While not bulging to the estimated 1,700 or better capacity, attendance is up around the 1,000 mark for hefty business.

As for the Paulette Sisters, it's their first time on the nitery circuit, and they unveil a nice medley of straight harmonizing, devoid of patter, and coming through more solidly on up-tempo stuff than on ballads. Audience reception is great for the good-looking blonde trio, natives of Claremont.

Giving unstintingly and with good workmanship, they score nicely with "Deed I Do," "Dreamboat" and "Lonely One." Reminiscent of the Boswell Sisters (1955), they're plenty hep with "Saints Go Marching In." Modest attitude scores heavily with Blinny patrons. On for 20 minutes, they have audience with them all the way. They're sisters who look like sisters too.

Rudenko Bros., jugglers, score with a flash act. Bats and balls are in the air in wild abandon, and bowwow with juggling of flaming torches brings strong audience reaction.

Paul Cola & Ginny, boy-girl marimba act, sets a nice mood. Using four hammers, pair gives out with usual type marimba musical fare to nice hand. Norton & Patricia, dance team, are sock with a cute number portraying figures dancing atop a music box. To "Dancing In The Dark," they go through overhead lifts and turns and spins to top reaction.

The Ramses, Egyptian devotees, astonish the crowd, with femme doing all the strong part bits. She's the underlander and hefts the two boys around like it's easy. At the bottom of the pyramid, she grabs a big hand and for finale has patrons agog holding one partner on head and the other on arm.

Musical backstopping is nicely handled by Michael Gaylord and his augmented crew, with organist Lou Weir making with intermission rhythms. Livi.

Latin Quarter, N. Y.

(FOLLOWUP)

Johnnie Ray comes into Lou Walters' Latin Quarter during the prom season, but it's the oldsters who will be sent the mostest by this singer, who has the evangelistic fervor of a Billy Graham, the knowhow of an oldtime troubadour and the tortured ritual of a boy with devils.

Ray can be, betimes, a revelation. It's remembered that at his first N. Y. appearance at the Copacabana, the bulk of the citizenry came to scoff this country-bumpkin who went his way to acclaim with a pack of records, "Little White Cloud" and "Cry." On that occasion he turned the bulk of his audiences into enthusiasts. A great portion of the adult cafe-goers since then has supported him with bobxyos fervor.

In this return to Walters' plush drop, Ray hits bigtime acclaim in a 42-minute stint, one of the longest he's essayed here. This session also represents a comparatively short time between visits, since he played this spot at the beginning of the year. The Weeper hasn't changed his repertoire nor his delivery to any appreciable degree. The standard is such as "All of Me," "Walkin' My Baby Back Home," "Believe," "Alexander's Ragtime Band" and his other staples, continue to do yeoman service in his behalf.

He relies greatly on these numbers, since their effect is measured and calculated to build as the act goes on. At the apex of his reception and as the audience clamors for more, Ray seems to have given his all and leaves the impression that he has exhausted not only his repertoire, but himself. He walks off humbly and contritely to tremendous plaudits. It's a great act.

Another newcomer on this bill is Jackie Bright, who has also made good in this spot. Bright similarly appears at his peak with his giveaway act. His gab is glib and his pitchman approach to the distribution of largesse makes an enormous impact on the crowd. He winds up with the hat-passing bit that earns prolonged bows.

The rest of the Walters show indicates its durable qualities. The Cristiani Troupe (5) whizzes through its fast teeterboard act, and Holger & Dolores show a tremendous brand of ballroomology distinguished by a steady succession of applause-winning tricks.

The production, and costumes (and sometimes lack of them) continue to act as good dressing for the acts. Leo Stone, who succeeded Art Waner on the podium, showbacks well. Jose.

New Frontier, Las Vegas

Las Vegas, May 30.

Will Mastin Trio starring Sammy Davis, Jr., Connie Moore, Balladinos (2), Hal Lohman, Robert Alton Dancers (25), Garwood Van Orch (19); no cover, no minimum.

Not until he felt he was home free at the opener, did Sammy Davis Jr. take the patch off his left eye, to start an ovation. One dramatic evolved with the lifting of the patch descended emotionally on his auditors and Davis responded to the crowd of celebrities and wellwishers with 75 minutes of an act so well planned, staged and choreo'd, as to leave his audience with no doubts that he's one of the great cafe entertainers of our time. He socks a song, dance and story with such impact and heart that he carries everyone along with him. And so it will go for six happy weeks of a show that will be difficult to top, as producer Sam Lewis also purveys the talents of Connie Moore and the Balladinos.

Davis belts "It's Good To Be Home" in a fitting opener. His swift taps terps as Bill (Bojangles) Robinson is still a topper in his act, and his impressions of such stars of the day as Sinatra and Johnnie Ray rival the work of the models themselves. Star scores with singing of "I Love All Of You," and an irrepressible "Something's Got To Give." A first-timer is "A Man With A Dream," sung with uncanny feeling. His dialog byplay in the roles of Barry Fitzgerald and Bing Crosby prompts howls of laughter and his Jerry Lewis takeoff as always is clicko.

A smash windup is the audition skit's backstage rehearsal as choreo'd by Hal Lohman, making his first western swing with the star. Lohman is discovered tap dancing before a bevy of chorines. Davis is brought on to try out, attired in dungarees. He belts "That's Entertainment," to intro his song and dance stints involving leaps and taps and spins, while behind a shadow scrim a quartet of girl dancers are silhouetted in giant shape to follow him to good results. Narrow curtains descend (Continued on page 52)

VARIETY BILLS

WEEK OF JUNE 8

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit. (I) Independently (L) Lowy (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

NEW YORK CITY
Music Hall (I) 9
Cecilia Thomas & Paul
Peter Hamilton
Bryan Williams
Ghezzi Bros
Rockettes
Corps de Ballet
Sylvia O'Connell
Payo & Mia
Roy Benson

Day Dawn & Dusk
Baudys Gt Danes
Cecilia Thomas & Paul
Steve Evans
Evans & Dolores
CHICAGO (P) 10
Maguire Sis
Frankie Lester
Mickie Sharpe
Lungs

Cabaret Bills

YORK
EMPIRE (I) 6
Maurice Colleano
Garry Wayne

CHICAGO
Tivoli (T) 13
Winifred Atwell
Edith Vitch
Chico Cross
Neal & Newton
Joe Church
3 Hos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Ray
Maureen Hudson
Wendy Layton
CHICAGO (P) 10
Old Vic Co
Katharine Hepburn
Robert Helpman

BRITAIN
ASTON
Hippodrome (I) 6
Betty Driver
Cortez & Pam
Corona & Dodd
Peter Kent
Graham Bros
2 Lends
Navel & Tilden
BIRMINGHAM
Hippodrome (M) 6
Norman Evans
Patti Lewis
Rob Murray
Harry Bailey
Vola
Igor Drinidre
Roy & Ray
Macori 4
12 John Tiller Girls
BLACKPOOL
Tivoli (T) 13
C. Carroli & Paul
Harry Belli Lions
Douglas Kosenmayer
Guerrero Sea Lions
Simplin Champs
Enies 6 Baby E
Tramplampo
5 Amandis
Enies Horses
Juban Boys
2 Darty Dorrest
Pot Pourri
Enies Betty
3 Orislas
Frances Duncan
Enies Circusettes
Jimmy Scott
Little Jimmy
Hippodrome (I) 6
Jack Haig
Sonia Cordeau
Enies Hart
Tommy Asworth
Victor Seaforth
Enies Brooks
Charmony 3
BRISTOL
Hippodrome (S) 6
Bill Eckstine
Johnny Lockwood
Dornas
Enies Bros & J
Ballet Montmartre
J & K Stuthard
Enies Val Co
Bernard Spear
BRIXTON
Empire (I) 6
Jack Anton
Ross & Romay
Remoni Bros
A. Shaw
Ken Rowland
Desmond Lane
Jane Shore (C)
CARDIFF
New (S) 6
Joy Nichols
Fayne & Evans
Harriott & Evans
Dickie Dawson
Enies Lynn
Suzette & R Russell
Mayfairs
Tara Naito
CHELSEA
Palace (I) 6
Dave Barry
Derek Dixon
Sens. Morlands
Harry Mullins
Enies Nouvelle Eve
4 Down Bats
Brian Grey
Ronald Long
Barry Johns
John Kulidi
Enies Castle
Thelma Dawn
CHISWICK
Empire (S) 6
Deep River Boys
Sid Plummer
Arthur Worsley
Connor & Drake
Yolandas
2 Boris
McAndrews & Mills
DERBY
Hippodrome (S) 6
Harry Shiel
Jan Harding
Dennis Bros & J
Noble & Denester
Enies Walsh
EAST HAM
Metropolitan (I) 6
Fred Ferrari
Bartlett & Ross
Desiree & Pierre
Brid Livingston
Julie Day
Parcel & Denise
Palace (I) 6
Dex Star & Dale
Freddie Carlisle
Garland & Roberts
Kurt & Dale
Ann Roberts
Roberta Dexter
Enies Lane
Frances Snow
EDINBURGH
Empire (M) 6
J & J Bentley
Peter Cavanagh
Enies Kember
Billy Anthony
Pharos & Marins
Winters & Fielding
Harry Worth
FINSBURY PARK

ADelaide
Royal (T) 13
N Miller Dancers
Michael Bendings
Howell & Radcliffe
Roy Barbour
Tony Fontaine
Kerry Vaughn
Margaret Brown
Myrons
Virginia Paris
Alec
Ursula & Gus
Gordon Humphris
Douglas Huthall
Irene Bevans

MELBOURNE
Royal (T) 13
Winifred Atwell
Edith Vitch
Chico Cross
Neal & Newton
Joe Church
3 Hos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Ray
Maureen Hudson
Wendy Layton
CHICAGO (P) 10
Old Vic Co
Katharine Hepburn
Robert Helpman

LOS ANGELES
Ambassador Hotel
Connie Russell
Chiquita & Johnson
Freddie Martin
Enies Bay of Music
Ruthie James
Arthur Walsh
J. Ferguson Ork
Biltmore Hotel
Dave Barry
Enies Jaro York
The Manhattan (C)
The Rudells (C)
Hal Derwin Ork
Circ 1
Mills Bros
Ramos Rumba B
Dennis O'Connell
Herb Jeffries
Tony Martinez Ork

SAN FRANCISCO
Tropicana
Rosita Fornes
Armando Bianchi
Mercedes Valdes
Enies D'Arcy
Henry Boyer
Leonela Gonzalez
Gladys Robau
Tropicana Ballet
S de Espana Ork
Enies Riva Ork
A Rouse Ork

SAN FRANCISCO
Sahara
Xavier Cugat
Enies Jaro York
Jack Carter
Flamingo
Kay Starr
Stanley Boys
Mayo Bros
Enies Phillips Ork
Starlets
Sands
Rosemary Clooney
Enies Jaro York
New Frontier
Mastin Trio
Enies Jaro York
Garwood Van Ork
Jane Powell
Thunderbird
Sons of Pioneers
Enies Jaro York
Priest & Foise

MIAMI-MIAMI BEACH

Cleaver Club
Wally Wanger Rev
Rip Taylor
Arden Fantana
Tony Lopez Ork
Black Orchid
Caldwell Trio
Richard Cannon
George Stubb
Sane Souci Hotel
Rolly Ralls
Freddy Calo Ork
Ann Herman Dera
Bombay Hotel
Phil Eric
Ava Williams
Peter Mack
Fontainebleau
Olga James
Stan Freeman
Riviera (C)
Sacasas Ork

RENO
Mapes Skyroom
Nelson Eddy
Gale Sherwood
Clark Ross
Skylets
Eddie Fitzpatrick
Gold
Davis & Reese

Too Few Eggs
Continued from page 4

factors. For example, a studio which was releasing pictures at the rate of two a month found that if it came up with a pair of duds, it seriously affected the company's profit margin during certain financial stanzas. At a recent stockholders meeting, 20th-Fox top executives Skouras told the shareholders that the company's disappointing first quarter was due to the fact that the company had only one picture per month in release. To avoid a similar situation in the future, he said releases would be stepped up by an additional four to six pictures "so that we will always have them in reserve to meet a similar situation."

Metro Activity
Metro is also launching an ambitious increase in its production activities. During the next two months the studio will reach a five-year peak in production activity. Eight pictures, in addition to five now before the cameras, are scheduled to start before July. Some of these pictures will be available for the fall season. That Metro hopes to maintain the increased production pace is indicated in the fact that the company has been gradually increasing its manpower needs and its physical facilities.

United Artists has made known that it has 98 production deals in the bag, with the pictures to be released over the next three-year period. However, the company continues to make deals and this total may be considerably increased by the end of this year. Columbia has revealed that it is working on a total of 28 pictures currently, but hasn't made known when the pictures will be ready for release.

Allied Artists is also stepping into the big time, not only with its indie deals with John Huston, William Wyler and Billy Wilder but also with the biggest six-month production schedule in its history. It is launching production on eight top-budget films. There are also indications that other companies are also embarking on expanded programs, but some are being cagey about it, keeping close tabs on the market demands before committing themselves outright.

During 1953 there will be a slight increase over the number of pictures the major companies released during 1952, with 231 films expected in '53, as compared to 225 in '52. Industry sees at least 20 major features made for 1956.

Los Angeles
Roy Bartram
Dick Marx
Johnny Frigo
Enies "Conrad Hikes"
Cathy & Blair
Marvin Roy
Enies "The Duce"
Kile & Newsum
Enies "The Tattlers"
Frankie Masters Ork
Palmer House
"Spanish Fantasy"
Rafael Ruiz
Enies "Mama"
Charlie Fisk Ork

Los Angeles
Roy Bartram
Dick Marx
Johnny Frigo
Enies "Conrad Hikes"
Cathy & Blair
Marvin Roy
Enies "The Duce"
Kile & Newsum
Enies "The Tattlers"
Frankie Masters Ork
Palmer House
"Spanish Fantasy"
Rafael Ruiz
Enies "Mama"
Charlie Fisk Ork

Los Angeles
Roy Bartram
Dick Marx
Johnny Frigo
Enies "Conrad Hikes"
Cathy & Blair
Marvin Roy
Enies "The Duce"
Kile & Newsum
Enies "The Tattlers"
Frankie Masters Ork
Palmer House
"Spanish Fantasy"
Rafael Ruiz
Enies "Mama"
Charlie Fisk Ork

Night Club Reviews

Continued from page 51

New Frontier, Las Vegas
depicting Davis as star of "Kismet," "Porgy and Bess" and other musical hits, and the headliner socks across the top material from these vehicles in a skillful routine that prompts applause. Davis Sr. and Will Mastin deliver taps and soft shoe numbers and otherwise back Sammy in their usually nostalgic fashion, while Mortie Stevens is an adept arranger-conductor of the socko act.

Connie Moore, svelte in gamerevealing gown, bustled on only one side for unique effect, scores in vibrant fashion, warbling songs in good voice and sophisticated style in a neat routine staged by Billy Daniel. "Whatever Lola Wants" bubbles over with good spirits and tone. Her pleasing oldie is "Never Take Advice," "There's No Place Like Texas To A Texan" is harmoniously sound to all. Best of all is the nicely-arranged "Come Rain Or Come Shine."

The Balladins, a pair of ball jugglers from the Continent, please in a brief turn with rubber balls of all sizes in a neat display of handling from head to toes. The remnant of just one production number remains from the Robert Alton spectaculars, as most of the dancing principals have departed. The Garwood Van orch in the pit gives a fine account of itself throughout.

Birdland, N. Y.
Al Hibbler, Stan Getz Quintet, Dizzy Gillespie Sextet (6); \$2.50 minimum.

What a disk click can do for a singer is graphically illustrated by the instance of Al Hibbler. Before coming up with "Unchained Melody," Hibbler was regarded as a solid vocalist by musicians, but he never had wide impact. Even his recordings with the Duke Ellington orch were not particularly successful. Now, however, Hibbler is hot at the boxoffice and he's getting star billing at this Broadway jazz dispensary.

The blind singer is an unusual stylist with roller-coaster pipes that switch from octave to octave in strange sound combinations. Sometimes these vocalistics seem affected, but for the most part, Hibbler has integrated them into a swinging style. His repertoire includes several w.k. standards, but the climax of his routine is his belting and moving rendition of "Unchained Melody." It's a beg-off number.

With Hibbler are two regular Birdland combos. Dizzy Gillespie heads a six-man combo with his usual comedy antics and some unusually good trumpet work. In the very cool school, Stan Getz, plays a brilliant tenor sax and stays closer to the melody than most of the cats in this genre.

Flamingo, Las Vegas
Las Vegas, June 2.
Kay Starr, Stanley Boys (4), Mayo Bros. (2), Ron Fletcher Dancers (12), Teddy Phillips Ork (11); no cover, no minimum.

A dependable boxoffice lure at this spot, Kay Starr is back for the next month to regale with tunes mostly familiar in her local repertoire. Seemingly a bit weary at the opener, certainly not as bubbling-over as in many of her past shots here, the star nevertheless caught on with the familiar intonations, whimsy and catches in the throat that have long been identified with her. "Three Letters" is her old torch-tune, as is "Lonesome Gal in Town." "Glad Rag Doll" and the sprightly "Love Ain't Right" are good offerings as is the haunting "If You Love Me."

"Have You Talked to the Man Upstairs" is mellow listening while "My Buddy" is nicely arranged. The inevitable "Wheel of Fortune" concludes the star's 30-minute songfest.

Backing Miss Starr and on for a stint all their own are the Stanley Boys, a couple of them holdovers from the Jones Boys, who also toured with the headliner. The quartet pleases in close harmonies with "Love Is the Sweetest Thing" and "Dry Bones." Not unlike many other quartets around, they give impressions of other topnotch singing groups all identified with songs and they wind as four crying Johnnies in okay fashion. The Mayo Bros. a pair of tap dancers, leapers and dancers, are on overlong to overstay their welcome with interminable chatter between temps forays, some good, some just fair.

Hotel Radisson, Mpls.
Minneapolis, June 4.
Jackie Miles, Don McGraw Orch (8); \$2.50 minimum.

It's infrequent that any come plays this conservative, swank Flame Room, almost always a stamping ground for chirpers and tempers. Currently, however, Jackie Miles breaks the ice with funnybone assaults, and it's a welcome variance.

Fact that extra tables were needed to help accommodate the second night dinner show's throng probably attests that local cafe society has an urge for such an occasional change in floor entertainment. But also it no doubt reflects Miles' increased boxoffice stature, in consequence of numerous TV appearances and his recording agent the Gene Autry admirer, since his last local appearances at other clubs.

Much of the material would be familiar to those who have lapped him on video. But having it purveyed in person seems to renew and strengthen its laugh-provoking power and makes it entirely acceptable.

In his dry, quiet and serio-comic fashion, with highly expert timing, the comedian lets loose with sardonic, jokes, gags and patter generally and it registers almost constant merriment. The Autry song makes an effective windup.

Sahara, Las Vegas
Las Vegas, May 31.

Xavier Cugat, Abbe Lane, Jack Carter, Half Bros. (2), Garcias (2), Cugat Orch (15), Irwin Singers (4), George Moro Dancers (16); no cover, no minimum.

Starring Abbe Lane, Xavier Cugat, his fiddle and his orch are back for a four weeker with Brazilian sambas and rhythm & blues to bounce his typical musical-fest off. The show, which includes Jack Carter in the tick-tick-tick department, moves well and is very brightly indeed. Cugie's Latin rhythms, long a fixture in American musical archives, need little dusting off, as he's been playing the same tunes since Miss Lane's parents were courting each other.

All in all, the Cugat portion of the 75-minute layout, which includes the talented, romantic dance duo the Garcias, and the pair of fast-moving Latin production numbers as conceived by George Moro, and sung by the four Irwin Singers, is a swiftly paced musical-revue that's ear and eye pleasing enough to evoke a good response from the audience.

Carter, playing his third local bistro within a year, is back at his original starting gate and it's safe to say that his newer stuff has added more spark to this talented comedian's act than he displayed before—and he was always depended on to put on a good show. Carter exhorts, exclaims or changes pace swiftly for pathos and whimsy in efficient manner. His timing is solid. "A Man Without A Broadway" is socko show biz fare and it gives Carter a chance to render his well-known impressions of Jolson, Jessel and Ed Wynn in his clicko stint.

The Half Bros. are dumbbell and hat jugglers who work excitingly from unicycles as well as the floor, inserting humor when a foil from the audience is encouraged on stage for a William Tell bit. Bob.

Bradford Hotel, Boston
Boston, May 25.
Gary Morton, June Alllyn, Estelita & Chicuelo, Moe Solomon Orch (5), Versitones (3); min. \$2-\$3.

It's a new Gary Morton for Bradford Roof patrons who delighted in his homely humor, a departure from the act used here on three previous visits. A master of the genre type of delivery, Morton had no competition from the steak knives when caught at dinner show, with party groups providing plenty of meaty ad libs for him. His takeoffs on vacationers in Florida, mambo dancers, newlyweds, and party panners, got good audience reaction and he begged off after 45 minutes, entire show running 75 minutes. Morton emcees other two acts to good reception. Opener, attractive duo of Estelita & Chicuelo, get show off to a rousing start with flamenco dances. June Alllyn belts out standards in Kay Starr fashion. Moe Solomon's crew cuts a fine show. Guy.

House Reviews

Palace, N. Y.

Tokayer Troupe (6), **Donna Grescoe, Sharkey, The Seal, Valentines** (3), **Wally Dean, Glenns** (3), **Marty May, Jeffreys** (2); "Angela" (20th), reviewed in *VARIETY* May 11, '55.

The Palace bill is well-constructed, although devoid of excitement. Show lacks a strong focal point, but the bulk of the turns do their work in good journeyman fashion and the layout gets its share of applause.

Marty May, who generally has served as a strong fulcrum, seemingly threw his turn away at performance caught. He seemed careless in his delivery at times and didn't get the maximum out of his efforts. Although he got a good mitting, he has made stronger impressions during previous visits.

In the acro sector are the Tokayer Troupe and The Jeffreys (2) (latter New Acts). Tokayers, in the opening slot, go through their teeterboard work in accomplished fashion. Their tricks are standard but good and they warm up the house nicely. The major novelty is Sharkey the Seal, one of the more accomplished animals on the variety circuits. Sharkey and his handler, Mark Huling, hit maximum response from this house.

The Glenns, two lads and a girl, mix terping and acro work for a pleasing interlude. The girl serves as the middle in the three-high formations, and the boys show a sufficient familiarity with dance work to get by. Donna Grescoe, playing the fiddle, is clear and sharp at the instrument and shows good bowing and fingering techniques. Her choice of material, however, isn't too fortunate. Her last two tunes, for example, "High and Mighty" and "Banjo and the Fiddle," seem little more than a repetition of themes. Both seem a monotonous way of winding up an act.

Wally Dean, with material gleaned from a lot of acts, gets by in the secondary comedy spot. Other New Act on the bill is The Valentines (3). Jo Lombardi's baton work gives the acts a lot of assurance. Jose.

Metropole, Glasgow

Glasgow, May 31.
Don Arrol (with Jackie Fuller); **Dean, Dixon & Day**; **Bill Paterson's Clyde River Jazz Band**, with **Anita Paige**; **Ann Scott, Forbes White-lock, Will Hannah, Lloyd Day, Larry Marshall, Renee Venmore Girls** (8), **J. P. Masterton Orch.**

Don Arrol, upcoming young comedian, shows a fair degree of promise at head of current layout, which is spotty in parts. He has a fresh, friendly approach plus advantage of youthful appearance, but relies too much on oldish material and could sharpen his act more.

Dance trio of Dean, Dixon & Day, longtime on the Auld Lang Syne circuit, is a solid scorer, and pleases most in a sailor routine. Act comprises mother, father and daughter, the latter's personality coming over well in clever terping.

Ann Scott proves adequate in the chirping slotting, and Will Hannah gives out strongly with Scotch tunes on the accordion. Forbes White-lock is a satisfying entry as male singer, garnering warm mitting for the current Scotch war, "Here's To the Gordons."

Larry Marshall, a newcomer, offers so-so comedy in his solo spot, and Lloyd Day and Jackie Fuller aid in sketches. A "Champ vs. the Champ" comedy scene, based on the recent Marciano-Cockell fight in Frisco, is the fun-session highlight with customers.

The Clyde River Jazz Band, with Bill Paterson fielding the baton, scores with younger stubholders, Anita Paige showing she needs considerable more polish in the vocalizing chores.

Showbacking comes from J. P. Masterton and resident house orch. The Renee Venmore Girls provide the conventional line of hoofers.

Civic, Honolulu

Honolulu, June 2.
Darvas & Julia, Beachcombers (4), **Eri Chiemi, Manolo Valdez, Tokyo Can Can Girls** (4), **Hal Lewis, Ray Tanaka Orch** (12); \$2.20 top.

This one-show-a-night four-nighter misses on two counts.

Slotting three vocal acts into a four-act vaude show is n.s.g. It's hard for such a show to come around the eight-ball, even if the

customers may not realize why they're losing interest.

Moreover, a sophisticated supper room headline dance team just doesn't fare so well when performing an intricate routine on a portable stage in a 5,000-seat auditorium.

Add the further fact that the headliners have no particular drawing power locally and you come up with a weakie such as the peculiarly disappointing show that cries for at least one sock novelty act.

No need to reprise the merits and talents of Darvas & Julia, the brother and sister dance team. They're terrific. But it's the kind of act that doesn't draw full enthusiasm in this town. Julia, incidentally, comes on early in the show to hold the spotlight as a vocalist. Offbeat style, Hungarian accent and exaggerated mannerisms potentially could bring her new attention, provided she gets some carefully chosen special material.

Beachcombers, thanks in good part to tiny Natalie, fare warmly, even if they're doing the same routines they're offering in their night club act. (They're doubling from the South Seas nitery.)

Eri Chiemi, cute young Japanese warbler who made a hit here two years ago, has developed knowhow in the interim. Kimono-clad lass scores with pops in the Patti Page manner. She'll do well if she ever gets to the U.S. mainland.

Manolo Valdez precedes with an impressive array of songs, including a Filipino ballad that could cling in the States, and Tokyo Can Can Girls add color. Hal Lewis, top disk jock known as J. Akhead Pupule, emcees and keeps 'em giggling, if not guffawing, with a sure-fire line of patter. Walt.

Apollo, N. Y.

Perez Prado Orch (15), **Monin Agosto, Charlie & Carmen, Cha Cha Aces** (2), **Linda Hayes, Nappy Brown, Los Gatos** (3), **Leonard Reed; "Jack McCall, Desperado"** (Col).

In recent weeks, Perez Prado has moved around Gotham from the Birdland nitery to the Roseland Ballroom to this Harlem flagship. The mambo orchester isn't as well suited to this layout as he was to the other spots. House is a stronghold for rhythm & blues addicts and the crowd here doesn't seem to get with Prado until the windup when he belts his clicko disk, "Cherry Pink and Apple Blossom White." It's a long wait until then.

Bill opens with a driving item tagged "Mambo No. 5" and is followed by terpreter Monin Agosto, who wiggles front and rear to a hot mambo beat. Charlie & Carmen are up next for some frantic, though unimaginative, mambo stepping. They're off in less than five minutes but their terping became repetitious long before then.

Linda Hayes, Negro thrush, switches the mood to r&b but without too much success. Opens with "Oochi Pachi," par for the r&b course, goes ballad in "Have Mercy" and closes with "Roll With Me Henry." On latter tune she manages to whip up enough enthusiasm to get the pewholders to clap to the rock 'n' roll rhythm. The Cha Cha Aces bring the mambo beat back into focus with some fancy chile footwork. The two boys show off the hip-swinging terp technique niftily.

The Los Gatos acro team doesn't fit into either the r&b or mambo pattern. It's just a solid vaude turn that wins the biggest mitt on the bill. The three offay lads display socko muscle and balancing feats in a five-minute turn that never lags. Crooner Nappy Brown belts a gospel and r&b style for okay results. He's reviewed in *New Acts*.

Prado's orch (five rhythm, five reed and five brass) also comes on midway for a striking Latino version of "The St. Louis Blues" and a peppery instrumental featuring the maestro at the piano. Orch falters a bit when it has to back the r&b singers. Comic Leonard Reed is in and out as the show's host. He fools around with a couple of acts and draws the yocks via some obvious shenanigans. Gros.

NEW SAN ANTONIO SPOT

San Antonio, June 7.
The Clown's Den, a new night spot, has been opened here by Angelo Housos, who also operates the Hayloft.

The spot will feature small combos,

Hope Riled

Continued from page 48

worked solidly for an hour with his wisecracks. It was tough sledding, but he had the payees liking his brand of humor. He proved himself to be the greatest ad lib comedian to hit these shores.

TKO Charge Riles

Reporting on the show, the Sydney Sun said: "Sydney Stadium beat Bob Hope on a technical knockout last night. He battled vainly against poor staging, bad weather and empty bleachers. Some of his jokes shot like arrows into the air and fell to emptiness. Maybe Bing Crosby picked them up some place—Bob could have done with Bing last night. Ten models who walked around in swimsuits, street clothes and evening wear, while Hope read their names from cards, didn't help any. Only Hope's superb sense of timing pulled him through the show, which points to one thing—even the best of funny men needs a well-rehearsed routine and plenty of back stops to keep him going."

Hope, burned off at this report, broke space in the newspapers by telling reporters that he was the highest paid star to play the London Palladium. Said Hope, "In the United States I go on tv in the fall at the unheard of fee of \$200,000 an hour. I'm in the big money because I ad lib. I resent having my show called haphazard. I was never k.o'd by the Stadium."

Okay in Brisbane

A mob of 15,000 greeted Bob Hope when he arrived in Brisbane May 30 to play the local Stadium. Airport officials said the crowd was greater than that which greeted Queen Elizabeth two years ago. Hope did better here than in Sydney and clicked heavily with the payees. Comedian should also do okay in Melbourne, where he'll play in a regular house, Palais, St. Kilda. Hope planes back to the U. S. early June.

Mack Miller, Hope's personal publicity chief, told *VARIETY* that the comedian was perfectly satisfied with his Aussie runaround. "We've got no kicks; Bob's enjoying every minute of his stay. He's had a yen to return here ever since the day his plane crash-landed at a little bush town while on the way back from the jungle loop in those World War II days."

Jurisdictional Tiff

Continued from page 49

have to create several exceptions should they get the jurisdiction. The major one would be the performance of two-shows nightly, instead of the eight-a-week presently in effect. This would entail little difficulty, it's believed. The Stanley Wolf Players, touring the Borscht Belt during the summer, are under Equity jurisdiction and able to play more than once nightly under certain circumstances.

Las Vegas operators according to indications, would rather stay with AGVA, because of limitations that may be applied by Equity. As a matter of fact, the operators as well as some within the union are prepared to argue that virtually all Las Vegas shows are along musical revue lines. The various layouts are heavy with production, with principals doing specialties instead of lines or songs necessary to carry out the demands of a plot. Actual difference between a Broadway musical and the expensive Las Vegas shows isn't too great, it's argued. Because of its cabaret location, some union spokesmen and most of the Las Vegas impresarios feel that it should stay with AGVA.

Imports to N. Y.

Continued from page 5

France with 33 (25), Argentina with 20 (14), and Japan with 8 (2). Not a single film came in from India, one of the most active countries film production-wise.

Countries that showed a drop were Britain with 65 (80), Italy with 55 (78), Germany with 52 (72) and Spain with 11 (30).

The vast majority of the foreign films seen by Flick carried no Production Code seal as most imports don't bother to apply for it. Not a single picture—foreign or domestic—was banned by the N. Y. censor board during the past year.

New Acts

LUCIE DOLENE

Songs, Comedy

25 Mins.

La Vie, N. Y.

Lucie Dolene, a petite, puckish French import, is a promising newcomer on the cafe circuit. At her La Vie preem, she showed an advantage over most Gallic chanteuses by getting started immediately, but conversely through an unfortunate choice of material were down at her close. However, a rearrangement of routine and some editing will set her straight for American audiences.

Miss Dolene makes an immediate start with her pseudo-struggling with Anglais, and reading in from cards. She establishes herself firmly with her rendition of "La Seine" as it would be done by singers of various nationalities. This bit is an excellent vehicle in which to display a voice apparently grounded in classics, as well as a sense of humor and at times even a straight delivery. This tour-de-force sells her immediately. A French ballad and a treatment of "Bess, You Is My Woman" slows her down considerably.

In her 20-minute stint, Miss Dolene indicates an excellent potential for mass and class niteries and could, with editing and rearrangement, be used to fine advantage on video. She's a cute looker, nicely gowned and well-poised. Vocally, she's fine, albeit she tends toward shrillness in the uppers. Otherwise, she gets well-deserved plaudits for her efforts. Jose.

AUGIE & MARGO

Dance

12 Mins.

Waldorf-Astoria, N. Y.

If their first nightclub appearance is anything to go by, this young dance team shapes as one of the brightest and most promising hoofing combos to come along in a long while. Young, imaginative and resourceful, they bowl Waldorf-Astoria (Starlight Roof) rinders over.

Act shows the couple's (they're man and wife) affinity for classical ballet and it's probably a little sophisticated for some spots. But it's a knockout visually and as an exercise in interpretive dancing. Numbers are well chosen for contrast and hold a lot of excitement.

Couple is beautifully coordinated and achieves a high degree of fluidity. They put a lot of energy into their numbers, particularly the mambo exhibition, which leaves the spectator slightly exhausted. Team uses the full floor, creating an impression of whirling motion and setting a unique mood for each stanza.

Combo has an eye for effects and a knack for embodying a lot of sex in its routines. Costuming is simple but effective. Entire approach to the act is obviously serious, perhaps in an odd way too much so. Hjt.

THE VALENTINES

Songs

8 Mins.

Palace, N. Y.

The Valentines, comprising two boys and a girl, are nice-looking youngsters who show the basis of a good act. Although not given too much time in their Palace debut, it's evident that they haven't the years nor the maturity for the kind of work they are doing.

It seems that they could do much better with a song selection that would capitalize on their own youth and freshness. As is, their songs and mannerisms are carbons of those who have been around, and as such do not measure up by comparison.

Their harmony work is good and they should be able to pass muster with a different batch of material. Jose.

CLARKE RANGER

Songs

7 Mins.

Gatineau, Ottawa

With high-quality pipes and slick appearance, Clarke Ranger needs only upped showmanship savvy to rank with the top chanters. Ranger is and looks young but his piping has a maturity that will be to his advantage in future work. His brief picture appearance (as the stage manager in "New Faces") and six-month stint under Don Sapphires as singer with Sapphires' dancers have given him a confidence which, coupled with smooth, able chanting gets him solid kudos in his single spots on nitery bills.

Ranger can handle bouncy tunes mood ballads and practically anything in between to clicko effect. With training in staging, lad will be a natural for stage musicals, pictures and niteries.

MONIQUE VAN VOOREN

Songs

25 Mins.

Ritz Carlton, Montreal

Monique Van Vooren, currently playing her first nitery engagement at the Ritz Cafe (she appeared briefly as a showgirl in "Almanac" last year in New York), is an attractive Belgian doll who should be a cincheroo for any of the better hotel supper rooms catering to bilingual patrons. Miss Van Vooren winds up the season in this handsome room but should be a sure thing for a repeat within the year.

Of medium height, blonde and with an hour-glass figure that does all the right things for the fashionable, sheath-like gowns she wears, Miss Van Vooren makes up for her vocal shortcomings with plenty of personality and an okay intimacy style.

From a varied songalog her better items include "Ready Willing and Able," "Wonderful Thing" and "Sentimental," a natural for a language switch. Her song about her broken English draws plaudits and a special called "If I Could Say in French" picks up best reception of the evening.

Patter is kept to a minimum and she doesn't go overboard with the long Franco-American song explanations, which is a pleasant change from the usual import. Accented, though apparent, never gets in the way. House 88'er Johnny Gallant and accordionist Joe Setano give Miss Van Vooren fine support throughout. Newt.

THE JEFFREYS (2)

Acro

9 Mins.

Palace, N. Y.

The Jeffreys, working from stationery and swinging bars, show a good assortment of tricks. This man-and-woman turn seems well-suited for the outdoor fields, showing a lot of flash that can register in visual situations.

The duo work in unison on the trapeze, and thence into the stationery bar, with the lad supporting the girl, who goes through some applause-winning formations. A lot of their material seems extraneous and some sharper editing could provide their turn with considerably more sock. Jose.

NAPPY BROWN

Songs

10 Mins.

Apollo, N. Y.

With an offbeat blending of the gospel and rhythm & blues song style, Negro crooner Nappy Brown keeps the aud rolling with him through his three-tune stint. He's a big lad with a set of pipes to match and he drives each number home for an effective score. His appeal, however, is limited to r&b showcasings.

Repertoire includes "Just A Little Love," "It's Really You" and "Don't Be Angry." Each has that revivalist-r&b quality that moves some listeners. Gros.

Montreal Niteries

Continued from page 49

jurisdiction over these out-of-town boites, have refrained from any action.

In the meantime, the midnight closing on Saturday, the 2 a.m. shuttering during the week and the supposed no liquor or dancing on Sunday has resulted in a rash of blind pigs around Montreal, where the hours are unlimited and the prices anything they can get. The Herald, a morning tab, which has carried continuous stories on this situation, made a round-the-town survey of joints, prosties, et al., and has openly offered to give Plante the names and addresses of all such spots.

Plante claims, strangely enough, that he is powerless to take any action on the speaks unless he has definite proof that prosties are working the joints. He can raid them because they have no city permit to sell liquor, etc., but so far nothing has happened.

With television a going concern in Montreal now, the public used to seeing headlines for nothing at home; the stars unwilling to move out of the lucrative tele circle; the cafe operators unable to lure them with big salaries, and the upcoming summer tourist trade never to be counted on as night club spenders, Montreal should look like a ghost town after midnight, come next September.

'Variety's' Own Spotlight

[On Outstanding Contributors to the Theatre]

HOWARD LINDSAY

Playwright, Producer, Director

For his years of sponsorship of, devotion to and work with the New Dramatists Committee in the development and encouragement of young authors.

ROGER L. STEVENS

Producer, Investor

For his energy, enthusiasm and promotional savvy in the presentation of numerous shows, operation of theatres and support of various theatrical projects.

NORMAN NADEL

Amusement Editor, Columbus (O.) Citizen

For his development of the idea of locally-sponsored Show Trains to bring theatregoers to New York.

SYLVIA SIDNEY OPENS PHILLY'S TENT IN PARK

Philadelphia, June 7.

Philly's Playhouse in the Park opens its fourth summer season next Monday (13) with most of the 13-week season already booked. Schedule set thus far includes "Constant Wife," with Sylvia Sidney and Tom Helmore, June 13; "Philadelphia Story," with John Baragrey and George Johnson, June 20, and "Stalag 17," with Jules Munshin, June 27.

Also, "Born Yesterday," July 4; "Oh Men, Oh Women," with James Newland and Tina Poston, July 11; "The Heiress," with Margaret Phillips, July 21; "Fifth Season," with Menasha Skulnick, July 28; "Rainmaker," with Farley Granger, Aug. 8; "Time Out for Ginger," with Albert Dekker and Edith Atwater, Aug. 15, and "Caine Mutiny Court Martial," with Jeffrey Lynn, Sept. 5.

Approximately 50 seats have been added to the 1,050-seat tent theatre in West Fairmount Park. There has also been a slight upping in prices to a \$2.50-top.

Critics' Poll

Continued from page 1

of "Desperate Hours," and Buddy Hackett, of "Lunatics and Lovers," were tied with two votes each in the former category, while Heller Halliday ("Peter Pan"), Loretta Leversee ("Home Is the Hero") and Julie Andrews ("Boy Friend") were deadlocked with two mentions each in the latter classification.

Herman Shumlin was voted best director of the season for his staging of "Inherit." Peter Larkin ("Inherit") and Oliver Messel ("House of Flowers") were tied as best scenic designers. It was almost a repeat for Larkin, who topped last season with "Teahouse of the August Moon."

Harold Arlen was picked as best composer for his "House of Flowers" score, and Richard Adler and Jerry Ross got the nod as best lyricists on their words for their own "Damn Yankees" songs. It was a partial repeat for Adler-Ross, whose "Pajama Game" was cited last season as having the best score and lyrics.

Jerome Lawrence and Robert E. Lee, co-authors of "Inherit," were picked as the most promising new playwrights. Although the drama is not their first Broadway offering, it rates as a first straight play, since their only other Main Stem work was the book of "Look, Ma, I'm Dancin'."

Failure of the critics to pick a most promising actor or actress was to some extent repeated in best supporting performance categories, where Begley won with only three mentions and Miss Jessel and Miss Stritch tied with three ballots each out of the 16 critics voting.

This same lack of outstanding choice was also evidenced in the unusually large number of cases in which the critics declined to make selections in various categories (or wouldn't take the trouble to do so without a list of "eligible" candidates). There was also the usual difficulty of agreeing on classifications, so in various cases the same players were cited by different critics for a performance both leading and supporting role categories.

This season, VARIETY makes an innovation in the form of three citations for outstanding contributions to the theatre. These appear elsewhere in this issue.

Magda Gabor Sets New Hilltop Record in 'Love'

Baltimore, June 7.

For the second consecutive season, Magda Gabor has set a house record at Don Swann's Hilltop Theatre at Lutherville, Md. Last week, the actress grossed \$3,000 in "This Thing Called Love," the opening bill of Swann's 17th season.

Last summer, Miss Gabor opened the season and set a house mark in "The Play's the Thing."

Individual Ballots

Individual ballots by the various participants in the annual VARIETY poll of the N. Y. drama critics were as follows (figures refer to the different performance classifications):

Atkinson: 1, Lunt; 2, Kelly; 3, Slezak; 4, Martin; 5, Sullivan; 6, Jessel; 7, Weaver; 8, Nathan; 9, Montgomery; 10, Messel; 11, Porter; 12, Porter; 13, none.

Bolton: 1, Muni; 2, Kelly; 3, Slezak; 4, Verdon; 5, Hackett; 6, Stritch; 7, Gizzard; 8, none; 9, Shumlin; 10, Messel; 11, Rome; 12, Rome; 13, Hayes.

Chapman: 1, Muni; 2, Stanley; 3, Pinza; 4, Verdon; 5, Begley; 6, Jessel; 7, Wallace; 8, Meade; 9, Shumlin; 10, Messel; 11, Porter; 12, Porter; 13, Hayes.

Colby: 1, Muni; 2, Lindfors; 3, Ameche; 4, Verdon; 5, Newman; 6, Leontovich; 7, Hackett; 8, Neff; 9, Montgomery; 10, Messel; 11, Arlen; 12, Adler-Ross; 13, Lawrence-Lee.

Coleman: 1, McGavin; 2, Leontovich; 3, Pinza-Slezak (split); 4, Walker; 5, Salmi; 6, Wyler; 7, Graham; 8, Conway; 9, Robbins; 10, Mielziner; 11, Arlen; 12, Adler-Ross; 13, Shulman-Smith.

Cooke: 1, Muni; 2, Lindfors; 3, Ameche; 4, Verdon; 5, Ives; 6, Markey; 7, none; 8, none; 9, Clurman; 10, Messel; 11, Menotti; 12, Adler-Ross; 13, none.

Dash: 1, Muni; 2, Stanley; 3, Ameche; 4, Verdon; 5, Walston; 6, Conway; 7, Salmi; 8, Bergen; 9, Shumlin; 10, Larkin; 11, Menotti; 12, Adler-Ross; 13, Lawrence-Lee.

Gaver: 1, Muni; 2, Kelly; 3, Slezak; 4, Walker; 5, none; 6, none; 7, none; 8, none; 9, Clurman; 10, Larkin; 11, none; 12, none; 13, none.

Hawkins: 1, Salmi; 2, Stanley; 3, Poleri; 4, Martin; 5, Harron; 6, Farrell; 7, none; 8, Halliday; 9, Kazan; 10, Eckarts; 11, Arlen; 12, Arlen-Capote; 13, Hayes.

Hewes: 1, Salmi; 2, Stanley; 3, Poleri; 4, Ghostley; 5, Hingle; 6, Heckart; 7, Franciosa; 8, Leverage; 9, Clurman; 10, Larkin; 11, Arlen; 12, Wilson; 13, Merrill.

Keating: 1, Muni; 2, Stanley; 3, Sezak; 4, Conway; 5, Begley; 6, Stritch; 7, Hackett; 8, Andrews; 9, Kazan; 10, Larkin; 11, Adler-Ross; 12, Adler-Ross; 13, Lawrence-Lee.

Kerr: 1, Muni; 2, Stanley; 3, Richard; 4, Martin; 5, Begley; 6, Stritch; 7, Goodliffe; 8, Andrews; 9, Clurman; 10, Larkin; 11, Porter; 12, Porter; 13, Lawrence-Lee.

Kronenberger: 1, Skulnick; 2, Stanley; 3, Walston; 4, Verdon; 5, none; 6, Jessel; 7, none; 8, none; 9, Clurman; 10, Messel; 11, Arlen; 12, Wilson; 13, none.

McClain: 1, Muni; 2, Stanley; 3, Ameche; 4, Verdon; 5, Gizzard; 6, McCormick; 7, Hall; 8, Halliday; 9, Shumlin; 10, Messel; 11, Menotti; 12, Adler-Ross; 13, Lawrence-Lee.

Shipley: 1, Muni; 2, Le Gallienne; 3, Slezak; 4, Martin; 5, Richard; 6, Leontovich; 7, none; 8, none; 9, Shumlin; 10, Larkin; 11, Porter; 12, Porter; 13, Lawrence-Lee.

Watts: 1, Ives; 2, Stapleton; 3, Walston; 4, Verdon; 5, Hingle; 6, Love; 7, Gizzard; 8, Leverage; 9, Shumlin; 10, Larkin; 11, Arlen; 12, Arlen-Capote; 13, Lawrence-Lee.

Previous Winners

Previous years' choices by the N. Y. drama critics as "best performance" included:

1939-40

Actor: Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock"), tied.
Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").
Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").
Actress: Judith Anderson ("Macbeth").

1942-43

Actor: Elliott Nugent ("Voice of the Turtle").
Actress: Margaret Sullivan ("Turtle").

Male in Musical: Bobby Clark ("Mexican Hayride").
Female in Musical: Mary Martin ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").
Actress: Laurette Taylor ("Glass Menagerie").

Male in Musical: John Raitt ("Carousel").
Female in Musical: Beatrice Lillie ("Seven Lively Arts").

1945-46

Actor: Laurence Olivier (Old Vic).
Actress: Betty Field ("Dream Girl").

Male in Musical: Ray Bolger ("Three to Make Ready").
Female in Musical: Ethel Merman ("Annie Get Your Gun").

1946-47

Actor: Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").
Actress: Ingrid Bergman ("Joan of Lorraine").

Male in Musical: Bobby Clark ("Would-Be Gentleman").
Female in Musical: Marion Bell ("Brigadoon").

1947-48

Actor: Paul Kelly ("Command Decision").
Actress: Judith Anderson ("Medea").

Male in Musical: Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").
Female in Musical: Beatrice Lillie ("Inside U.S.A.").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").
Actress: Martita Hunt ("Madwoman of Chailot").

Male in Musical: Ezio Pinza ("South Pacific").
Female in Musical: Mary Martin ("South Pacific").

1949-50

Actor: Alec Guinness ("Cocktail Party").
Actress: Shirley Booth ("Come Back, Little Sheba").

Male in Musical: George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").
Female in Musical: Patricia Neway ("The Consul").

1950-51

Actor: Claude Rains ("Darkness at Noon").
Actress: Uta Hagen ("Country Girl") and Maureen Stapleton ("Rose Tattoo").

Male in Musical: Yul Brynner ("King and I").
Female in Musical: Shirley Booth ("Tree Grows in Brooklyn").

1951-52

Actor: Jose Ferrer ("The Shrike").
Actress: Julie Harris ("I Am a Camera").

Male in Musical: Phil Silvers ("Top Banana").
Female in Musical: Vivienne Segal ("Pal Joey").

1952-53

Actor: Victor Moore ("On Borrowed Time").
Actress: Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer"), tied.

Male in Musical: Jack Whiting ("Hazel Flagg").
Female in Musical: Rosalind Russell ("Wonderful Town").

1953-54

Actor: Lloyd Nolan ("Caine Mutiny Court Martial").
Actress: Tie between Audrey Hepburn ("Online") and Deborah Kerr ("Tea and Sympathy").

Male in Musical: Alfred Drake ("Kismet").
Female in Musical: Tie between Shirley Booth ("By the Beautiful Sea") and Renee Jeanmaire ("Girl in Pink Tights").

Supporting Actor: John Kerr ("Tea and Sympathy").
Supporting Actress: Carol Haney ("Pajama Game").

Promising Actor: Ben Gazzara ("End as a Man").
Promising Actress: Eva Marie Saint ("Trip to Bountiful").

Director: Robert Lewis ("Teahouse of the August Moon").
Scene Designer: Peter Larkin ("Teahouse of the August Moon").

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1954-55 Broadway legit season:

1. Best Performance by an Actor in a Leading Part in a Straight Play

Paul Muni ("Inherit the Wind") 10
Albert Salmi ("Bus Stop") 2
Burl Ives ("Cat on a Hot Tin Roof") 1
Alfred Lunt ("Quadriple") 1
Darren McGavin ("Ruinmaker") 1
Menasha Skulnik ("Flowering Peach") 1

2. Best Performance by an Actress in a Leading Part in a Straight Play

Kim Stanley ("Bus Stop") 8
Nancy Kelly ("Bad Seed") 3
Viveca Lindfors ("Anastasia") 2
Eva Le Gallienne ("Southwest Corner") 1
Eugenie Leontovich ("Anastasia") 1
Maureen Stapleton ("27 Wagons Full of Cotton") 1

3. Best Male Performance in a Musical

Walter Slezak ("Fanny") 5½
Don Ameche ("Silk Stockings") 4
David Poleri ("Saint of Bleecker Street") 2
Ray Walston ("Damn Yankees") 2
Ezio Pinza ("Fanny") 1½
Cyril Ritchard ("Peter Pan") 1

4. Best Female Performance in a Musical

Gwen Verdon ("Damn Yankees") 8½
Mary Martin ("Peter Pan") 4
Nancy Walker ("Phoenix '55") 1½
Alice Ghostley ("Trouble in Tahiti") 1
Shirl Conway 1

5. Best Performance by an Actor in a Supporting Part (Straight Play or Musical)

Ed Begley ("Inherit the Wind") 3
Pat Hingle ("Cat on a Hot Tin Roof") 2
Ben Gazzara ("Cat on a Hot Tin Roof") 1
Buddy Hackett ("Lunatics and Lovers") 1
Donald Harron ("Dark Is Light Enough") 1
Burl Ives ("Cat on a Hot Tin Roof") 1
Paul Newman ("Desperate Hours") 1
Cyril Ritchard ("Peter Pan") 1
Albert Salmi ("Bus Stop") 1
Francis Sullivan ("Witness for the Prosecution") 1
Ray Walston ("Damn Yankees") 1

6. Best Performance by an Actress in a Supporting Part (Straight Play or Musical)

Patricia Jessel ("Witness for the Prosecution") 3
Elaine Stritch ("Bus Stop") 3
Eugenie Leontovich ("Anastasia") 2
Shirl Conway ("Plain and Fancy") 1
Glenda Farrell ("Home Is the Hero") 1
Eileen Heckart ("Bad Seed") 1
Phyllis Love ("Bus Stop") 1
Enid Markay ("Southwest Corner") 1
Patty McCormick ("Bad Seed") 1
Gretchen Wyler ("Silk Stockings") 1

7. Most Promising Actor

George Gizzard ("Desperate Hours") 2
Buddy Hackett ("Lunatics and Lovers") 2
Anthony Franciosa ("Wedding Breakfast") 1
Michael Goodliffe ("Living Room") 1
Ronnie Graham ("Tender Trap") 1
Clay Hall ("All Summer Long") 1
Albert Salmi ("Bus Stop") 1
Mike Wallace ("Reclining Figure") 1
Fritz Weaver (off-Broadway "White Devil") 1

8. Most Promising Actress

Julie Andrews ("Boy Friend") 2
Heller Halliday ("Peter Pan") 2
Loretta Leversee ("Home Is the Hero") 2
Polly Bergen ("Champagne Complex") 1
Shirl Conway ("Plain and Fancy") 1
Julia Meade ("Tender Trap") 1
Vivian Nathan ("Anastasia") 1
Hildegard Neff ("Silk Stockings") 1

9. Best Director

Herman Shumlin ("Inherit the Wind") 6
Harold Clurman ("Bus Stop") 5
Ella Kazan ("Cat on a Hot Tin Roof") 2
Robert Montgomery ("Desperate Hours") 2
Jerome Robbins ("Peter Pan") 1

10. Best Scene Designer

Peter Larkin ("Inherit the Wind") 7
Oliver Messel ("House of Flowers") 7
William and Jean Eckart ("Damn Yankees") 1
Jo Mielziner ("Cat on a Hot Tin Roof") 1

11. Best Composer

Harold Arlen ("House of Flowers") 6
Gian-Carlo Menotti ("Saint of Bleecker Street") 4
Cole Porter ("Silk Stockings") 3
Richard Adler & Jerry Ross ("Damn Yankees") 1
Harold Rome ("Fanny") 1

12. Best Lyricist

Richard Adler & Jerry Ross ("Damn Yankees") 6
Cole Porter ("Silk Stockings") 3
Harold Arlen-Truman Capote ("House of Flowers") 2
Sandy Wilson ("Boy Friend") 2
Gian-Carlo Menotti ("Saint of Bleecker Street") 1
Harold Rome ("Fanny") 1

13. Most Promising New Playwright

Jerome Lawrence & Robert E. Lee ("Inherit the Wind") 7
Joseph Hayes ("Desperate Hours") 3
Graham Green ("Living Room") 1
Max Shulman & Robert Paul Smith ("Tender Trap") 1

(Critics participating in this year's poll are Brooks Atkinson, Times; Whitney Bolton, Morning Telegraph; John Chapman, News; Ethel Colby, Journal of Commerce; Robert Coleman, Mirror; Richard P. Cooke, Wall Street Journal; Tom Dash, Women's Wear Daily; Jack Gaver, United Press; Williams Hawkins, World-Telegram; Henry Hewes, Saturday Review; Jack Keating, Cue; Walter F. Kerr, Herald Tribune; Louis Kronenberger, Time; John McClain, Journal-American; Joseph T. Shipley, New Leader; Richard Watts Jr., Post.)

LONDON LEGIT BITS

London, June 7.
Fraser Neal Players have accepted Joan Morgan's "Martha and Mary" for production during the Edinburgh Festival, with Sonia Dresdel as guest-star. Jack de Leon has acquired Margaret Giber "The Hawthorn Tree" for London productions.

Composer-Lyricist: Richard Adler & Jerry Ross ("Pajama Game").
Promising Playwright: Robert Anderson ("Tea and Sympathy").

'Daisy Miller' at Arden

Wilmington, May 31.

Robin Hood Theatre will open June 20 for a 10-week season. Opener will be William Saroyan's "Time of Your Life." One tryout, Henry James' "Daisy Miller," is set for the week of Aug. 1.

The theatre, six miles from here, is being enlarged to increase the seating capacity from 300 to 450.

Dublin Players End Fourth U.S. Tour; Modest Budget and Modest Profits

By LES REES

Minneapolis, June 7. Although the road may be dead for all but a few Broadway smash hits and a handful of top stars, a troupe of Irish unknowns has just completed its fourth season-long U. S. tour and is already partly booked for another nationwide trek next fall. The group is the Dublin Players, which has just sailed back to Ireland for its usual summer vacation.

Members of the outfit believe they have demonstrated that a dramatic repertory company can navigate the financial shoals of American hinterlands touring on an unpretentious basis, despite high transportation and other costs and in the face of numerous other obstacles. They think the solution lies in the British method of operational economy and advance selling.

According to Maureen Halligan who, with her husband, Ronald Gibbs, play the leads and are the producer-owners, the plan is only for those whose love of acting, and especially of touring, is so great that they're willing to work for comparatively small salaries and undergo the rigors and even hardships of touring in a bus and playing one-night stands. And, she quickly adds, the shows must be of proven merit.

The group's recent season started on the eastern coast last Sept. 30 and took the company through 42 states from New York to California, from Minnesota to Texas. The repertory comprised Bernard Shaw's "Pygmalion" and "Devil's Disciple," Lennox Robinson's "Far-"

(Continued on page 58)

St. Loo Season Perked; 12 Shows Ran 18½ Weeks, Totalled \$454,900 Gross

By SAM X. HURST

St. Louis, June 7.

The St. Louis legit season just ended was better than the 1953-54 season, but slightly lower than the take during recent lush years. Total gross registered by 12 shows during 18½ playing weeks was \$454,900. That was \$65,000 more than grabbed during the previous season.

It was the second season for the American theatre in its downtown location, since the old downtown house and adjoining American hotel were razed for a parking lot. The above gross total excluded the take from the Empress theatre, the Joseph and Louis Ansell stock house which folded midway in its third year.

The only tourer not playing the American was "King And I," which Paul Belsman, manager of the key house, booked into the huge Henry W. Kiel (municipal) auditorium for a two-and-a-half weeks' stand for

BOSTON SEASON SO-SO; HAD 83 WEEKS PLAYED

Boston, June 7.

Shubert Theatre, open 24 weeks, had the best record of any local house in the legit season just completed. The Hub got 98 productions and 83 weeks of playing time, including ballet. Last season, 67 productions were in for 76 weeks. The difference was principally ballet.

Colonial took second in houses open longest with 21 weeks. Next were the Plymouth, 13 weeks; Wilbur, 10 weeks; Majestic, 10 weeks, and Boston Opera House, five weeks.

Boston theatregoers saw six musical comedies, three musical plays, eight comedies, two comedy-dramas, five dramas, one mystery melodrama, eight farce comedies and one miscellaneous (Ruth Draper).

While the legit season of 1954-55 was an improvement over 1953-54, it did not have as much playing time as two seasons ago, when the season was 102 weeks, with 82 productions. Oddity of the legit season was no booking of any musical into the Colonial.

The Opera House had 59 productions; Colonial, 10; Majestic, five; Plymouth, six; Shubert, 12; Wilbur, six, including ballets.

Clift to Star in Wilder Play at Edinburgh Fest

Edinburgh, May 31.

Montgomery Clift is to co-star opposite Irene Worth, English actress, in new Thornton Wilder play, "A Life in the Sun," set for world premiere at the upcoming International Festival here. Play will be presented for the three weeks of the festival in the Assembly Hall Aug. 22-Sept. 10. It will be Clift's first appearance in the United Kingdom. He is best known in Britain by his films.

"Life in Sun" is the first play which Wilder has written since "Skin of Our Teeth" in 1942. It is based on the story of Alcestis, the role to be taken by Miss Worth, while Clift will be King Admetus. Tyrone Guthrie is handling the megallo chore.

Describing his play, Wilder says: "This is a play about how Apollo searches for a language in which he can converse with Admetus and Alcestis, and with their descendants."

This Wilder play will be a major opening event of this fall's Edinburgh fest.

Even Films Using Stock Break-ins

Films are now using stock to warm up casts and test properties. It's the latest wrinkle in the pick-up of plays for pix.

Following the legit pattern of pre-Broadway tuneups, all but one of the principals skedded to appear in a filmization of "Wedding Breakfast" will tour the straw hat circuit in the play prior to its lensing next August. Shelley Winters will appear in the stock production and the film, which will be produced by her company, Shellwin Productions. She's also sending out the touring unit.

Lensing is due to get underway Aug. 8, with Eli Wallach making his film debut. Wallach, who's co-starring in the Broadway production of "Teahouse of the August Moon," will be the only one in the four-character play not to make the straw hat hop.

The picture will be shot in New York, permitting the actor to continue his "Teahouse" stint. Incidentally, "Wedding," written by Theodore Reeves, was produced on Broadway during the 1954-55 season by Kermit Bloomgarden.

Sidney Lumet will direct the stock edition and the film. The silo trek is skedded to get underway June 20 at the Salt Creek Theatre, Hinsdale, Ill., where it will run for two weeks. The show will then tour for another four weeks, hitting such spots as the Clinton (Conn.) Playhouse, the Westport (Conn.) Country Playhouse and the Triple Cities Playhouse, Binghamton, N. Y. Following the completion of the film, Miss Winters is scheduled to appear with Ben Gazzara on Broadway in the Jay Julien production, "A Hatful of Rain." The "Wedding" deal was agented by Peter Witt.

Another instance of stock being used as a test for films occurred when Shirley Booth made a brief tour in "The Vinegar Tree." Miss Booth's appearance in the Paul Osborn comedy was actually a try-out for a contemplated film production by Hal Wallis of the 1930-31 vehicle. The production failed to hold up to Miss Booth's satisfaction and she notified the picture company to that effect.

Maggie Phillips Doubles As Olney Barn Guest

Washington, June 7.

Five plays, each running a fortnight, are slated for Olney Theatre this summer, third by the straw-hatter under the aegis of Players, Inc., alumni stock company Father Gilbert Hartke's school of speech and drama, of Catholic U.

Kick-off will be June 28, with Broadway actress Margaret Phillips Never Can Tell. Miss Phillips will return for the fourth play, "As You Like It."

Court Nixes Injunction; 'Wind' Plays Out Dallas

Dallas, June 7.

Theatre '55 staged the final four performances of "Inherit the Wind" last Tuesday (31) through Thursday (2) to SRO houses after Herman Shumlin, producer-director of the Broadway edition of the drama, lost an injunction bid in district court here Tuesday (31) to stop the local arena theatre's managing director, Margo Jones, from completing her skedded 20 performances of the play in repertory.

Dist. Judge Dallas A. Blankenship denied an injunction after a six-hour hearing. Shumlin, who identified himself in court as "a very famous producer," is partnered with Miss Jones in the New York presentation of the play.

Stevens Too Idle; Ups Production Sked to 18 Plays

Roger L. Stevens, who was reported only two weeks ago as having 14 prospective productions in the works for the coming season, has since added five more. Various projects include shows planned by the Playwrights Co., Producers Theatre, and several independent ventures with outside managements. One previous item is now off.

The producer-realtor is actively interested in three scripts to be tried out in strawhats this summer. They include "The Empress," a comedy-drama by tv-radio writer Elaine Carrington, which Geraldine Page will test late in August at the Westport (Conn.) Country Playhouse; "Blue Denim" (formerly titled "The Snugrats"), by James Herlihy and William Noble, to be done at the same barn July 17, and "Woman with Red Hair," Sam Locke-Paul Roberts drama to be tried Aug. 8 at the Hyde Park (N. Y.) Playhouse, with Geraldine Brooks.

"The Empress" is figured as a possible Playwrights production for fall. It's said to offer a lush role for Miss Page. "Blue Denim" is under option to Lyn Austin & Thomas Noyes, with whom Stevens would be associated in the Broadway production. "Girl with Red Hair," previously done on the Coast, is held by George Boruff, in association with the Playwrights.

Other new Stevens projects include the Broadway presentation of the London revue, "Joyce Grenfell Presents," in which he'll be partnered with Austin-Noyes, and "Time Remembered," Patricia Moyes' adaptation of Jean Anouilh, to be done by the Playwrights.

Previously announced ventures include the following Playwrights offerings: Robert E. Sherwood's "Small War on Murray Hill," Leslie Stevens' "Marlowe," prospective new plays by Maxwell Anderson, Samuel Taylor and Horton Foote, plus "Tiger at the Gates," Christopher Fry adaptation of Jean Giraudoux, in association with Robert L. Joseph, and "Lucrece," John Whiting adaptation of Giraudoux, in association with Alfred de Liagre Jr.

Also the following Producers Theatre ventures: an Arnold Sundgaard-Alec Wilder musical history of jazz; "View from the Bridge," by Arthur Miller, in association with Kermit Bloomgarden, a revival of "Tamerlane," to be staged by Tyrone Guthrie. In addition, Stevens is teamed with Katharine Cornell in Fry's "Dark Is Light Enough," slated to tour again in the fall; with London producer Hugh Beaumont in "Lizard on the Rock" and two other scripts by British author John Hall, and he still holds an option on "Fortuna," by Lucille S. Prums.

Scenic Artists Revolt on New Tax; Want Mail Ballet on Future Rules

Regular Show Busses From N.Y. to 4 Barns

Nightly show busses will run from New York to four major summer theatres beginning next Wednesday (15). The project is being operated by Theatre Tours, a branch of Alexander H. Cohen's Theatrical Subsidiaries, Inc.

The rubber-tire junkies will hit the Muscic Circus, Lambertville, N. J.; Westport (Conn.) Country Playhouse; Bucks County Playhouse, New Hope, Pa., and the Neptune Music Circus, Asbury Park, N. J. Other spots may be added later.

Plugging the project are Bill Doll, handling national publicity; Maxine Keith, radio-tv contact, and Cohen doubling on general exploitation. Tickets for the tours will be peddled at the Broadway Theatre, N. Y., with Murray Lang and Tommy Brotherton working the b. o. Alex Barron will be general manager at the theatre.

Dicker Kerr To Direct 'Shangri'

Walter F. Kerr, drama critic of the N. Y. Herald Tribune, is being sought to direct the musical version of "Shangri-La," skedded for Broadway production next fall by Courtney Burr and John Byram. He's already involved in another projected Main Stem tuner as co-scripter and stager. That's "Goldilocks," on which he's collaborating with his wife, Jean Kerr.

"Shangri-La," based on James Hilton's novel, has a book by Hilton and Jerome Lawrence and Robert E. Lee. The latter duo are currently represented on Broadway as the authors of "Inherit the Wind." "Goldilocks" is on tap for production by David Merrick and Jo Mielziner, who as yet haven't selected a composer for the musical.

Kerr previously made the switch from aislesitter to stager two seasons ago when he directed the Elaine Perry Broadway production of "King of Hearts," a comedy written by his wife and Eleanor Brooke. Prior to joining the Tribune staff, Kerr was represented on Broadway several years ago as the director of another musical, "Touch and Go," a revue for which he and his wife wrote the sketches and lyrics. He has authored and/or staged various other shows.

Stanley Woolf, Equity In New Contract Tiff

Stanley Woolf and Actors Equity are fangling again. This time it's over the salary to be paid to members of the producer's companies touring summer resorts. Equity is demanding \$85, of which \$30 would be deducted for food and lodging. Woolf wants to pay \$55 with a \$30 reduction for room and board.

The \$55 salary is the resident minimum required by Equity. Woolf contends that although his troupes travel, they return every night to their home base in Liberty, N.Y. He also claims that the resort operators will not shell out a commensurate price for his productions to cover the \$85 demanded by Equity.

The producer was involved in another hassle several months ago with Equity regarding his winter touring companies. Equity cancelled various concessions, raising performer pay from \$90 to the regular \$120 road scale, and Woolf threatened to go non-union, but subsequently accepted Equity terms.

Woolf's summer season is skedded to begin soon. Whether he'll send out non-Equity units if he can't get a reduction from the union hasn't been decided yet. However, it's understood that if he does go amateur, the American Guild of Variety Artists will strike in the various hotels played by his troupes.

Members of the United Scenic Artists Union are in "rebellion" against recent legislation passed by the organization. Campaign is now underway to revise the union's law-making requirements. Spearheading the move is Jo Mielziner, who's burning over the USAU's recent passage of a 50% tax on designer's royalties derived from the use of their legit designs for tv or films.

According to Mielziner, answers to his recent letter to fellow designers were mostly in accord with his suggestion that the union's constitution be amended "to prevent, either now or in the future, a taxation of any group within the organization on a basis not shared equally by all members." Mielziner is pitching for legislation by mail ballot of all members rather than the present system, under which measures can be passed by a vote of those present at a single meeting.

In a followup letter to the designers, Mielziner noted that he was "amazed" to discover how many designers were unaware that such a tax had been passed and also that this had been done by a vote at one membership session, which he claims "automatically excluded score of our members who for very sound reasons cannot attend early evening meetings."

Mielziner plans to go before the union's executive board after next Labor Day with petitions requesting a special meeting for a vote on amending the constitution.

Maxwell Defeats Ross As Equity 2d Vice-Prez; Only 2 Indies Elected

The regular ticket rated as being generally middle-of-the-road politically, scored a sweep over the independent opposition in the annual Actors Equity election held last May 27. Of the indie slate, regarded as liberal, only two nominees for five-year council terms got the membership nod.

Bill Ross, heading the indie card, lost to Frank Maxwell in his bid for re-election as the union's second vice-president. It was a close race, with Ross grabbing 667 votes against 745 for Maxwell.

Paul Ford, the only other indie nominee, running for re-election, was also defeated. He was up for a five-year council term. Both Ross and Ford had been scratched by the nominating committee for re-election on the regular ticket, but were endorsed on the indie slate by 17 council members and one officer.

Besides Maxwell, the only other new officer is Raymond Massey. Pulling in 1,286 votes, Massey succeeds Maurice Evans as first vice-president. Evans dropped out of the running because of his production activities. The other officers, all re-elected, with the number of votes received listed parenthetically, are Ralph Bellamy, president (1,329); Frederick O'Neal, third vice-president (1,310); Margalo Gilmore, fourth vice-president (1,289); Paul Dullzell, treasurer (1,311) and John Effrat, recording secretary (1,279).

The two indie nominees elected to five-year council terms are Hiram Sherman, with 758 votes, and Neva Patterson, with 724. Re-elected for five-year terms, with the votes listed parenthetically, are Florida Friebus (1,263), Leonard Patrick (1,167) and William Roerick (1,163).

Other regular ticket nominees (Continued on page 56)

Rescale Few Rear Rows Of Orch, Mezz. at 'Fanny'

Ticket scale for "Fanny" at the Majestic, N. Y., has been revised, reducing the weekly gross capacity from \$65,500 to \$62,968.

Producers David Merrick and Joshua Logan have clipped Monday-Friday night evening prices in the orch and mezzanine. The last four rows of the orch have been cut to \$6.25 from a \$7.50 top, which still holds Saturday eves, while three rows of the mezz have been sliced from \$6.25 to \$4.80, with the former price also sticking on Saturday nights. Also remaining status quo are the Wednesday and Saturday matinee scales.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

B'way Biz Bleak; 'Heaven' \$25,300, 'Fanny' 63G, 'Guys' 30G, 'Ankles' 29G, 'Anastasia' \$13,400, 'Bad Seed' 13G

The seasonal Broadway nosedive continued last week. A sharp decline in grosses the past few stanzas has forced several shows to close, put others on a marginal basis and whittled the total number of sellouts to only four.

Although there were no closings last week, four shows are now scheduled to exit this month. Latest set to join the exodus are "Tea and Sympathy" and "Lunatics and Lovers," both scheduled to close June 25. Also winding up on that date to tour is "Can-Can," while "3 for Tonight" calls it quits June 18, with a CBS-TV date skedded for the next week, to be followed by a week's engagement at the Greek Theatre, Los Angeles, beginning June 27.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e. exclusive of tax.

Anastasia, Lyceum (D) (23d wk; 182; \$5,75-\$4.60; 995; \$23,339) (Vivica Lindfors, Eugenie Leontovich). Nearly \$13,400 (previous week, \$14,600).

Ankles, Aweigh, Hellinger (MC) (7th wk; 56; \$6.90; 1,613; \$55,900). Almost \$29,000 (previous week, \$35,400).

Anniversary Waltz, Booth (C) (61st wk; 483; \$4.60; 766; \$20,000). Just under \$9,100 (previous week, \$11,700).

Bad Seed, Coronet (D) (26th wk; 205; \$5.75-\$4.60; 998; \$27,700) (Nancy Kelly). Nearly \$13,000 (previous week, \$14,900).

Boy Friend, Royale (MC) (36th wk; 283; \$6.90; 1,050; \$38,200). Almost \$25,800 (previous week, \$27,600).

Bus Stop, Music Box (CD) (14th wk; 110; \$5.75-\$4.60; 1,010; \$27,811). Capacity as usual, nearly \$28,100.

Can-Can, Shubert (MC) (109th wk; 868; \$6.90; 1,453; \$50,160). Almost \$24,800 (previous week, \$25,800); closes June 25, to tour.

Cat on a Hot Tin Roof, Morosco (D) (11th wk; 84; \$6.90-\$5.75; 946; \$31,000) (Barbara Bel Geddes, Burl Ives). Capacity as usual, nearly \$31,600.

Damn Yankees, 46th St. (MC) (5th wk; 36; \$8.05-\$7.50; 1,297; \$50,573) (Gwen Verdon). Capacity again at over \$50,500, with theatre party commissions cutting into take (previous week, \$49,900).

Desperate Hours, Barrymore (D) (17th wk; 132; \$5.75-\$4.60; 994; \$27,200). Around \$18,500 (previous week, \$20,100).

Fanny, Majestic (MD) (31st wk; 244; \$7.50; 1,655; \$65,000) (Ezio Pinza, Walter Szlezak). Just under \$63,000 (previous week, \$65,500).

Guys and Dolls, City Center (MC) (3d wk; 24; \$3.60; 3,090; \$50,160). Nearly \$30,000 on first eight performances of a scheduled two-week resumed run.

Inherit the Wind, National (D) (7th wk; 52; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Nearly \$31,200 (previous week, \$32,000).

Lunatics & Lovers, Broadhurst (C) (25th wk; 200; \$5.75-\$4.60; 1,182; \$29,500). Under \$12,000 on twofers (previous week, \$12,000). Closes June 25.

Pajama Game, St. James (MC) (56th wk; 444; \$6.90; 1,615; \$52,118) (John Raitt, Janis Paige, Eddie Foy, Jr.). Around \$51,500 (previous week, \$52,100).

Plain and Fancy, Winter Garden (MC) (19th wk; 148; \$6.90; 1,494; \$55,672). Nearly \$39,000 (previous week, \$43,000).

Seven Year Itch, Fulton (C) (132d wk; 1,061; \$5.75-\$4.60; 987; \$24,000) (Eddie Bracken). Almost \$11,300 (previous week, \$10,700).

Seventh Heaven, ANTA Theatre (MC) (2d wk; 12; \$8.30-\$7.50; 1,177; \$50,200) (Gloria DeHaven, Ricardo Montalban, Kurt Kasznar). Nearly \$25,300 (previous week, \$23,100 for first four performances and one preview).

Silk Stockings, Imperial (MC) (15th wk; 116; \$7.50; 1,427; \$57,800) (Hildegard Neff, Dop Ameche). Nearly \$56,300 (previous week, \$58,300).

Tea and Sympathy, 48th St. (D) (87th wk; 693; \$5.75-\$4.60; 921; \$23,300). Almost \$7,700 on two-

fers (previous week, \$8,300 on twofers); closes June 25.

Teahouse of the August Moon, Beck (C) (86th wk; 693; \$6.22-\$4.60; 1,214; \$33,608) (John Beal, Eli Wallach). Slipped under capacity for the first time; over \$31,400 (previous week, \$33,800).

3 for Tonight, Plymouth (R) (9th wk; 69; \$6.90-\$5.75; 1,107; \$38,400) (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Almost \$30,300 (previous week, \$33,800).

Witness for the Prosecution, Miller (D) (25th wk; 196; \$5.75-\$4.60; 946; \$23,248). Capacity as usual, almost \$23,900 (previous week, \$23,700).

Miscellaneous

Phoenix '55, Phoenix (R) (7th wk; 49; \$4.60-\$3.45; 1,181; \$22,000) (Nancy Walker). Over \$13,000 (previous week, \$14,000).

OFF-BROADWAY

(Figures denote opening dates)
King & Duke, Circle in Square (6-1-55); closes next Sunday (12).

'Cadillac' \$16,200, 'Men' \$21,600, L.A.

Los Angeles, June 7

Only two shows competed for local patronage last week, one to good returns, the other only fair. Pair of new legit offerings started June last night (Mon.). They are "Pajama Game," the season's second Civic Light Opera subscription item starting a seven-week engagement at the Philharmonic Aud., and "The Shrike" supplanting "Oh Men, Oh Women" at Carthay Circle for four frames.

Estimates for Last Week

Oh Men, Oh Women, Carthay Circle (4th wk; \$3.30; 1,519) (Francis Thorne, Gig Young). Okay \$21,600.

Solid Gold Cadillac, Biltmore (2d wk; \$4.40; 1,636) (Loring Smith, Ruth McDevitt). Modest \$16,200.

EWELL \$25,000, PHILLY, BUT FOLDS THIS WEEK

Philadelphia, June 7

Tom Ewell, star of the touring "Seven Year Itch," will end his long run in the George Axelrod comedy next Saturday night (11). Originally booked for three weeks at the Forrest, the tourer extended the run an extra two weeks through June 18, but the second added week was suddenly cancelled.

Play was doing good business, with over \$25,000 at a \$4.80 top for the third week in the 1,760-seat Forrest. That was a big drop from the previous week's \$33,400, however, and with real summer weather arriving and the film version of the play due for release, the projected long run has been curtailed.

11-Night 'Widow' Opens St. Loo Munny Season

St. Louis, June 7

The Municipal Theatre Assn. opened its 37th season last Thursday (2) in the 11,937-seat (plus 1,457 free locations) alfresco playhouse in Forest Park at a \$3 top. Kickoff bill is an 11-night presentation of "Merry Widow," in for the ninth time. The gross for opening night was \$6,000.

Leads in the operetta are Janet Medlin, George Gaynes, Jim Hawkins, Barbara Perry and Virginia Oswald.

'Pajama' Adds 34G for 7 On Holdover in Seattle

Seattle, June 7

The touring "Pajama Game" grossed a strong but not great \$34,000 in seven performances last Sunday-Thursday (29-2) in the 1,670-seat reverted to legit Moore Theatre here. The musical had drawn over \$37,000 in seven performances the previous week. Top for the engagement was \$5.75 weekends, \$5 weeknights.

Production opened last night (Mon.) at the Philharmonic Auditorium, Los Angeles.

'Caine' Big \$6,415 for 17 Ends Roch. Arena Season

Rochester, N. Y., June 7

The Arena Theatre wrapped up its spring season in fine fashion here Sunday (5) grossing a great \$6,415 for 17 performances of "Caine Mutiny Court Martial."

Three-quarter staging sliced the house capacity to 270. Weekends and most of third week were SRO. Herbert Boland directed.

Producers Omar K. Lerman and Dorothy Charnuck have announced there will be no strawhat season this year for the first summer since they came to town in 1947 at the Henrietta Hayloft. Plans call for reopening the house in October following a subscription drive.

'Teahouse' \$46,600 In 7-Show Split

Tacoma, Wash., June 7

"Teahouse of the August Moon," co-starring Burgess Meredith and Scott McKay, pulled a smash \$46,600 in seven performances last week between the Auditorium, Portland, and the Temple here. Local portion of the split grossed \$12,000 in three performances Friday-Saturday (3-4).

The comedy is current at the Moore, Seattle.

New Portland Record

Portland, June 7

"Teahouse of the August Moon" racked up a sizzling \$34,600 at a \$4.80 top in three evening performances and one matinee last Tuesday-Thursday (31-2) at the 4,000-seat Civic Auditorium here. The act a new attendance high for a legit play for the same number of performances.

William Duggan Attractions has "Tea and Sympathy" next, with "Solid Gold Cadillac" to follow.

'Kismet' Torpid \$24,000 For Solo Week, Kaycee

Kansas City, June 7

"Kismet," in a week at the KMBC Playhouse, ending last Saturday (4), grossed a poor \$24,000. Top was \$4.48.

Musical got critical approval, but trade was light.

Current British Shows

LONDON

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crash Course, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Diary of a Nobody, Duchess (5-17-55).
My Darling, Love (8-12-55).
Emlyn Williams, Gales (5-31-55).
Follies Bergere, Wales (4-8-55).
Happy Returns, New Water (5-19-55).
Intimacy At 8.30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-55).
Kismet, St. (4-20-55).
Lost Generation, Garrick (6-1-55).
Marchmaker, Haymarket (11-4-54).
Merry Widow, Palace (5-5-55).
Midnight Family, Arts (4-4-55).
Mr. Pennykettle, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
My Darling, Love (8-12-55).
Old Vic Rep, Old Vic (9-9-54).
Reluctant Deb, Cambridge (5-24-55).
Ruth Draper, St. Mart. (6-4-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (6-22-54).
Separate Tables, St. James (5-22-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, Players (5-10-55).
Uncertain Joy, Royal Ct. (3-31).
Wonderful Town, Princes (2-22-55).

SCHEDULED OPENINGS

Mourning Electra, Arts (6-9-55).

TOURING

Airs on a Shoestring
Appt. With Death
Bachelors Are Bold
Beat the Panel
Book Of The Month
Both Ends Meet
D'Oyley Carte Opera
From Here & There
Guys and Dolls
I Am a Camera
Isle of Umbrellas
It's Never Too Late
Joy
Kinloch Players
Love and Kisses
Nina
Room For Two
Sabrina
Seagulls Over Sorrento
South Pacific
Strawford Memorial Co.
Time Remembered
Wedding in Paris
Wild Thyme
Women of Twilight
Zip Goes a Million

Scheduled N. Y. Openings

(Theatres indicated if set)

Amos 'n' Andy, Longacre (6-20).

First Edition, Bijou (7-1).

OFF-B'WAY

Tender Trap (Kant Smith, Ch. K. Stevens, Russell Nye)—Harris, Ch. (6-18).

3-Show Frisco So-So; 'Kate' \$37,000, Deborah \$21,100, Tallulah \$16,500

San Francisco, June 7

'Okla.' Set for 6 Weeks In Italy After Paris

"Oklahoma," which plays a Paris engagement June 20-July 3 as part of the "Salute to France" festival, is tentatively booked for six additional weeks in Italy, with further touring in the Near East contemplated. Bookings are being arranged by the International Exchange Program of the American National Theatre & Academy.

Following the run at the Theatre des Champs Elysee, Paris, the company will play Florence, July 7-11; Rome, July 13-14; Naples, July 26-31; Milan, Aug. 3-11, and Venice, Aug. 13-16. The company will rehearse a week in Paris before the opening there.

Troupe is due to plane next Sunday (12) from Maguire Army Air Base, Ft. Dix, N. J., after being driven by bus from New York. Among the 60 making the trip, besides the cast, will be Morris Jacobs, general manager for authors-producers Rodgers & Hammerstein; Maurice Winters, company manager; Rouben Mamoulian who is repeating his original staging; Agnes de Mille, repeating her original choreography; Salvatore dell'Isola, conductor, and David Weinstein, stage manager.

Jerome Whyte, who staged managed the original Broadway production and is now general production supervisor for R. & H., is going to Paris from London, where he has been arranging for the shipment of the scenery from the British edition of the musical. Rodgers & Hammerstein are not making the trip, as they are occupied with preparations for their new musical, "Pipe Dream," due on Broadway next fall.

Strike Threat in Detroit Holds 'King' to \$26,600

Detroit, June 7

Threat of strike at the Ford Motor Co. apparently held down second week gross of "King and I" to \$26,600 at the 2,050-seat Shubert. Top is \$4.40.

Musical remains four more weeks.

St. Loo Season

Continued from page 55

sockeroo \$127,000 as the banner take of the season. Other pieces, legit bookings and respective grosses included:

"Teahouse of the August Moon," two weeks, \$68,600.
"Seven Year Itch," three weeks, \$50,000.

"Caine Mutiny Court Martial," one week, \$35,600.

"Moon Is Blue," two weeks, \$34,500.

"Tea and Sympathy," one week, \$31,700.

"Dear Charles," seven performances, \$21,500.

"Solid Gold Cadillac," two weeks, \$31,400.

"Fifth Season," one week, \$16,600.

"Tender Trap," one week, \$13,700.

"Three For Tonight," five performances, \$13,300.

"Rainmaker," one week, \$11,000. The new season is skedded for a Sept. 19 start, with a possibility of "Wooden Dish" playing a try-out. Beisman is also negotiating for "Kismet," "Can-Can," "Pajama Game," "Plain and Fancy" and other Broadway hits for presentation in the American.

Current Road Shows

(June 6-18)

Dear Charles (Tallulah Bankhead)—Alcazar, S. F. (6-11).
King and I (Patricia Morison)—Shubert, Det. (6-18).
Kismet—State Fair, Dallas (6-18).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Philharmonic Aud., L. A. (6-18).
Seven Year Itch (Tom Ewell)—Forrest, Phil. (6-18).
Solid Gold Cadillac—Biltmore, L. A. (6-18).
Tea and Sympathy (Deborah Kerr)—Geary, S. F. (6-18).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Moore, Seattle (6-18).
Tender Trap (Kant Smith, Ch. K. Stevens, Russell Nye)—Harris, Ch. (6-18).

Unseasonable hot weather hurt boxoffice here last week, with all three current shows getting less than expected biz. "Fifth Season," with Gene Raymond and Joseph Buloff, takes over at the Alcazar next Monday (13) and "Solid Gold Cadillac," with Loring Smith and Ruth McDevitt, is due June 20 at the Geary.

Estimates for Last Week
Kiss Me Kate, Curran (1st wk) (\$4.40; 1,758) (Jean Fenn, Robert Wright, Harold Lang, Pat Crowley). Off to a nice \$37,000 after good reviews.

Dear Charles, Alcazar (3d wk) (\$4.95; 1,477) (Tallulah Bankhead). Dived to \$16,500 after \$27,000 the previous week.

Tea and Sympathy, Geary (3d wk) (\$4.40; 1,550) (Deborah Kerr). Dropped to \$21,000 after \$27,000 the previous week.

'Tiger'-Redgrave Tops New Shows in London; 'Generation' Is Dubious

London, June 7

"Tiger at the Gates," translated by Christopher Fry from Jean Giraudoux's 20-year-old play, was presented at the Apollo last Thursday (2) by Stephen Mitchell, with Michael Redgrave in the star role. An intelligent treatise against war, this is an over-wordy production, which should get by on name appeal. However, it may have a struggle to meet its considerable costs.

The play has been expertly directed by Harold Clurman. The first-rate cast includes Diane Cilento, Walter Fitzgerald and Catherine Lacey.

"The Lost Generation," a three-act play by Patricia Hollender, presented by Baron and Leon Hepner at the Garrick Theatre last Wednesday (1) is the first sincere but dull comedy-drama about an airman injured in the last war.

Staged by Leslie Linder, Nora Swinburne, Elsie Randolph, Leslie Phillips and Michael Brill, heading the cast, competently handle the story. But "Generation" looks like a doubtful entry.

Presented for a limited season under the management of Tenneat Productions, Emlyn Williams began his one-man recital of "Dylan Thomas Growing Up" at Globe Theatre last Tuesday (31). The show, staged in three parts without special decor, is an artistic and prestige success, comfortably equaling the star's earlier triumph with his Dickens readings.

'Trap' Moderate \$15,300 On Eighth Week in Chi

Chicago, June 7

Windy City's soloing "Tender Trap" registered an okay \$15,300 in its eighth week at the 1,000-seat Harris, with a \$4 top.

Comedy, starring Kent Smith, K. T. Stevens and Russell Nye, grossed \$16,200 the previous stanza.

Equity Election

Continued from page 55

elected for five-year council terms, with votes listed parenthetically, are Cornelia Otis Skinner (1,313); Blanche Yurka (869) Ann Thomas (814), Dickie Moore (812) and Judson Laire (809). Jane Seymour was re-elected to a one-year council term, with 1,288 votes, and Edith Meiser landed a three-year council term, with 1,282 votes.

Of the regular ticket council members elected, the indie slate had endorsed Miss Friebe, Patrick, Roerick and the Misses Skinner, Meiser and Seymour. The others were all opposed by the indie faction. Regular ticket nominees for five-year council terms, who fell into the also-ran class, were Emory Richardson, with 714 votes and Stella Reynolds, with 681.

Independent nominees, who lost out in their bid for five-year council terms, besides Ford, who copped 705 votes, were John Kerr, with 686 votes, Murial Rahn, with 627, and Lee Grant, with 613.

A total of 1,516 valid ballots were cast, while 124 write-ins listed 104 candidates.

MAIL ORDERS NOW

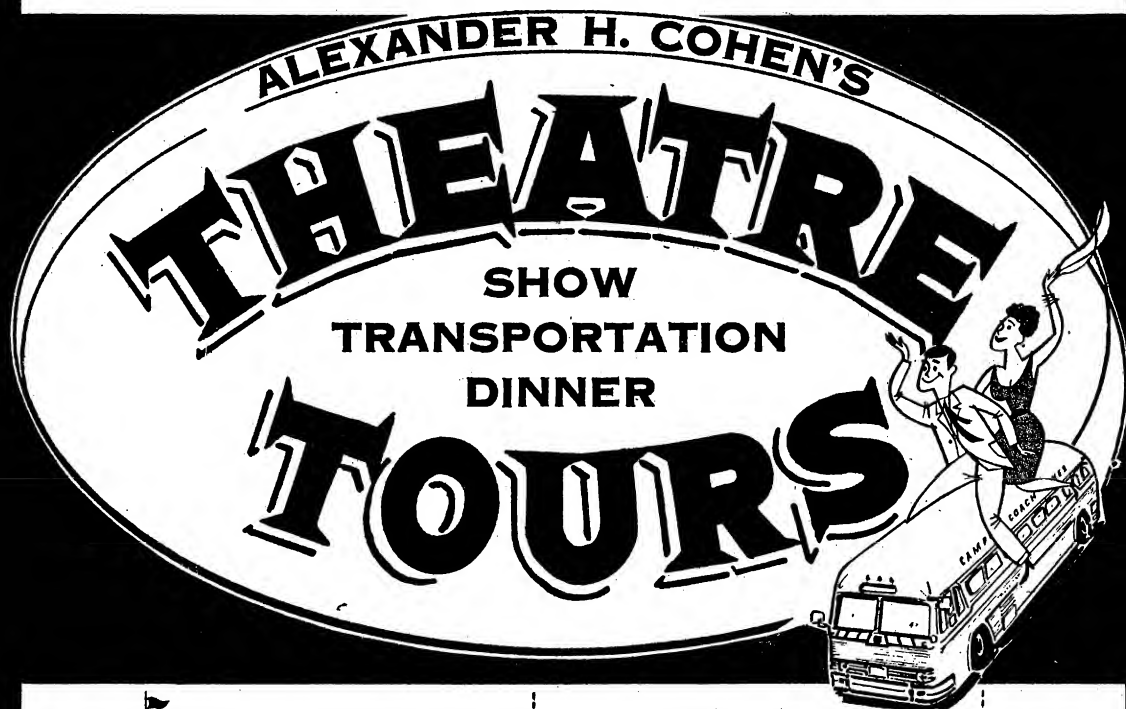
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July 5-10 (Premiere)
"TONIGHT WE SING"



June 15-18
BETTY FURNESS in "BRIEF MOMENT"
June 21-25
BILLIE BURKE in "MOTHER WAS A BACHELOR"
June 28-July 2
(To Be Announced)
July 5-9
The Gay Musical Comedy "THE GREAT WALTZ"



June 15-18 (Premiere)
VICTOR JORY in "THE FAIRLY FORTUNE"
June 21-25
JESSIE ROYCE LANDIS in "OLIVER, OLIVER"
June 28-July 2
PHILIP BOURNEUF in "MORNINGS AT SEVEN"
July 5-9
JAMES DALY in "POINT OF NO RETURN"



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Shows Abroad

Tiger At The Gates

London, June 3.

Stephen Mitchell & Robert L. Joseph production of drama in two acts, by Jean Giradoux, adapted by Christopher Fry. Stars Michael Redgrave. Staged by Harold Clurman; setting, London Saint-Hill; music, Lennox Berkeley. At Apollo Theatre, London; June 2, '55, \$2.25 top.

Andromache Barbara Jefford
Cassandra Leueen MacGrath
Laundersess June Reddy
Paris Michael Redgrave
Hector Leo Ciceri
Priam John Laurie
Demokos John Laurie
Hecuba Catherine Lacey
Mathematician Frederick Farley
Servant Mary Holland
Polyxene Margaret McCourt
Helen Diane Cilento
Messenger Patrick Hogan
Troilus Peter Kerr
Aeneas Duncan Lewis
Eustis Wyndham Goldie
Ajax Christopher Rhodes
Ulysses Walter Fitzgerald
A Topman Norman Rossington
Odides Norman Rossington
Servant Coral Fairweather
Senator Henry Milton
Sailor Howard Lorton

Talent galore has gone into the staging of "Tiger At The Gates." The writing is a combination of the skill of Jean Giradoux and the poetry of Christopher Fry. The distinguished cast is headed by Michael Redgrave, and Harold Clurman and London Saint-Hill has added his technical and artistic knowhow to the direction and decor.

It all adds up to a mass of word-age, however, occasionally witty, but too frequently outmoded. The marquee appeal of star and author will help at the boxoffice, but with a big cast and a substantial overhead, it will be tough sledding to make the grade.

The original Giradoux play, written some 20 years ago, has a pronounced anti-war theme, and as such, the subject matter is as topical today as ever. But the whole concept of war has changed drastically in the last two decades, and it's in this respect, that the author's arguments now seem out-dated. The principle of turning the other cheek to avert a calamity, may have good historical traditions, but it's hardly the sort of logic that convinces in this age of atomic diplomacy.

Not all the argument is unconvincing, however, and there's much genuine sincerity in the pleadings, by Michael Redgrave as

Hector, to prevent a Trojan war on the trifling grounds that his brother has taken Helen from the Greeks. He argues on the premise that war at any price and for any reason is a bad thing.

He defies the taunts of his own senators and sailors, accepts the charge of cowardice, but still believes that peace is to be preferred. But in his moment of apparent triumph, he's beaten by the dying poet-senator, who rouses his people to war by falsely accusing the Greeks of his murder.

Against an impressive single set around the palace of Troy, the play is unfolded in two straight acts. Harold Clurman's sensitive direction has not attempted to introduce action for action's sake. He has wisely relied on the dialog and the basic situation, and has chosen a fine cast to project the words.

Redgrave, particularly, stands out. He gives a performance of consummate skill, never striking a false note nor overplaying a line or situation. His immaculate diction added color to the poetry of the play.

Other standout performances are given by Leueen MacGrath as Cassandra and Walter Fitzgerald as Ulysses. The major disappointment is Diane Cilento's interpretation of Helen. This blonde film-legit actress, who has risen to stardom in a year, plays the part in a monotonous single key and never rises to the opportunities inherent in the role. The big and distinguished cast also includes Catherine Lacey, Wyndham Goldie, John Laurie, Nicholas Hannen and Barbara Jefford.

Ah! Quelle Folie!
(AH, WHAT MADNESS!)

Paris, May 31.

Paul Derval production of revue in two parts (40 scenes), by Michel Garmath, with music by Georges Tabet, Henri Betti. Stars, by top billing, choreography by Garmath, Georges Reich, Yvan Rikow; scenery and costumes, Garmath; musical arrangements, Pierre Lasserre. At Folies-Bergere, Paris, May 31, '55, \$3 top.

Cast: Edith Georges, Fortunia, Nita Raya, Frederic Rey, Veronica Bell, Alicia Marquer, Rita Cadillac, Leone Alez, Suzanne Herze, Gerard Marceau, Randall Robinson, Fokkers (2), Morris & Clariss, Jacques Leroy, Folies Dancers (16), Folies Nudes (8), Folies Chorus Boys (10).

Paul Derval's and Michel Garmath's new Folies Bergere show cost a phenomenal \$540,000, but the coin has been well spent and all the bright and plush values of yore are more than ever present. There are 1,400 sparkling costumes, platoons of lookers to wear and not wear them, plus eye-filling spectacle, sensational gimmicks and special effects, and a new wrinkle in some attempts at more modernized choreography.

It is the rapid rhythm, blaze of costumes, superb settings and the erotic and exotic, however, that pyramid this into one of the best offerings since the war. This show should run for years and go on making the Folies-Bergere the biggest word-of-mouth entry for tourists and French alike.

No real star heads this super-show, but a half-dozen staples hold down the top places with aplomb. Edith Georges, gives the puckish, hoydenish push. Fortunia and Alicia Marquer the exotic, Rita Cadillac the erotic aspects, Nita Raya the trouser touch, Veronica Bell the highbrow pipes and Frederic Rey the male dance foil with excellent second stringers in Leone Alez, Suzanne Herze, Randall, Gerard Marceau, Lionel Robinson. Neat specialty acts are plastered in for scene changes and the whole ensemble has snap and precision.

Though the show needs trimming and still could use an emphatic star to weld it into cohesive shape, it is a first-rate offering. Easily dispensable are the audience participation gambits, which are trying at best and embarrassing at worst, and an overlong sketch on lonely hearts clubs, which sags in content and delivery.

Among the standout numbers are an operatic stanza to air the graceful larynx of Miss Bell, including magnificent mirror work to bring the audience itself into a backing of an opera entry, plus a Japanese motif dance, an enchanted forest with barely dressed Fortunia and Rey making merry, and a gala baroque parody of the life of Marie Antoinette, followed by the arrival of a large-scale plane from the ceiling to hover with twirling propellers over the craning heads of the audience, as the stars dismount for bows.

Second half outdoes this, with a Venice setting using the water tank for a duel sequence, as bodies appear and disappear to end in dripping-nude glory. Then an erotic

bit as some boiler stokers encounter a grinding nude, Miss Cadillac (with a chassis to match the name), leading to an orgie and then murder. An excellent bit is a turn-of-the-century ballet done in silhouette with charm and grace. It ends on an Arabian Nights routine featuring a flying carpet with excellent visual dynamics in having scenery sink as characters magically are lifted or descend.

Sandwiched in are torrid tropic scenes with a dynamic, undulating Miss Marquez doing a delightful tango to Jacques Del Rio's pulsating bongo accompaniment. She also does tropical terp, with intensity and animal spirits making up for a certain gracelessness in her dancing. The dancing is generally excellent, with Miss Georges possessing a true bounce and ebullience without being vulgar, Miss Raya doing with a raucous but ladylike "disease" routine and Rey providing solid support.

Garmath's talent is evident and the costumes, sets and general aspects are all top-drawer. The 20-feet-deep stage is magnificently utilized by perspective and upward sweep in building and design and quick changes and speed and pacing are tops. Georges Reich has staged effective modernistic dance units. Among acts are Fokkers (2), a big woman-little man slapstick routine; Morris & Johnny to supply a well-coordinated tap number, and Mariette Orvelin as a supple serpent twisted into hallucinating shapes by two stalwarts, Lionel and Jacques Leroy. Miss Cadillac is made up to look like ex-Folies star Yvonne Menard and though she has a classy figure, lacks the horsey, prancing talent of her predecessor.

Dylan Thomas
Growing Up

London, June 2.

Tennent Productions production of three-part reading by Emlyn Williams of works by Dylan Thomas. At Globe Theatre, London, May 31, '55, \$2.20 top.

Emlyn Williams has carved a niche for himself as the creator of quality one-man shows. His readings of Charles Dickens a few seasons back set a standard of both sides of the Atlantic and now he's employing the same technique with the lesser-known works of Dylan Thomas. It should pay off as a profitable and prestige presentation for a limited engagement. It looks a safe bet for a carefully planned U.S. tour, too.

The presentation is divided into three parts and the overall show runs just under two-and-a-half hours. Black drapes and a high-backed chair are the only props, and Emlyn Williams is neatly attired in a plain blue suit. Simple lighting effects are employed with deft skill.

Against this prosaic background, the star has fashioned a program of short stories, biographical sketches and poetry which reveal a little-known warmth, color and humanity. Thomas had a great natural gift for characterization and, as told by Williams, the material comes vividly and refreshingly to life. Apart from the polished fluency of Williams' performance, the recital represents a remarkable feat of memory. The star never falters in his delivery.

Myro.

Reluctant Debutante

London, May 25.

E. P. Clift (for Minster Productions Ltd.) in conjunction with Anna Deere William production of comedy in two acts by William Douglas Home. Stars Celia Johnson, Wilfred Hyde White. Staged by Jack Minster; scenery, Hutchinson Scott. At Cambridge Theatre, London, May 24, '55, \$2.25 top.

Jimmy Broadbent Wilfred Hyde White
Sheila Broadbent Celia Johnson
Jane Anna Massey
Mabel Ambrosine Phillips
David Bulloch Jeremy Longhurst
David Hoylake-Johnson John Merivale
Mrs. Edgar Gwynne Whitby

William Douglas Home is a versatile writer who can deal with serious subjects earnestly, and with frothy subjects frivolously. His latest effort falls in the second category. "The Reluctant Debutant" is a lightweight offering, with pointed dialog and obvious comedy situations.

It is, nevertheless, the type of diversionary entertainment that appeals to British theatregoers and should make the boxoffice grade. A small cast and a compact single set indicates a modest operating nut, and the theatre has the capacity to insure an early payoff.

While there's little doubt that the play will click in London, its Broadway prospects appear questionable. It hasn't the stamina to guarantee success, and the trials and tribulations of a scheming mother, anxious to marry off her debutant daughter, seem more designed for local consumption.

Most important feature of the production is the stage debut of

Anna Massey, 17-year-old daughter of Raymond Massey. Her performance as the reluctant debutante who resists her mama's plotting to palm her off on a dull heir to a peerage, has a refreshing vivacity and an appealing sparkle. The actress has clearly made good on her own promise. Her impact is all the more remarkable, as her playing has to stand comparison with Celia Johnson and Wilfred Hyde White, two West End veterans.

Miss Johnson's lighthearted playing contrasts with the parts she normally plays, and she puts a lot of fun into the part of the mother who, by accident, has her daughter partnered with a society cad. Hyde White is perfectly cast as the father who effectively keeps on the sidelines, although favoring his daughter's prejudices for society botes.

The rival suitors are played in contrasting styles by Jeremy Longhurst as John Merivale. There is a neat study by Ambrosine Phillips as another plotting society mother and a pleasant characterization by her debutante daughter, Anna Steele. The play has received lively direction by Jack Minster.

Dublin Players

Continued from page 55

Off Hills" and Sean O'Casey's "Juno and the Paycock." The tour closed May 21 with a four-night engagement of "Disciple" at the Lyceum here.

Formed in 1948

Although the Dublin Players remains an Irish company, its touring since 1950 has been confined to the U. S. and will continue to be. But the members retain their Irish citizenship and spend their summers in Ireland. They include actors who have appeared with the Abbey and Gate Theatres companies in Dublin and well-known British troupes. The group was organized by the Gibbs in 1948.

Clark Getts, a New York lecture bureau head, became interested in it and has been booking it into colleges and with women's clubs and civic organizations at sufficient guarantees to cover commissions and assure a profit for the Gibbs. The 16 members of the troupe are employed by the Gibbs on straight salaries.

This season the company's only regular theatre engagements, at the regular 70-30 split but without UBO booking, were at the Lyceum, here, the Curran, San Francisco, and the Pasadena Playhouse, a return engagement in each instance, plus an initial appearance at the Auditorium, St. Paul. The company travels in its own bus and uses drapes instead of scenery. It generally gets by without having to employ stagehands, but when it appears in a regular legit theatre the usual quota of grips and musicians are required.

"We averaged three and a half performances per week, this season," says Miss Halligan. "Our net income from this and the preceding tours was modest, but we're satisfied. The more we can increase the number of weekly performances the better our prospects, and this we hope to do."

Return Engagements

"Our engagements have nearly all been return ones. In order to achieve this, of course, plays and performances must be meritorious. We fittingly, we feel, confine our efforts to classics from the pens of Irish playwrights. We hope next season to do Shaw's 'Arms and the Men,' Oscar Wilde's 'Ideal Husband' and 'Money Doesn't Matter,' the last-named written by a contemporary Irish playwright, Louis D'Alton."

In all of its four American tours, the company has never appeared on Broadway, but has played Brooklyn and off-Broadway and once was on Ed Sullivan's "Toast of the Town" tv show. "We're content to go along in our present modest and unpretentious way and not attempt any Broadway breakthrough," Miss Halligan explains. "Even without the New York prestige and even without any players of known reputation to Americans, we are having what we consider successful tours and enjoying these tours and our work."

"Also, we're finding an eager appetite for the spoken drama in American towns that have little opportunity to satisfy it. We believe we're contributing to the culture as well as happiness of the communities that we visit and we believe the American field is large enough for many more such troupes as ours."

Off-B'way Show

The King and the Duke

Circle in the Square Cabaret production of melodramatic farce in two acts (90 scenes) by Francis Ferguson, with music by G. Wood. Staged by Jose Quintero; dances, William Hooks; scenery, Keith Cueden; lighting, Jan Marasek. At Circle in Square, N. Y., June 1, '55, \$3.00 top.

Cast: Ralph Williams, Stanley Greene, John Armstrong, James Brenne, Patsy Bruder, Robin Oliver, Patricia Brooks, G. Wood, Bruce Kirby, Ron Sobie, James Ray, John Gregory, Jean Stephens, Doris Simmons, Betty James, Alfonso Gonzales, Barry Primus, Robert Marchand, Philip Minor, Danny Rivituso.

Closed by the Fire Department in March of last year, the Circle in the Square reopened last Wednesday (1) at its original Greenwich Village site. Reactivated with a cabaret license and a reduction in seating capacity to meet city safety requirements, the Circle is offering Francis Ferguson's "The King and the Duke," adapted from Mark Twain's "Huckleberry Finn." Billed as a melodramatic farce, it's long-winded, humorless and generally dull.

However, in keeping with its pre-closing status as a leading off-Broadway outlet, the Circle has given this new entry an extremely skillful production. It's a fine example of central staging savvy. But, such aspects as Jose Quintero's able direction, William Hooks' spirited dances, Keith Cueden's colorful designs and Jan Marasek's expressive lighting aren't enough to offset the dragging script.

An integral part of the offering is an okay music contribution by G. Wood. Geared along spiritual lines, the score paves the way for some robust moments in group vocalizing and terping. The story, incidentally, relates to that segment of the Huckleberry Finn adventures concerned with the boy's encounter with two con-men who claim royal heritage and move in on a "cracker" town on the Mississippi as a pair of Englishmen who've crossed the Atlantic to dissolve their late brother's estate.

Composer Wood also appears in the production and is the most impressive of the large cast. Others include Ralph Williams, Stanley Greene, John Armstrong, James Brenne, Bruce Kirby, Patsy Bruder, Robin Oliver, Patricia Brooks and Ron Sobie.

Jess.

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Times Square Square Rubbernecks the 'Widow' In Lambertville Tent

Combining circus showmanship with musicomedie, tent shows have blossomed out as one of America's newest and most popular forms of summer legit. It all started seven years ago at Lambertville, N. J., on a hilltop overlooking the Delaware River, where St. John Terrell erected the first musical canvas. Terrell's Music Circus was the forerunner of numerous musical tents springing up all over the country this summer.

Some 250 newspapermen from New York, New Jersey, and Pennsylvania junketed to Lambertville last Saturday (4) to witness the opening of Terrell's seventh season. The annual cuffo trek, originated by the producer in 1948, has grown from a handful of adventurers shepherded by pressagent Bill Doll in a private car from New York to a small army, still shepherded by Doll, but this time in an airconditioned bus. The entourage halted about six miles from the Music Circus for dinner, served appropriately under canvas at the newly-erected Ringoes Steak Tent.

Fortified by food and drink, the city slickers braved a downpour and made the stretch run to the Music Circus and "The Merry Widow," already in progress. The old Viennese schmaltzfest is still crackle despite a new libretto by Edward Eager, but it was played with sufficient gusto to satisfy the sellout local crowd.

The Franz Lehar score is a classic of light opera and the principals—Victoria Sherry, Mitchell Gregg, Dorothy Coulter and Donald Clarke—did it justice. Fred Harper, Stanley Carlsson and Lulu Bates played the comedy roles broadly, giving them a burlesque interpretation that pleased the audience.

Charles Macri's costumes, all new, were especially standout. Terrell, it's understood, has opened his own costume shop for the Music Circus, his Neptune tent at Asbury Park, N. J., and other canvas-toppers with which he has an affiliation.

The Lambertville operation is smoothly run. The umbrella-type poles allow for a perfect view from all 1,700 seats. The acoustics, sans microphone, are good. For a \$3.50 top, the customer gets his money's worth, including free parking in the tent's own lot.

As a followup to "The Merry Widow," Terrell has scheduled for his 17-week season, "Wonderful Town," "Me and Juliet," "Tonight We Sing" (new show), "By the Beautiful Sea," "Girl in Pink Tights," "After the Ball," the American preem of a Noel Coward show plus "Wish You Were Here," "Sweet Adeline," "Golden Apple" and "Kismet." Holl.

Legit Bits

Jerome Robbins left N. Y. for the Coast last week for confabs with 20th-Fox on the possibility of his staging the dances for the film version of "King and I," which he choreographed as a legit musical. A production of "Caine Mutiny Court Martial" will be given by The Lambs next Sunday (12). . . . Eric Elgar back among the jurors in "Inherit the Wind" after a brief leave to appear in "Reclining Figure" at the Bucks County Playhouse, New Hope, Pa.

William Hammerstein, general director of the N. Y. City Center Light Opera Co., planned to San Francisco last Thursday (2) to arrange to have the sets and costumes of Edwin Lester production of "Brigadoon" shipped east for use next year when the musical is produced as part of the Light Opera series. Hammerstein also planned to hit Los Angeles to look for a composer for the Herbert and Dorothy Fields' musicomedie, "The Works," which he's scheduled to produce on Broadway in the fall.

June Walker, who appeared on Broadway last season in "All Summer Long," has been set for a role in the Proscenium Productions' revival of "Morning's at Seven," skedded for a June 22 off-Broadway preem at the Cherry Lane Theatre. . . . Joseph Rumshinsky will write the music for William Segel's Yiddish-American musical, "Wedding March," which preems at the Second Avenue Theatre, N. Y., next October.

Rances Sternhagen relinquished her role in the off-Broadway production of "Thieves Carnival,"

which closes at the Cherry Lane Theatre next Sunday (12) to understudy Helen Hayes and Mary Martin in the upcoming Salute to France production of "Skin of Our Teeth" . . . Lyn Austin and Thomas Noyes will be associated with Roger L. Stevens in sponsoring the initial Broadway appearance of British comedienne Joyce Grenfell at the Bijou next October 10.

"Angel Street," with Sylvia Sidney starred, grossed \$13,755 on a \$14,424 potential capacity for two weeks at the Miller, Milwaukee, ending May 29. Final production of the season, "Oh, Men, Oh Women," starring Jeffrey Lynn, winds up next Sunday (12), with the theatre remaining dark until next October 24. . . . Howard Liebbling's "Porcelain Clay," originally planned for off-Broadway production, is now skedded for Broadway under the sponsorship of James Spicer. . . . Author-lyricist Arnold B. Horwitt being represented by the Robert Lantz office.

Elia Kazan returned to N. Y. last week after an eight-week trip abroad. . . . Plans to present the London revival of "Saint Joan," with Irish actress Siobhan McKenna, this summer at Central City, Col., and on the Coast have been cancelled by Sol Hurok, who still intends bringing the Shaw drama to Broadway the latter part of the 1955-56 season.

'TEA' TOUR 'TRYOUT' SET FOR N.Y.'S MARY FICKETT

Mary Fickett, featured femme lead in the Broadway production of "Tea and Sympathy," will be "tried out" briefly on the road for a possible full tour next season. She'll succeed Deborah Kerr in the touring company for engagements in Portland, July 12-14, and Seattle, July 15-23.

Idea of the producers, the Playwrights Co. & Mary K. Frank, is to see whether the Robert Anderson drama can draw enough with Miss Fickett to warrant the risk of scheduling a long tour next season without a boxoffice name. If the Portland and Seattle stands do satisfactory business, the intention is to use Miss Fickett again in the fall. If not, a name actress will be sought.

Miss Fickett, who stepped up from understudy to take over the lead when Joan Fontaine withdrew several months ago because of ill health, is slated to wind up the run June 25 at the 48th Street, N. Y. Meanwhile, the show continues on two-for-ones. Miss Kerr, who originated the role on Broadway in the fall of 1953, withdraws July 9 in Los Angeles.

Brattle Theatre Blends Bard, Booze, Poster Art, Jukebox and Nickelodeon

Cambridge, Mass., June 7. Brattle Theatre, reverting to legit July 5 with an eight-week Shakespeare Festival, will go English style with a bar in the basement presided over by a Harvard Club steward. The bar will seat 85 and curtain time will be cued in over a loud speaker system.

Bryant N. Haliday and Michael Wager, producers operating the 325-seat theatre, say it will be the first such English type theatre in the East. Drinkery, to be open from 5 p.m. until 1 a.m., will be called Club Casablanca. Admission will be by membership card. Some 2,000 memberships are said to have already been issued.

In addition, an art gallery has been set up and one wall will have a display of early American and foreign motion picture posters. To get to the bar, patrons must pass through the art gallery. Holiday say the format hoped for is a theatre cabaret type, with actors

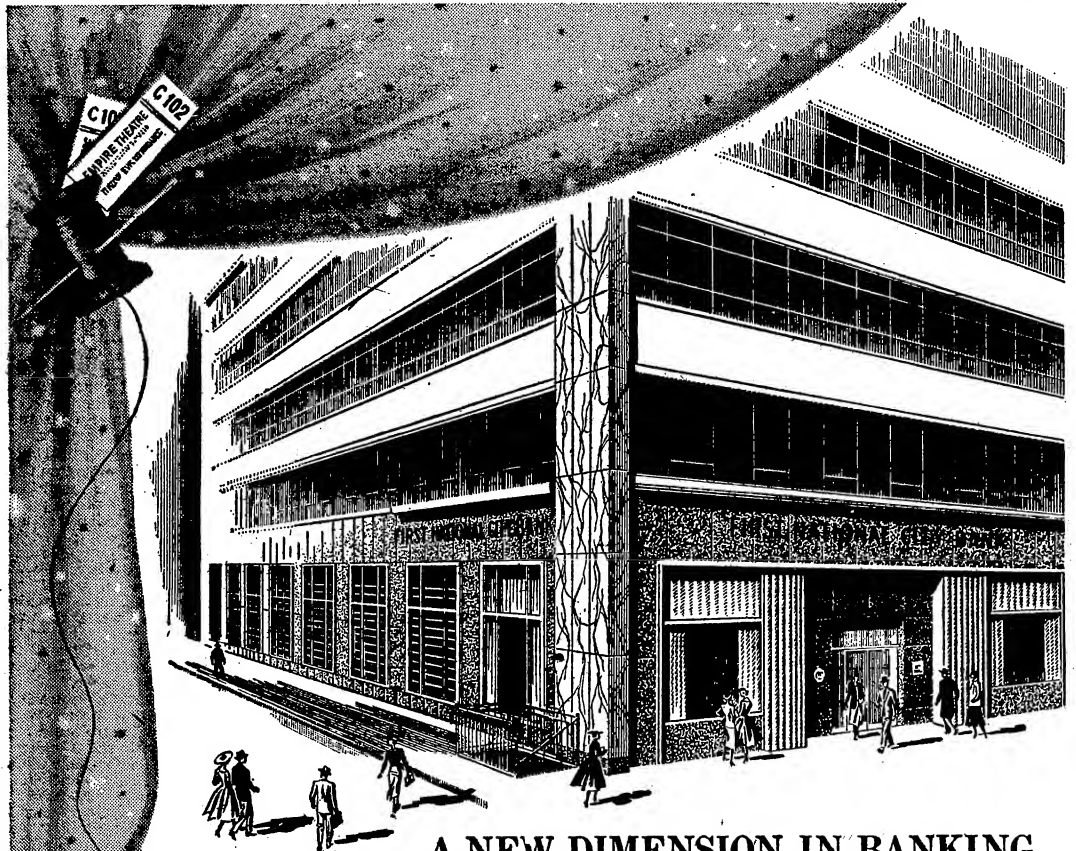
coming down to the bar and mixing with the customers.

A 6:30 performance Friday nights is planned to allow patrons to have cocktails at the bar, see the early show, and have a late dinner. Second show will go on at 9 o'clock. "Henry IV," Part one, will be the opening two-week bill, with "Othello," "Much Ado About Nothing" and "Measure for Measure" to follow.

Another novelty of the Brattle will be a stock of 100 offbeat records in a juke box, set up in the bar, including items by Marlene Dietrich, Cole Porter, etc. Theatre will rent the jukebox and supply its own records. Another bar item will be an old nickelodeon.

Denison U. to Open Tent

Granville, O., June 7. Denison U. Summer Theatre will present a company of 20 in a series of nine plays in its new tent on the lower campus here beginning June 21. William O. Brasmer is managing director of the theatre.



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The High Cost of Dance Is Musicians; 3-Week N.Y. Terp Season Drops 59¢

Final bills are now in, and accounting made, to disclose that the recent season of modern American dance presented at the ANTA Theatre, N.Y., by the Bethsabée de Rothschild Foundation, resulted in a whopping \$59,000 loss on the three-week engagement.

Before the season began, general manager Gertrude Macy was assured of \$40,000 by the Foundation to cover losses, and estimated she'd only needed 30¢. "Unprecedented" costs for musicians set budgets all out of kilter, however. Cost of the season was \$107,900. Receipts totaled \$48,900 (at \$4.05 top), and the Foundation forked over \$58,000 (instead of 40¢) additional. It has to ante up another \$1,000 to clean up the deficit.

Tooters cost much more than expected. Repertoire comprised 34 works, most of them modern and difficult. Instead of the one week of pre-season rehearsals, the dancers felt they also had to have rehearsals with orch every day during the engagement, right up to the end.

Orch regularly consisted of 28 men. But 14 brass had to be added to play one work twice. There were also extra drummers, etc., required. Musicians drew \$26,319 for the week of rehearsals and three-week run.

Season utilized 74 dancers, 28 musicians (plus the 14 paid only twice), and 15 stagehands. The dancers were paid \$14,800; the stagehands got \$18,000, and the musicians \$26,319 (or twice what the dancers received).

Attendance was irregular. Some attractions sold out no matter what night. The Martha Graham and Jose Limon evenings were the best attended; guest soloists and their troupes were the least supported. The Graham and Paul Draper doubling did well. With capacity about \$22,000 for a week, festival had 75% capacity. Some nights there were many standees.

Two years ago the Foundation sponsored a similar modern dance fest for two weeks in N.Y. Event grossed \$41,600 on the fortnight, with a deficit of over \$20,000. This season's festival proved several things to the management, other than that musicians come too high. Two weeks, it feels, would have meant capacity and cut down the red; three weeks spread the event out too much.

Prospects aren't too rosy for another festival in the near future. It's too expensive.

Concert Bits

Humphrey Doulsen, Columbia Artists Mgt. veepee, hospitalized since last weekend with hepatitis.

Max Rudolf, assistant manager of the Metropolitan Opera, flew to Italy Sunday (5) to conduct the recording of Mozart's "Don Giovanni" for Cetra Records.

Joseph Rosenstock, general director of the New York City Opera Co., is flying to Europe today (Wed.) for a five-week stay on a talent hunt. He'll also conduct at the Holland International Music Festival.

"The Rope," a one-act opera by Louis Mennini, of the Eastman School of Music, will have its world premiere by the opera department of the Berkshire Music Center, at Tanglewood, Lenox, Mass., Aug. 8 and 9.

Jacques Singer, who recently completed his first season as conductor and musical director of the Corpus Christi Symphony Society, has just signed a three-year contract with the orchestra.

Ballet Alicia Alonso, headquartered in Havana, has been renamed Ballet de Cuba by the authorities, company thus getting national status.

Dino Yannopoulos will stage the Metropolitan Opera's revival next season of Donizetti's "Don Pasquale," with scenery and costumes by Wolfgang Roth. Thomas Schippers will make his Met debut as conductor of the work.

Soprano Camilla Williams, first Negro to sing with the Vienna State Opera, has received a three-month contract for next season. She is slated to sing the title role in the Viennese premiere of Gian-Carlo Menotti's "The Saint of Bleeker Street" in mid-September.

Hub Tooters to Iceland For Goodwill Mission

Boston, June 7. Eight members of the Boston Symphony Orchestra are going to Iceland during the month on a cultural mission, presenting concerts in both the capital of Reykjavik and in the provinces. The Hub musicians are sponsored by the International Exchange Program of the American National Theatre & Academy.

The group includes organist E. Power Biggs; George Humphrey, viola player; Emil Kornsand, violinist; Rosario Mazzeo, clarinetist; Louis Speyer, English horn and oboist; Roger Voisin, trumpet; Alfred Zeghera, cellist, and Robert Brink, violinist. Biggs left Mon. (6) and will present a series of recitals before arrival of main group.

34-Year-Old N.J. Symp Plans Expansion Next Season to More Cities

Montclair, N. J., June 7. The New Jersey Symphony is winding its 34th season with a special outdoor concert June 19 on the estate of Augustus Studer here, in what is hoped will be the beginning of a summer al fresco series this or next season.

Orch, officially headquartered in Maplewood, gave 17 concerts in '54-'55, in Montclair, Orange, Summit and South Orange-Maplewood. The 85-player ensemble (50% professional), conducted by Samuel Antek, had a budget well over \$40,000. Intake, with the June 19 event, should about meet this. The Newark AFM local gave some financial help for the youth concerts the orch presented.

Antek, who has guest conducted in Houston, Buffalo, Rochester and elsewhere, and is newly-appointed director of the Philly Orch children's concerts, took over the N.J. Symp in 1947. Until six years ago, the orch gave only six concerts a season. Under Antek, it began expanding to the 18 total of today. Orch also never went to the community for support until three years ago. Drives have been sparked by Mrs. Rhys Jones of Montclair, chairman of the Friends of the N. J. Symp. John Bossart, former Commissioner of Education for New Jersey, is prez of the symp.

Orch has ambitious plans for next season. There's hope for additional concerts, as different communities are asking the orch to appear. Antek is also planning a New Jersey Music Festival, in early spring, probably centered in Newark, which would bring together the choral groups in the area to appear with the symp. Antek also formed the N.J. Symphony Chamber Orch (from regular symp ranks) last season, and gave one concert with it. It's hoped to enlarge this phase.

Classical Disk Reviews

Schubert: Symphony No. 5 & Mendelssohn: Octet for Strings (RCA Victor). The Schubert is a gay, ebullient reading of a charming work by the NBC Symp under Toscanini. The Octet, taken from a 1947 broadcast, is equally melodic, light and tasteful.

Bartok: Concerto for Orchestra (Columbia). Impressive, meaty work, one of Bartok's finest, in a full-bodied, surging performance by the Philly Orch under Ormandy.

Mahler: Kindertotenlieder & Songs of Wayfarer (Vox). Young bass-baritone Norman Foster greatly impresses here with his deep, musical voice, used with taste and understanding, in Mahler's exquisite, sad "Kindertotenlieder" and the lighter, though moody and pensive "Wayfarer" songs.

Ravel: L'Enfant et les Sortilèges (London). Opera-ballet has a piquant, elusive score. Its melodic lines, and some jazz influences, also attract. Graceful, engaging performance by Suisse Romande, and French soloists, under Ansermet.

Thomson on 10-Wk. Latin Batoning, Gabbing Tour

Composer-critic Virgil Thomson left N.Y. Sunday (5) for a 10 weeks' tour of South America, conducting and lecturing. He will visit Panama, Peru, Chile, Argentina, Uruguay, Brazil and Venezuela.

On June 24 the ex-N.Y. Herald Trib critic will conduct his Flute Concerto in Buenos Aires in the opening concert of the International Festival of Contemporary Music organized by the Asociacion Wagneriana.

It's the Same Old Stoky; Maestro Riles German Press With His Antics

Frankfurt, June 7. Leopold Stokowski kicked up quite a stir with his one-night concert here conducting the Hessischer Rundfunk (local radio station) orchestra last Tuesday (31). Concert, sponsored by the radio station, was attended by a capacity (1,200-seat) audience, who paid from 75c to \$1.25 for seats, and was also heard by German radio listeners.

Most of the music critics stepped aside from their usual writing assignments to include an unfavorable review of Stokowski's personal action. Maestro forcibly ejected a young photographer from his front-row seat during the intermission, although the photog protested audibly that he had not intended taking pictures without permission and that his equipment was not even set up for a shot.

The program, which introduced the radio station's annual Week for New Music, was a controversial series of selections by modern composers relatively unknown here, Olivier Messiaen, Hans Werner Henze, Karl Amadeus Hartmann and Ernst Krenek. Most of the crits gave fair-to-favorable comments for Stokowski's conducting of these, and the only raves were for his performances of Stravinsky's "1948 Messe" and Debussy's "Afternoon of a Faun."

Stokowski, who had been ill, failed to show for the final rehearsal. Despite this, the music press pointed out that he did an exceptional job of leading the radio station's orchestra, generally not considered one of the tops in Germany.

Interesting sidelight for the U. S. press: the German public relations staff from the station told the U. S. scribes who requested interviews, "Be sure to bring along an interpreter. Stokowski speaks very little English."

German-American Orch. First of Kind, Formed

Heidelberg, May 31. Germans and Americans from Mannheim, Heidelberg and Karlsruhe met recently here to found a joint symphony orchestra, the first of its kind.

Capt. Robert A. Domos, U.S. Army Headquarters Area Command special services officer, has been nurturing the project for over a year.

Inside Stuff—Concerts

Eighteen days after its 1955-56 program was announced last month, the concert series in Mt. Lebanon, Pa., known as Music for Mt. Lebanon, was completely sold out. F. S. Olmstead, org's prez, reported turning back orders and checks to nearly 300 would-be subscribers. In addition, he said, "we have sold \$50 standing-room admissions for concerts four to nine months from now. This is the fifth consecutive season we have had SRO at every concert. In a time when concert receipts are supposed to be declining, we believe we may have something of a record."

"The musical contribution to the American propaganda program called 'Salute to France,' writes Genet from Paris to the New Yorker, has consisted of three concerts by Eugene Ormandy and the Philadelphia Orchestra, which made a brilliant impression on Paris music critics. It was praised for its youthful ardor and disciplined virtuosity but criticized for lacking nuance and for playing almost the whole time as loud as all outdoors. The programs, which it is rumored were imposed on Ormandy by an influential impresario who guaranteed the State Dept. that he knew what the French liked, supplied nearly everything sure not to please them, except one Beethoven symphony. Thus, this part of the Salute to France, for which so much praise was expected, backfired. And a great pity."

Ethel Margules, chanteuse who started her career in Buenos Aires and brought her repertory of Latin-American folksongs to the U. S., is returning to Latin America with a collection of American folksongs. She's leaving next week for the start of her tour in Mexico City and is booked for recitals through to Buenos Aires. Before leaving, Miss Margules, whose songs include folk material as well as classical numbers in various languages, will have completed taping a multilingual album for disk distribution in the U. S.

Met Grosses \$1,064,000 on Spring Tour to Net Opera Co. \$100,000

Concert Boom

Continued from page 1

year of unprecedented activity. The bureau set a record for its whole career, Schang confided before sailing to Europe last week.

National Concert & Artists Corp., Columbia's rival, had a big season, according to prez Marks Levine, and expects a bigger one next year. Concert bookings for NCAC and its affiliated Sol Hurok office (but excluding Civic Concerts, and the lecture and special attractions divisions) went ahead 12% this season, said Levine. Next year, he added, he expects biz to go 15% ahead of this season's.

Despite the bullish trend, Levine isn't all upbeat on the concert field. Despite the growth in U. S. population, he said, musical output is static. He also sees tv affecting the concert biz—not in coin or volume—but in public taste. Concert demands have changed from solo artists to groups. "We now book more group attractions," Levine said, "while the demand is for more 'entertainment' features than for solo artists. Except the great names like Rubinstein and Heifetz, of course."

Unusual Advance Dates

In addition to individual artists, NCAC (and Hurok) did big biz this season with the London Festival Ballet, Vienna Choir Boys, Victor Herbert Festival and Old Vic Co. ("Midsummer Night's Dream"). What is unusual, Levine added, is the fact that already, far in advance, the bureau is all booked up for next season with most of its attractions. In fact, it is already working ahead into '56-'57, booking the Vienna Philharmonic, under Karl Boehm, and the Singing Boys of Norway, for that term.

All booked up for '55-'56, Levine disclosed, are the Scots Guards Band (a nine-week, \$350,000 arena tour); Sadler's Wells Ballet (12 weeks); Berlin Kammer Orch (nine weeks); Vienna Choir Boys (14 weeks); Ballet Theatre; Goldovsky Opera Theatre (seven weeks); Houston Symphony tour; Azuma Kabuki Co.; Mozart Festival;

Columbia Artists Mgt. this season, in addition to its regular artists, booked both the N. Y. Philharmonic and the Boston Pops Orchestra on lengthy tours. It also presented two major European orchs (Berlin Philharmonic and Amsterdam Concertgebouw), something it had never done before. It booked an entire season of a major ballet troupe (Ballet Russe de Monte Carlo); offered two major song groups, in the Shaw Chorale and dePaur Chorus, and introduced a sensational third choral group in the Obernkirchen Children's Choir.

Next season looks big again for CAM. It will import the London Philharmonic and offer the popular British bandleader, Mantovani, on a tour. The Obernkirchen Choir will be back. The bureau will also present the Boston Symphony Orchestra for a lengthy spring tour.

The Metropolitan Opera Assn.

wound up a seven-and-a-half week tour in Montreal last Wednesday night (1), grossing \$1,064,000 for the 60 performances given. Although the Met will make a profit of about \$100,000 on the tour (after all bills are in), the take is down from previous years (last season the Met did a sock \$1,234,200 on 49 showings), and below what management expected.

Met assistant manager and tour coordinator Francis Robinson found that money is a little tighter on the road, in Canada especially, while also admitting that "television is making more and more inroads on us." The Met's appearances everywhere are all on minimum guarantees—\$19,000 on one-night stands; \$18,000 on longer—so that it can't lose on tour, local sponsors taking the rap.

But biz on the road followed an erratic pattern, SRO in some places, down in others. Atlanta had a socko \$150,000 take on five showings. A "Carmen" in Toronto, with 8,800 capacity, did nearly \$49,000, for the tour's biggest single gross. On the other hand, the Minneapolis take was off about 8% from a year ago. Houston was also down. Four Met showings at the 4,820-seat Northrup Aud in Minneapolis grossed \$86,465 at a \$7.50 top, with only one opera, "Barber of Seville," at capacity.

In Dallas, the Met's 14th season there had a good gross of \$88,800 in four performances. A two-night, near-SRO stand in Memphis racked up nearly \$50,000. The six-day Toronto visit drew 41,000 people. In Chicago, the Met grossed \$125,390 of a possible maximum of \$135,000 for six showings.

Montreal and Toronto improved their halls this season, with more comfortable seats and other changes. Sloping floor used in Montreal for the first time also helped enormously, said Robinson.

Amer. Chamber Orch Sets 40 Dates, Biggest Tour

American Chamber Orchestra next season will play close to 40 dates, arranged by Cesar Saerchinger of the Friedberg Mgt. Orch was formed in 1950 as the Mozart Orch, with name changed in 1953. It has toured a little before, and will have its most extensive tour in 1955-56. Robert Scholz, head of the orch department of the Henry St. Settlement music school, has been the orch's conductor since its start.

Orchestra will tour by bus as far north as Montreal, westward to St. Louis and southward through Virginia and the Carolinas. Basic touring orch is 16 players, with some towns getting an increased group with extra musicians for special works. Wide choice of programs is offered, including an all-Mozart program with violin concerto performed by Helen Kwalwasser, orch's concert mistress.

Literati

Mann's 80th Birthday

Thomas Mann was 80 years old Monday (6). There were testimonial broadcasts to him over all German radio stations, and programs along the same lines in Italy and Scandinavia. A book of tributes is being published in France, to include articles by ex-President Vincent Auriol and Robert Schuman. On Saturday (4) there was an official ceremony at Kilchberg on the Lake of Zurich, where the Manns have made their home since returning from America. This year, incidentally, also marks the Manns' golden wedding anniversary.

Mann's new novel, "Confessions of Felix Krull, Confidence Man," will be published by Knopf in September. It has been translated by Denver Lindley.

Vermont Agency Hits 50

Hays Advertising Agency, one of the oldest continuously operating advertising firms in the United States, has marked its 50th anniversary with a staff luncheon at the Oakledge in Burlington, Vt.

Founded in 1905 by the late Lynn Hays and Milo Reynolds, agency originated the first state recreational advertising in the nation when a campaign was prepared for Vermont prior to World War I. Walter A. Myers, formerly of Philadelphia, who became one of the agency's owners in 1910, originated the granite monument trade name, "Rock of Ages."

Norman H. Myers is now president and treasurer of the agency.

Joe Weeks' 'Yesterdays'

Joe Weeks, who left CBS several years ago after a decade on the announcing staff, to "write that novel," will have it published by Rinehart June 20. The veteran, who also handled a variety of sports assignments during his tenure at CBS, did a stint for WFBM radio and tv, Indianapolis, then settled down in Hopewell Junction, N. Y., to complete the novel. In addition he's been conducting an early morning radio stanza on WKIP, Poughkeepsie.

Weeks' first novel is titled "All Our Yesterdays" and has a radio background. It's about a teenager in mid-America struggling with the conflicting forces of religion, sex and radio. Before joining CBS in the early '40s, Weeks was for many years in Detroit—working on the "Lone Ranger" series and Detroit Tigers ballcasts.

Wally Cox Book Tipped

Wally Cox is credited with authorship of "a sort of novel" entitled "Mr. Peepers" (Simon & Schuster; \$3.50, hardbound; \$1, paperback), but acknowledgment is made at the opening of the book to David Swift, Jim Fritzell and Everett Greenbaum, "on whose scripts and ideas these chapters were based."

Ten-chapter tome is pretty much like viewing several old kinnies of the popular comedy program of the same name. Mr. Peepers falls in love; Mr. Peepers is revealed in the classroom; he becomes involved at a stag party, etc., etc. Reading with one ear open, to catch the sound of familiar TV voices, it is possible to evoke a shadowy sense of comedy from this book.

When Wally Cox and/or his ghosts do "a sort of" biography of Wally-Cox, they may hit the jackpot. "Mr. Peepers," in book form, is a pale substitute.

Robert Downing.

18 Volumes of Valois Kings

Paris. "Le Roi De Fer (The Iron King)" a 352 page book, selling for \$1.75, which just appeared is the first in an 18 volume series which is to be completed in a period of six years. The series will span two centuries (1314 to 1589) and cover the reigns of the Valois Kings from Philippe Le Bel (Philippe The Beautiful) to Henri IV. Books will be a collective writing setup, composed of coordinator, founder and writer Maurice Druon, two novelists, Gilbert Sigaux, Jose-Andre Latour, a scriptwriter, Georges Kessel, a historian, Pierre De Lacroette, and three secretaries to amass the voluminous info and writings. Pub is Del Duco.

Druon has had this idea for some time (since 1949) and at first thought of it as a series of film scenarios based on the careers of Philippe VI to Henri III, done in a Shakespearean vein, but decided to change to novels since scripts are not first-rate reading in his opinion. He has filled out the stories of the various colorful early Gallic Kings with astute background on mores, feelings and attitudes of the time since he feels

that modern readers demand this in historical novels. He likens this collective writing to the Renaissance painters whose huge public frescos were made with the aid of students and fellow artists.

"Fer" covers only the last six months of the rule of Philippe Le Bel and serves as a sort of prologue to the following Kings, Queens and other notables of the time. Overall monicker of series is "Les Rois Maudits" (The Damned Kings) and pic firms are already interested.

Niven Busch's 'The Actor'

Niven Busch's new novel, "The Actor" (Simon & Schuster; \$3.50), reads like a quickie production with some of the virtues and most of the vices of the quickie. The book, which relates a climactic incident of a father-son relationship between actor and director in the Hollywood milieu, has a galloping readable pace, an easy surface familiarity with the pic biz, and a neat, all-problems-solved denouement.

Plot takes Dan Prader, hasbeen cowboy star, through a perilous horse-jump stunt in a film directed by his angry and estranged son. Climax brings understanding. A pro is a pro seems to be the theme of this pro-film book.

The book's flaws are also apparent. The lightly-sketched characters remain one dimensional and never come to life, and the situations (never quite carrying the emotional freight demanded of them) are unreal even for Hollywood. Busch has attempted a drama of a Hollywood family and picture-making, which could be valid and interesting, but like many B pics has achieved only a bad imitation of life. Net effect is a slapdash treatment and shallowness. The subject's depth, like an iceberg's, is 7/8ths below what is apparent in this novel. Horn.

CHATTER

G. W. Browne-Books, Ltd. has been chartered to conduct a publications business in New York.

Sermon of the Month Club Inc. has been chartered to conduct a publishing and merchandise business in New York.

Frank Arnold returned to Hollywood where he will function as correspondent for two Paris magazines, Cine Revelation and Festival.

Biography of Jake Ehrlich, show business attorney, titled "Never Plead Guilty," authored by Bernard Averbuch and John Nobel, will be published in August by Farrar, Straus & Co.

Jack and Bud Gurtler, operators of Denver's Elitch Gardens, are profiled with their amusement park by Frank J. Taylor in the current (11) issue of The Saturday Evening Post, under title of "Garden of Fun."

First winner of the recently created J. Swerling Fellowship in Playwriting at the University of California at Los Angeles was won by Joel Climenhaga, a graduate student. Climenhaga recently won the Samuel Goldwyn Award for Creative Writing at the same university.

Hy Rosen's series of drawings on the Adventures of Davy Crockett, which appear daily in the Albany Times-Union, are being distributed nation-wide by Superior Features Syndicate, of New York, for use as a straight feature or coloring contest. The Times-Union cartoonist received his second Freedoms Foundation citation last week at the studios of WGY, Schenectady. It was for a cartoon titled "Sculptors' Tools."

Sheraton TV

ing lights of Box Office Television Inc., independent closed-circuit firm. Pair resigned from BOTV this week to assume the new posts.

According to Rosensohn, both he and Rosenkrans, have completely severed their relations with BOTV, selling their stock interest and resigning as directors. Wanger was also a director of BOTV. At this moment, the future of BOTV is uncertain. Attorney Milton Mound is chairman of the board of the company and comedian Sid Caesar is listed as having an interest in the firm. A spokesman said, however, that the firm would continue and that new officers would be named shortly.

Sheraton's prime activity, it's disclosed will be to make full use of the chain's closed-circuit facilities.

The hotel chain plans to have units available for all its 30 hotels in the United States and Canada. It currently has 16 units and is in the process of obtaining additional ones. According to Rosensohn, the chain's current stake in equipment is \$200,000. Both Rosensohn and Moore envision a hookup of some 100 hotels for some events, with hotels outside the Sheraton chain bolstering the lineup when required.

It was stressed that Sheraton has no intention to usurp the rights of independent closed-circuit entrepreneurs, such as Theatre Network Television, for example. Sheraton's tv facilities, it was emphasized, would be available to the indie producers.

Rosensohn estimated that the cost for a closed-circuit business meeting would run between \$1,000 to \$1,500 per city per hour. He said Sheraton was exploring the possibility of making color closed-circuit telecasts available, indicating that it probably could be arranged on 2-inch monitors.

"This new Sheraton service," said Moore, "weds the impact of a televised sales meeting with the comfort and convenience of hotel facilities. Our experience in putting on closed-circuit shows in Sheraton Hotels over the past year shows that this medium is an effective time and money saver for top executives when they must show new products — or get across a story — to large groups simultaneously in various parts of the country."

Free Austria

Continued from page 1

confidence about the trip to Vienna. So that city can now be tied up with Salzburg, Linz and Graz to make a four-city tour that pays off. A tour of Austria is usually hooked in with bookings in Germany, which makes for convenience both in booking and routing.

What can an attraction make in Austria? Last year's biggest grosser was Benjamin Gigli, who took in over \$9,000 in a concert in three "farewell" concerts in Vienna. The Vienna Ice Review toured Austria for 17 days and did over \$2,000 per day with a low top. Lionel Hampton commanded \$2,000 a night for his visit here this year, and he's booked to return next season. The Harlem Globetrotters, due to play three Austrian cities July 27-30, are getting \$3,000 per night plus a percentage. They're expected to gross over \$10,000 per date at a top price of \$3 in the huge stadiums of Vienna, Linz and Salzburg. Vienna and Salzburg houses seat 10,000 and Linz arena seats 15,000. The top ticket prices are about \$3 for attractions which appeal mainly to young crowd. But those appealing to older folks (like Gigli concerts) can charge up to \$8 for the best seats.

In all, promoter Schroeder presented about 200 performances this season, with about 25 different attractions. Of these, ten were pop attractions and the rest classical. The former pay for the latter, Schroeder feels, because the risk is proportionally less in terms of possible profits. Among attractions he's bringing next season are Duke Ellington and Jazz at the Philharmonic.

Artists & Angles

Continued from page 1

since he could only select 50%, or less, of the tunes that they record. The cut-in of a vocalist on a song via a publishing interest, has cumulative effects. Not only does it limit the field from which the singer can get his material, but the artist tends to plug his own material even if it doesn't have hit stature. This becomes particularly important where the artist has video time either on a regular or a guest basis.

From the regular publishers' viewpoint, the singer, who is also a publisher, is "unfair" competition. While the publishers have to pay advance money to songwriters to get material, the singer often gets the copyright on the promise to record the song. With disks still the major way of developing a hit, this proves to be an irresistible lure to clefters who may think that the usual publishers' advance is, more often than not, rather niggardly. The publisher, moreover, finds that he is able to place less material with the disk companies because the singers are rolling their own.

SCULLY'S SCRAPBOOK

By Frank Scully

New Orleans.

Am I the only pundit who has written nothing about juvenile delinquents? If so, what have I to hide? Well, for one thing, kids. Growing kids.

I'm tough on growing kids. I mean our own. I think I would have been tougher on them than Glenn Ford was on the brats in "The Blackboard Jungle." And even though the cops were on Rocky Marciano, the hero of "Some One Up There Likes Me." And I would be the last schnook to sound off with a blast against a great film because some kids after seeing it said it inspired them to burn down a barn.

It's the easiest thing in the world for delinquent parents to blame films, television, comic books and about everything else than themselves for brats who are somewhat less law-abiding than the parents are themselves.

Some sandlot sociologists think a good stiff course in the military would cure a lot of these kids, but anybody who knows his way around guardhouses knows that the percentage of stinkers in service is about what it is on the outside. After all, aren't they the same kids?

Hardly a week goes by but what some punk wearing a uniform sticks up some tired traveler, slugs him, snakes his automobile and ends up charged with felonious manslaughter. One such recently bore the glossy billing of Claud Garrett Bell, Seaman First Class. He may have come from some slums, but with that name it would seem to me, if he did, he would have fought his way to a championship or he would have been buried long ago. The suspicion is he came from a nice family.

Perhaps they were too nice. I make it clear to our kids that in this life we really own nothing, since we can't take it with us. At best we are trustees of something and must guard and respect it, not violate or destroy it. Merely because we want something isn't sufficient reason for taking it.

I make it clear to them that I'm the boss, that if God wanted them to ride herd on me He would have put them into the world a generation ahead of me. Then I would have had to obey them. But since He made other arrangements, there is nothing for me to do but to teach them the Way, as St. Paul called it.

Restraint is a positive virtue. Everybody wants the best. Few want to earn it. If we are too lazy to work that hard or not smart enough to get it without violating the laws of God and man, we will have to accept second-bests gracefully.

Temperance Necessary

The other day I pointed out to our spawn how important temperance is in all things. Even in the animal kingdom. We had a cat on the ranch at Desert Springs, a water hole about 80 miles from Hollywood. His name was Rover. He really roamed. But he was a good cat for quite a while. He came home to chase mice out of bureau drawers and lizards out of typewriters. He made the life of scorpions, rattlers and centipedes miserable. They all left the place in a huff.

Then he started after rabbits. He could catch the young cottontails. He found them better eating than mice. Then he got fat. Then he got lazy. Then one day a coyote got him. No more rover. No more Rover.

The moral of this, I pointed out to the junior members of the Scully Circus, should have been pretty obvious even to them. If that cat had shown a little restraint in his eating, if he had not made a hog of himself, if he hadn't coveted everything he saw, he would not have got too fat and could have outrun a hungry coyote. But he went the way of all potbellies and paid the price with his life.

Do tales like this impress children? Does it teach them not to covet their neighbor's goods, swipe his automobile, steal his liquor? If it does, then we are making progress against juvenile delinquency in the only place progress can ever be made. That is to say, the home.

To expect schools, films, tv shows, draft boards or sandlot sociologists to do it, is to expect reform from a hypo needle. There may be such a thing as an effective truth serum, but how did the lie get there in the first place?

The parents who "give their children everything" and can't understand how they go wrong, nevertheless, are our real enemies. They drive the rest of us into competition with their brats in a downward spiral. And meanwhile the graph of juvenile delinquency keeps going up and up. Hollywood has its share of such generous and loving parents. Many of them have seen the inside of jails. I mean the children. Sometimes the parents too.

I know a father and son, both dead now, that gave each other plenty of grief. The son was vicious when he drank. His father was a hard-boiled writer. Everybody said, "What can you expect of a son whose father writes stuff like that?" The sad fact was that the son read nobody, not even his father. His father didn't write trash. He wrote serious novels. Kids didn't read his stuff. But he did drink. And his kid doubled him in martinis.

Law and Order, Please

Not long ago the daughter of one of the best names in journalism made a U turn, got ordered to the curb by a traffic cop and when she thought she had enough of his talk, she pressed a button, closed the window in his face and drove off. She was chased. She ran into a tree and busted her kid's arm. She got off with a couple of hundred dollars fine. What respect for law and order could a kid like that be expected to show later on? Well, if he does grow up to be a pride of the community it will be strictly his own fault.

That's one of the troubles with people who give their children "everything." They rarely give them a good example and they rarely spank them for misdeeds. In fact, most of them don't believe in spanking, anymore than they believe in traffic laws.

In this too I am a heretic, I not only believe in corporal punishment. I dole it out.

I have poured more brilliance on our kids than ever appeared in any books on child-training, and when I reach the end of a particularly inspired forensic and I see I am being viewed deadpan, I let the culprit have it.

Now, it may be argued that such a display of temper hardly becomes a man who has been making a pitch for temperance and restraint. All I can say in defense is that I am only human and when I know I am talking with the gift of tongues, and all my kids do is to act as if I were indulging in a lot of yak-yak-yak, I go for a slipper.

I used to use my hand, but that hurts too much. I mean it hurts my hand too much. A slipper really gets below the surface. And I don't quit with the first cry for mercy. That too has to come from below the surface. This, I realize, puts me down as a brute not fit to raise children, but everybody who doesn't know the real facts of our private life thinks our children are charming, well-mannered, restrained and amazingly intelligent. If what we have done has suppressed their personalities, I hate to think how "free" they'd be by now without that repression.

It isn't as if I didn't know what I was doing. I once talked back to my mother the way kids talk back to theirs all the time these days. I did it only once, however. I was 17 at the time and a big, hulking high school athlete.

My mother couldn't believe her ears. She started after me with a slipper. I got outdoors just in time. She didn't follow me there because it was snowing.

Baby, it was cold outside. I shiver to this day when I think of it.

Broadway

Cary Grant in town and receiving press interviews re his new pic, "To Catch A Thief."

Mary E. Tuttle, RKO Theatres' personnel director, new president of Mt. Holyoke College Alumnae Assn.

"Summertime" premiere at Astor June 21 will be a money-raiser for ANTA's "Salute to France."

Aubrey Schenck and Howard Koch, indie film production team, here from the Coast with a print of "Desert Sands."

When "Seven Little Foys" opens at Criterion, upon Bob Hope's return from Australia, Gen. Jimmy Doolittle will hand the comic United Cerebral Palsy's first humanitarian award.

Jack Mills is slated to return to his New York desk late this week from his annual European hop. During the overseas junket, the vet publisher huddled with execs of the Mills Music affiliate in London and with key publishers on the Continent.

Edward E. Bardy, hotel man and stand-in for Robert Wagner in "Beneath the Twelve Mile Reef," named manager of the Lake Shore Country Club, Rochester, N. Y. Bardy worked in "Reef" while at the Casa Marina Hotel, Key West, Fla., where the 20th-Fox C'Scoper located.

TV Guide's New York edition goes up 16 pages to a total of 104 with the June 11 issue. Move was made to provide most detailed programming service ever offered New York metropolitan area in printed form. Sales to New York viewers during month of May averaged 890,000 copies weekly, marking an increase of 122,000 over May last year.

Boston

By Guy Livingston

Billie Holiday at Hi-Hat for week, to be followed by Ella Fitzgerald.

Sally Keith heading the show at the new Reef, Beaumont in Revere.

Bob Hope here for exploitation of his picture, "Eddie Foy and Seven Little Foys."

Statler Terrace Room has Sammy Dale band every Sunday, making it first hostelry here to have music seven days per week.

Belle Baker opens at Bradford Roof, Aug. 17. Al Taxider, manager of the spot, put in a call for her after seeing Miss Baker on "This Is Your Life."

"Cinerama Holiday" is booked into the Boston for Aug. 30, bringing to a close the longest run of any production ever in the Hub, "This Is Cinerama."

Marion Marlowe, in flying Hub visit to promote her new disk, "The Man in the Raincoat," says she's booked for four weeks at The Dunes in Las Vegas opening July 23.

David Atkinson, baritone, heads the cast of "Kiss Me Kate" which will open the new North Shore Music Theatre in Beverly June 24.

Charles Farrell, Boston University, class of 1923, welcomed home at BU alumni festivities.

Portland, Ore.

By Ray Feves

Harry Glickman signed the Judy Garland Show for six days July 14-21.

Hank Norton took over as assistant to Connie G. Worth on "To The Ladies" show.

Columbia Records rep Jim Fuscaldo doing fine job as actor in "Stalag 17" at Civic Theatre.

Dennis Day, The Sportsmen, Gloria Kreiger, and Meredith Willson on for stage show at annual Rose Festival here this week.

"Teahouse of August Moon" set for May 31-June 2 at Civic Auditorium. William Duggan hasn't had any \$4.80 seats for sale for two months.

Madrid

By Ramsay Ames

(Castellana Hillon; 37-22-00)

Amparo Rivelles in another comedy, "Morena Clara," at the Teatro Reina Victoria.

MPEA's Eugene Van Dee and Griffith Johnson in for biz talks with Spanish film officials.

Hecht-Lancaster's "Trapeze" is due to roll in Paris June 18 under the United Artists banner.

Robert Rossen's "Alexander the Great" had an illustrious bit actor recently, columnist Art Buchwald. Genevieve Page and Robert Lamareaux are the stars of director Marc Allegret's "Venetian Nights."

Jean Marais goes to Yugoslavia for "Gublaah," in which he plays the role of a fisherman; then goes

to Tokyo for "The Honorable Rural Excursion."

Two films opened on the Gran Via—"Vera Cruz" (UA), in for an eight-week run at the Teatro Lope de Vega, and Union Films' "Senora Ama" at the Palacio de la Musica.

Spring season started in grand style at Teatro Carlos III, with two concerts by Eugene Ormandy and the Philadelphia Symphony. There also was a recital by Marian Anderson and on June 2, Anton Dolin and Alexandra Danilova brought in the London Festival Ballet for a series of concerts.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 49-44)

Marian Anderson in for one recital here and one in Deauville.

Jean Cocteau to Nice to write his memoirs to be called, "Le Passe Indefini."

Alfred Crown here for some advance confabs on release of Allied Artists, "Moby Dick."

Milton R. Rackmil, Barney Balaban and Alfred Daft in to looksee Continental workings of their respective companies.

"Vera Cruz" (UA) in for solid reviews and biz with 80,000 patrons already through turnstiles during first week at three houses.

Walt Disney's "20,000 Leagues Under Sea" in for gala preem at Palais De Chaillot as part of 50th annl of death of Jules Verne.

Graham Greene in to attend celeb festivities for 300th performance of his sock legit hit, "Living Room," by the Jean Mercure Co.

Jules Dassin now announcing a pic with Betsy Blair and Robert Lamoureux, "Un Parisien A Paris," with script by Jean Bernard-Luc. It rolls in September.

John Huston huddling with Harold Mirlisch of Allied Artists on his next stint for AA in India based on Rudyard Kipling's "The Man Who Would Be King."

Gregory Ratoff in before heading for London to reshoot some love scenes in (to avoid any censorship trouble in the U. S.) his pic, "Abdullah The Great."

Stanley Kramer here huddling on release of his, "Not As A Stranger" (UA), as well as to set up shooting facilities for his next pic, "The Rifle" (UA), which will be made here and in Spain.

Philadelphia

By Jerry Gaghan

Barney Zeeman has lost booking license over differences with the AGVA.

Buddy Rich's contract with the Blue Note carries a "no dancing" provision.

Harry Mulhern, Shubert Theatre manager, renamed treasurer of the Lambertville Music Circus.

Elena Giordano, featured with the Philadelphia Las Scala Opera, touring Canadian spots as pop vocalist.

Jimmy Meyers (Meyers Music) set up a branch on Denmark St., in London's, Tia Pan Alley. Noel Rogers will head the British Operation.

Owners Al Mittleman and Al Ulitsky of Steve Brodie's dropped musicians and cafe's show policy because of hassle with Musician's Union. Local 77 demanded increase in band from four to five men.

Pittsburgh

By Hal V. Cohen

George Mark has retired after 25 years as superintendent at The Gardens.

Ted Blake will represent local chapter of AGVA at its convention in N. Y.

Chris Salmons celebrated 28th wedding anni and Harry Kodinsky their third.

Sammy Walsh up from Florida for booking at Twin Coaches and the New Nixon.

Ada Lewis flew in from N. Y. to help Ted celebrate his birthday at Horizon Room Monday (6).

Sammy Schwartz came in week ahead of "Guys and Dolls" rehearsals at Stadium to see his family.

Washington

By Florence S. Lowe

Celeste Hilm current b.o. and critical click at Hotel Statler's Embassy Room.

Local Wilson Line liner preemed its "big name" policy with Georgia Gibbs, followed by Felicia Sanders.

Ruth Waller inked for an additional four weeks at New Orleans nitery, making a total of 12 stanzas for double entendre chantoyses.

Nathan Golden due back at his Department of Commerce chores this week (9) after vacationing in Austria following his stint as U. S. rep at Cannes Film Festival.

London

The Val Parnells on 10-day vacation at Capri as guests of Gracie Fields.

Bob Crabb named public relations chief for Decca group, succeeding Bunny Lewis, who resigned last month.

Danny Kaye did a personal at Plaza preem of "Assignment Children," sandwiched in between his twice-nightly run at the Palladium.

George Margo, now in London version of "Desperate Hours," inked for featured role in Mike Frankovich's production of "Joe Macbeth."

Dickie Henderson, who is starring in "Teahouse of August Moon" at Her Majesty's Theatre, booked to play the Savoy hotel caretaker for two weeks opening June 27.

Jerome Whyte, just back from N. Y., planes to Paris this week for production of "Oklahoma," which will be staged as part of "Salute to France" celebrations.

London tent of the Variety Club sponsoring a Welsh midnight matinee of "20,000 Leagues Under Sea," at the Albert Hall, Swansea. Jean Carson, currently filming in "An Alligator Named Daisy" for Rank releases, returned to America in August for eight months of tv dates in N. Y. and Hollywood.

Istanbul

By N. Zarrar

Dorothy and Lillian Gish are the first stars to register at the new Istanbul-Hilton.

Turkish Film star Ayten Can-kaya back from Rome to complete her role in "Poison."

Kucuk Sahne Theatre Co. back here after a three-week tour of Ankara Izmir, Adana and Bursa.

Baritone Orhan Gunek back from Milan and to Ankara for his leading role in Verdi's "Rigoletto" at Ankara State Opera.

Legit producer-comedian Muammer Karaca announced that he will keep his theatre open through the summer season. First house to stay open in summer.

Legit actress Lale Oraloglu won the Turkish Oscar for third time as best actress to play in a Turkish film. Best actor of the year was legit star Cahit Irgat.

Seattle

Gene Bosacchi Trio at new Four Winds restaurant.

Burgess Meredith in to star in "Teahouse of August Moon" opening three-week run at The Moore, June 13.

Robert E. Griffith and Harold S. Prince, producers of "The Pajama Game," with Frederick Brisson, in town to check performance of play at The Moore. With them was Richard Alder, who wrote tunes for show, with Jerry Ross.

Gene Hollman set to play role of Emile LeBeque in "South Pacific" here in Aqua Theatre, July 14-19, replacing Robert Wright. Martha Wright, former Seattle girl, who played role of Nellie Forbush on Broadway, will play role here also.

Vienna

By Emil W. Maass

Garson Kanin's "Born Yesterday" revived by Volkstheater.

Erwin Krumpoeck, film producer, off to Tuareg territory in Africa for cultural shorts.

Blue Danube Network to stop relaying June 20. It will be day of mourning for music lovers.

Franz Salmhofer, composer and former director of the state opera, appointed new director of the Volkstheater. American Marcel Prawy appointed assistant.

Romy Schneider, film star, has made her first disk. It's out of Robert Stolz' newest film, "Deutschmeister." Title of song is "When Birdies Make Music."

Australia

By Eric Gorlick

Betty Hutton solid in Melbourne for the Reyes-Gordon combo.

J. C. Williamson reviving "Charley's Aunt" at Royal, Sydney.

Harry Wren, m.d. Celebrity Theatres, off to London and the U. S.

"Carmen Jones" (20th) currently redhot boxoffice over the Hoyts' loop.

Bob Hope winned-dined by 47-Club of film execs in Sydney last week.

Winter season sees outstanding biz being garnered over the ice-skating loops. Winifred Atwill, Negro pianist,

smash hit at Tivoli, Melbourne, for David N. Martin.

Upbeat in foreign pix is giving solid revenue to the distributors presently.

Charles Chauvel readying another local pic following outstanding success of "Jedda" here.

Rank's "Doctor in the House" looks like running 12 weeks at the State, Sydney, for Greater Union Theatres.

Old Vic Co. smash hit at Tivoli, Sydney, for J. C. Williamson. Katharine Hepburn and Robert Helpmann starred.

Norman B. Rydge, topper Greater Union Theatres, handing out two around-world tickets to the city and suburban manager who does the most biz before year's end.

Santiago

Bola Sete orch booked into the Waldorf.

Eugene Istomin in piano recital at the Municipal.

"Broken Lance" (20th) did four weeks at the Astor.

Esther Sore signed by Radio Carve of Montevideo.

Chilean peso hit 502.50 per dollar; official rate is 200.

Jascha Heifetz aired to Buenos Aires after three concerts.

Roland and Josephine Boileux filming documentary on Chilean art and culture.

Patricio Kaulen quit Emelco, newsreel and documentary film producer, to try out on his own.

Athens

By Irene Veilissarion

(44 Tinou Str., 614515)

Sophia Vempe off to Paris for two appearances there.

Nell Tangeman at the Kentrikon for one recital only here and one in Salonica.

Director Radvanuy searching for locations to use on his new picture, "Girls of No Frontiers."

Director M. Kakoyannis and producer B. Lampiris of the Greek entry, "Stella" at the Cannes Film Festival back home.

National Theatre group, headed by Katina Paxinou and Alexis Minotis, returned from Wiesbaden where it gave performances of ancient tragedies.

Memphis

By Matty Brescia

George (Superman) Reeves here for personals.

Larry Faith and his crew at Peabody's Skyway for two weeks.

Paul Dorman, news splicing topper here, moves from WHBQ over to WMPS for assignments and a lucrative package signed by WMPS proxy Harold Krelstein.

Venice Junket

Continued from page 1

some four months of shooting. The completed negative was brought in for around \$900,000. The cost of junketing some 100 newspapermen from America and Europe amounted to around \$36,000, most of this borne by the City of Venice. ("Summertime" will debut at the Astor, N.Y. on June 21, first day of summer.)

Among those present were Bob Benjamin, Bill Heinemann of UA, Italo film government reps Vittorio Croce, Eitel Monaco and Nicolas de Pirro; Rossano Brazzi, Isa Miranda, Sylvania Pampanini, Anatole Litvak, Joan Greenwood and the town dignitaries and nobility of the city of Venice. Beautiful weather also helped make this junket a success plus the press reps Mike Mindlin, Jr. Dick Condon, Charles Moses and Maria Pia. UA has the pic for all territories except England and the Commonwealth which is handled by English distrib outfits, Film Distributors and London Films International.

Biggest splash, literally, was made by Luisella Boni, voted "Miss Summertime" in a national contest, who fell, or who was pushed into The Grand Canal by an overzealous press agent to get a shot of this into the tv show being made here by Dave Garroway for his NBC show "Today." However kiegls had just been put out and dunking was for nothing. This parallels a scene in the pic in which Miss Hepburn falls in while making a few home movie shots.

Biggest yok in pic, which also has some nice sidelights in tenderly devastating cameos of the typical hurried U.S. tourists, is when an animated Italian is flamboyantly showing what had happened to Miss Hepburn and also falls in while reenacting the moment too vividly.

Hollywood

Marlon Brando off to Honolulu. Walter Wanger recovered from chickenpox.

Bernard Feins returned to his agency after four-month illness.

Spyros Skouras in town for huddles with Darryl F. Zanuck.

Wayne Morris emceed Navy Relief Society show in Puerto Rico.

Allied Artists employees pledged \$10,000 to Motion Picture Exposition.

Robert Griffith and Hal Prince here for L.A. opening of "Pajama Game."

L. I. (Larry) Rice succeeded T. R. Frazer as 20th-Fox studio auditor.

Ben Kalmenson in from N. Y. for distrib confabs with Jack L. Warner.

Anita Louise returns to acting as costar in "My Friend Flicka" teleseries.

Ethel Merman signed agency pact with MCA—for first time in her career.

Eddie Rhine, former RKO caster, joined Warners to cast three upcoming tv series.

Virginia Mayo personals June 28 word preem of "Pearl of the South Pacific" in St. Louis.

Cornelius Vanderbilt Whitney and Dudley Murphy bought the Garden of Allah, renamed Holiday House.

Will Rogers Memorial Assn. meets tomorrow (Thurs.) to discuss plan to erect 16-foot statue of late humorist on Hollywood Blvd.

Jack L. Warner commended by Writers Guild of America for his suggestion that screen writers be included in annual Pulitzer Prizes.

Minneapolis

By Les Rees

Theatre in Round offered "Sabrina Fair."

Comic Jackie Miles into Hotel Radisson Flame Room.

Edyth Bush Little Theatre offering "Jenny Kissed Me."

Flame nitery has Count Basie's band for five-day engagement.

Local Doc Evans Dixieland Band, appearing at Williams' nitery, has scheduled fall concert tour.

Singer Dick Mays quit local Percy Hughes orch to embark as single and opened at Starlight club here.

Dublin Players' ended season's tour here and, following final performance, left for N.Y. to embark for Ireland.

Twelve Minnesota U. Theatre's graduate and undergraduate students received awards from it for academic year's best actor, etc.

Carl Brisson, appearing at Hotel Radisson Flame Room, was presented with keys to city by Mayor Eric Hoyer who attended one of his shows.

Northwest Variety club launching campaign to raise \$247,000 to defray cost of additional fifth floor at its \$1,330,000 heart hospital on Minnesota, U. campus to permit extension of research work.

Berlin

By Hans Hoehn

(Lichterfelde W.; 9a Tulpenstrasse)

Berlin's U.S. Community Theatre presenting three one-act plays. CCC completed "Der 20. Juli," film about the attempted assassination of Hitler, back in 1944.

Curt Gertler, n.w. German producer and director of documentary pix, observing his 65th birthday.

One of main attractions of Circus Busch, currently appearing at Funkturn, is Vic Hyde, U.S. trumpet specialist.

Latest U.S. pix prems in town include "Rear Window" (Par), "Vera Cruz" (UA), "Three Ring Circus" (Par) and "Violent Men" (Col).

Have reviews given for "Le Puritain," premed last week at Cinema Paris. In 1938, Goebbels banned this French picture, calling it "degenerate."

There were 544 feature pix offered on the German market up to April 30, 1955 in the distribution year of 1954-55. Of these, 240 were American, 143 German and 59 French.

Chicago

Agent Paul Sander out of Columbus Hospital after minor heart attack.

Pianist Johnny Honnert at the Black Onyx after long run at the 885 Club.

Cornelia Otis Skinner and Budd Schulberg in for the American Bookellers Assn. convention.

Producer Louis de Rochemont due in next week for the preem of "Cinerama Holiday" at the Palace.

Jackie Fields to be feted at a Chez Paree farewell party Monday (13) prior to taking off to Las Vegas for a job at the New Frontier.

OBITUARIES

HARRY D. BUCKLEY

Harry D. Buckley, 68, a member of the board of directors of United Artists Theatre Circuit, died June 2 in New York. Manager of the Garrick Theatre, St. Louis, at the age of 21, he joined United Artists Corp. shortly after serving in World War I. He was made manager of the Kansas exchange of the firm. He later managed the company's Los Angeles exchange.

Douglas Fairbanks, a UA partner, then made Buckley road manager of the film, "Robin Hood," which led to his becoming acting general manager of Douglas Fairbanks Pictures Corp. He also supervised road showing of "The Thief of Baghdad." Subsequently, he became personal and business manager for Mary Pickford and Fairbanks.

In 1926, Buckley was appointed vice president and executive member of UA Corp., serving as assistant to Joseph M. Schenck, UA's board chairman. That same year, UA Theatre Circuit Corp. was formed and he was elected director of that company. Two years later he became vice president and general manager of the circuit and later was appointed a director of the operation.

Wife survives.

SOL EDWARDS

Sol Edwards, 55, distribution executive who had been active in the film industry more than 30 years, died of a heart attack June 7 in New York. Prior to forming the International Releasing Organization in 1951, he was associated at various times with 20th-Fox, United Artists and the Selznick Organization.

He was one of the organizers of the old Grand National Pictures. His International Releasing Organization, of which he was president, distributed a number of British pictures in the American market.

Surviving are his wife, mother, brother and a sister. Funeral services will be held tomorrow (Thurs.) at the Riverside Memorial Chapel, N. Y.

JOSEPH BARNES

Joseph Barnes, orch manager, died May 2 in Glasgow. For more than 25 years he was associated with the Choral and Orchestral Union of Glasgow, which controlled the former Scottish Orchestra.

He was choral conductor of the Ardrossan, Saltoats and Stevenson Choral Society and of the Orpheus (Operatic) Society, Glasgow, before his appointment in 1923 as secretary and treasurer of the Choral and Orchestral Union.

Barnes was prominent in negotiations which led to the formation of the Scottish National Orchestra, and was named interim manager of the new orch in 1950, becoming general manager a short time afterwards. He relinquished this post in Sept., 1951, because of poor health.

MATTHEW W. KELLY

Matthew W. Kelly, 61, retired performer and booker, died of a heart attack June 3 in Carmel, N. Y. For years, he toured the vaude circuits as part of the team of Wilson & Kelly. After retiring as a performer, he long was in the booking office of the late Arthur Fisher. He was father of Jack Russell, singer on "Your Show of Shows," as well as other television programs.

After retiring about 1935, Kelly lived in Carmel, where he was active politically. He was a member of the Alcoholic Beverage Control Board and a local justice of the peace. He also handled, realty deals.

Survived by widow, brother and two sons.

JAY POMEROY

Jay Pomeroy, 60, concert and opera promoter, died June 1 in London. A native of Russia, he studied medicine in Geneva before coming to England, where he became a successful businessman. However, he lost most of his assets on his subsequent theatrical ventures.

Pomeroy's most notable professional achievement was a prolonged season of Italian opera at the Cambridge Theatre, London. He also made a bid for control of Covent Garden Opera House in 1948 despite heavy losses. Much of his financial difficulties stemmed from a \$1,000,000 income tax claim filed against him by the government in 1945. He went bankrupt in 1949.

GERTRUDE HOFFMAN

Gertrude Anderson, 57, who was known on the stage as Gertrude Hoffman, died June 3 in Wash-

ington. A native of Montreal, Mrs. Anderson danced in several Ziegfeld Follies, was a screen actress for Vitaphone and starred in the "Broadway to Paris" revue in New York in 1917.

She had lived in Washington for the past 18 years, operating there as a clairvoyant. Her husband, who died four years ago, was an official of the Republican National Committee. She is survived by a daughter, son, and four grandchildren.

HARLEY L. CLARKE

Harley L. Clarke, 73, active in both Paramount and Fox Film Co., died June 3, at his suburban home near Chicago. He was identified briefly with Paramount Pictures in 1930 in some reorganizational work. Clarke left to gain control, with a group of associates, of the Fox Film properties later that year. He was forced to retreat from that venture when the depression for the film industry grew worse.

Clarke stepped down as president of his corporation at the behest of Atlas Corp., headed by Floyd B. Odum. Atlas played a dominant role in Fox affairs for some time after that.

Survived by widow, daughter and son.

H. K. CARPENTER

H. K. Carpenter, 61, former executive vice president of United Broadcasting Co., and head of WHK until he retired last August, died June 2 in Cleveland. He had been in poor health since suffering a cerebral hemorrhage in 1953. Carpenter entered the broadcasting field as WTAM's manager in 1926, after a teaching career capped by deanship of Goodyear U. in Akron. From WTAM he went to Raleigh, N. C., as general manager of WPTF for six years. He also headed Cleveland's WERE, now out of existence, and joined WHK in 1934.

Surviving are his wife and three daughters.

AL CURTIS SR.

Al Curtis Sr., 60, a vet of showbiz for more than 40 years, died recently in New York. At one time he appeared in vaude in an act billed as Maude and Marlon Dunn. Later he led his own orchestra and for several years was associated with the Brooklyn Fox Theatre amateur shows. He also wrote a number of popular songs and was a dance band arranged.

Surviving are his wife, the former Marion Dunn, three sons and two daughters.

WILLIAM BOLEY

William Boley, 43, account executive with the agency Buchanan & Co. Inc., died June 5 in Oradell, N. J. An advertising man since 1929, he had spent the last 18 years with Buchanan & Co., specializing in motion picture ads. At the time of his death he was handling the American Broadcasting-Paramount Theatres account and United Cerebral Palsy.

Surviving are his wife and five daughters.

JOSEPH LEAVITT

Joseph Leavitt, 68, one of the first film ray projectionists in northern Ohio, died May 30 in Cleveland after a long illness. A charter member of Motion Picture Operators Union for 50 years, he worked for all major Cleveland theatres before opening his own Independent Screening Room in film exchange building.

Surviving are two sons, two brothers and five sisters.

HOMER MILES

Homer Miles, 84, actor-playwright, died June 4 in New York. He started his career 60 years ago as an entertainer with medicine shows and made his last Broadway appearance in the play, "Decision." He appeared in vaude with his wife, Helen Ray, in plays written by him, and was cast in numerous Broadway productions.

Surviving are his wife, a legit-tv performer, and a daughter.

ARTHUR H. KLEIN

Arthur H. Klein, 66, Warners' transportation dept. head for the past 25 years, died of a heart attack June 6 in Los Angeles. He was a former member of the auto racing team of Cliff Durant and Louis Chevrolet prior to joining the studio.

Surviving are his wife, former screen actress Peggy Pearce, a son and a sister.

ZOE E. BOULT

Mrs. Zoe Ellen Boulton, 89, former legit actress, died May 29 in Cleveland. At the turn of the century she acted on the New York stage

in Joseph Jefferson's company, appearing in his "Rip Van Winkle" and other plays. She also taught dramatics and produced amateur shows in N. Y. before returning to Ohio.

Survived by two brothers.

WALTER R. FULLER

Walter R. Fuller, 63, general secretary of the Cinematograph Exhibitors Assn., died June 7 in London.

Fuller, who was secretary of the association for almost 30 years, was due to attend the convention of the Theatre Owners of America to be held in Los Angeles early in October.

KENNETH B. LONG

Kenneth Bruce Long, 33, radio announcer for station WGAN in Portland, Me., since 1944, died May 31 in that city. He had previously been an announcer with station WADI in Bangor, Me.

Surviving are his parents, wife and a son.

CHARLES B. MILLER

Charles B. Miller, 64, veteran actor, was found shot to death June 5 in Hollywood. His wife told police that he had been unemployed for some time and was in ill health.

In recent years Miller appeared mostly in westerns.

Mrs. Emily Horn Herrington, 68, former vaude performer known professionally as Dolly Abbott, died May 31 in Hartford, Conn. She was teamed with her husband, Harry Herrington, in a comedy act prior to 1918 when she joined the old Poli Players stock company in Hartford.

Wife, 41, of Charles Carroll Fulton Bagley, who is with the Music Corp. of America in New York, died June 6 in Mount Kisco, N. Y. Besides her husband, her parents, two daughters and two brothers survive.

Winfield V. Abell, 89, founder of the Hartford Conservatory of Music in 1900 and the School for the Advancement of Music at Steinway Hall in New York in 1925, died May 31 in Stamford, Conn. His wife survives.

William J. Jarvis, chief projectionist at the Troy Theatre since 1923 and one-time traveling man with the Lyman H. Howe shows, died May 29 in Troy, N.Y. Three sisters and a brother survive.

Dr. F. Mellus Christensen, 84, Minnesota music master and founder and developer of the world famous St. Olaf (Minn.) college choir, died June 1 in Northfield, Minn.

Robert Elliott Burns, 65, author of the bestseller, "I Am a Fugitive From a Georgia Chain Gang," which was made into a motion picture, died June 5 in East Orange, N. J.

Sig Holloway, who operated the Old Apple Blossom, Hardin, Ill., for a number of years before selling the house, died in Hardin recently. His wife, two sons and two daughters survive.

Edward F. Kane, 30, auditor for radio station KYW in Philadelphia, died June 5 in that city following pneumonia. His wife, son and daughter survive.

Harold G. Dunn, 60, vet op of the film theatre at Valentine, Neb., died recently in Omaha. Survivors include wife, mother, sister and brother.

Henry J. Cludius, 65, electrician with the Palace Theatre, Milwaukee, died May 31 in that city following a stroke. Surviving are his wife, a daughter, sister and a brother.

Earl Lee, 69, stage and screen actor, died June 2 in Redwood City, Cal.

Morris Agency

Continued from page 1
and in packaging talent for pic projects.

According to Martin Jurow of the Morris agency, who'll be in charge of the new department, his outfit doesn't have any hard and fast plans as yet. "We're just starting," he said. "We may do any number of things. When we arrange a coproduction, we may have an understanding from the start that we'll arrange for the distribution. Or else we may pick up a finished picture."

Asked whether this might involve the Morris Agency acting as producer's rep with United Artists or some other distributors, Jurow said he didn't think so, that

a rep would probably be hired. He went on to explain that many foreign producers were unfamiliar with the American market and welcomed a reliable outfit that would scout distribution channels for them.

Jurow said the agency's staff was familiar with the problems of foreign film distribution and that the outfit had several men capable of dealing with them. One of the first pic to be taken on by the agency is "Lovers and Lollypops," an indie U. S. production by the same people who made "The Little Fugitive."

In some instances the agency may undertake the responsibility of arranging for the distribution of a film abroad, too. "There's plenty of room and reason for moving in," Jurow said.

Harry Joe Brown

Continued from page 2

that will tie up any stage audience, particularly the way Jessel tells it. Linkletter pleaded that he generally works with sweet little kids on television but that he had conditioned himself to such raucous proceedings as the 200 celebrants hopefully expected. He didn't disappoint them and got off a few "solled" lines that brought a fresh flush to the florid phizz of Brown.

Jack Benny said that in following such as Jessel and Linkletter he had that "smak" feeling, like "leaving your script in Berle's dressing room." George Burns was called "the luckiest straight man in the world," and Fred Clark, in the stage skit, touched off a big laugh when he remarked "the Masquers will throw a dinner for anybody, even for the Finn twins if they can get them to eat." A soliloquy memorable to the members of "the noble profession," was that intoned with quiet dignity by Wahoo, Nob's first citizen, Darryl F. Zanuck, who heaped high praise on Brown's distinguished career in Hollywood. Ralph Murphy recalled the day when Brown was a hooper "and a good one."

It was noticeable that those versed in the techniques of radio and tv spoke into the mikes, the film figures oblivious to its functional value, often straying far from the amplifier. It was recalled that in the early days of radio victims of fright were "fenced in," as was the case with Sidney Skolsky.

Hurricane

Continued from page 1

participated or prevented... then the actor shall not be entitled to any salary... The answer agrees to abide by the determination of the Council of Equity as to whether the foregoing clauses apply to any given situation and such determination shall be final.

Last season a number of managers applied to Equity for permission to deduct payment of cost salaries for performances cancelled because of hurricanes. However, some managements had insurance covering such losses, and actors received payment in such instances.

MARRIAGES

Henrietta Fulci to Raymond Conti, New York, June 5. Bride's with Metro homeoffice publicity department.

Beryl Denzer to John A. Hackimer, Washington, D. C., June 4. Bride is associate producer of CBS' "Face the Nation."

Joan Carol King to Robert Phillips, Verona, N. J., June 4. Bride is promotion manager of NBC's Washington station, WRC; he's a free-lance news lenser.

Eileen Pavell to Lawrence Levy, New York, May 27. Bride is with WABC, the ABC Radio flagship station, in the sales service department.

Shirley Paulese to Harry Witmer, Pittsburgh, Jan. 15, just announced. He's with Col exchange; bride's formerly of 20th staff.

Alicia Bayron to Roberto Rivera, New York, June 12. They are a dance team known professionally as Roberto & Alicia.

Doris Gibson to Jerry M. Haynes, Dallas, May 29. He's an emcee and sports announcer at WFAA-TV there.

Sara (Sugar) King to Charley Foy, Phoenix, Ariz., May 29. He's son of vaude star Eddie Foy and is a Hollywood nitery operator.

Marilyn Marcinkowski to Constantine S. Gochis, New York, May 22. Bride is former secretary with film sector of NBC Public Affairs; he's film editor on NBC's "Background."

Marilyn & 20th

Continued from page 2

it that way and say she's now a free-lancer.

Whatever her status, she appears to have no inclination to return to work, and so she isn't calling on 20th either. When she showed up at the "Seven Year Itch" preem in N. Y. last week, 40 minutes late and definitely not at 20th's behest, the company's pluggers stayed discreetly in the background, letting Loew's Theatreman do the handling. Her late arrival, accompanied by the popping of photogs' flashbulbs, threw the performance into an uproar. It was explained that she was there to o.o. the comedy which she hadn't seen.

Miss Monroe, who heads up her own outfit, Marilyn Monroe Productions, according to her associates has been "showered" with various acting offers. It's noted, however, that despite her claimed freedom, she hasn't accepted any of them. "Itch" is the last pic Miss Monroe made before she went on suspension at 20th.

Radio Industry

Continued from page 1

prexy James C. Petrillo as the union answer to automation, a process of mechanization which has been a factor in the AFM picture since the advent of the record industry. Petrillo said that of all the unions, the AFM is "the only one to devise and enforce a workable cushioning arrangement for the worker displaced by the machine. This has been accomplished through a royalty on recordings and a token payment on music sound track." Petrillo said that now, with the advent of new forms of mechanization in all facets of industry, "the musicians' story" has suddenly become every working man's story.

As of the end of March, the membership of the AFM totalled 252,512, representing a gain of some 4,400 over last year's union roster. According to the union's balance sheet, AFM total assets amount to \$2,698,061, including \$360,000 in cash and \$1,754,500 in Government bonds and insurance company stocks.

BIRTHS

Mr. and Mrs. Adam Wachtel, daughter, New York, May 31. Father is office manager of Sargoy & Stein, special counsel for the major film distributors.

Mr. and Mrs. Edward Davies, son, Chicago, recently. Father is a vocalist on NBC's "National Farm & Home Hour."

Mr. and Mrs. Frank Lynch, daughter, Albany, May 31. Father, booking and office manager for Paramount in that city, is son of George Lynch, chief buyer for Schine Circuit.

Mr. and Mrs. Manuel Rojas, daughter, Hollywood, June 2. Mother is film actress Martha Vickers.

Mr. and Mrs. William Lally, son, New York, May 28. Father is an actor.

Mr. and Mrs. Herman Rush, son, Philadelphia, June 1. Father is v.p. in charge of the Hollywood office of Official Films, the tv syndication outfit.

Mr. and Mrs. Bob Holt, daughter, Los Angeles, June 2. Father is a member of the advertising staff at Universal-International.

Mr. and Mrs. Wayne Pascuzzi, son, Pittsburgh, May 25. Father's a musician.

Mr. and Mrs. Harry R. Passarelli, son, Pittsburgh, May 23. Father's the son of Harry Passarelli, Par office and booking manager in Pitt.

Mr. and Mrs. Bob Hockenberry, daughter, Pittsburgh, May 27. Father's on KDKA-TV staff.

Mr. and Mrs. Brad Hunt, daughter, Pittsburgh, May 28. Father's a bandleader.

Mr. and Mrs. Mitchell Nestor, son, New York, June 1. Mother is singer Paula Hayden.

Mr. and Mrs. Lawrence Elow, son, New York, May 31. Father's a pianist-composer.

Mr. and Mrs. Howard Keel, son, Hollywood, June 3. Father is a film actor.

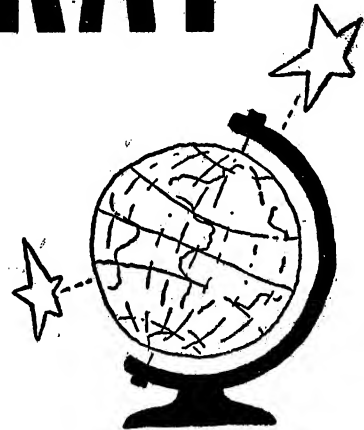
Mr. and Mrs. Eduard Strauss, son, Vienna, May 20. Father is grandnephew of composer Johann Strauss.

Mr. and Mrs. Richard B. Morris, son, Charleston, S. C., May 14. Father is an exec with Motion Pictures for Television, Inc., and son of indie producer Boris Morris.

Mr. and Mrs. Ed Seguin, son, Chicago, June 5. Father is Balaban & Katz, Chicago Theatre flack.

Mr. and Mrs. Andrew Nieporent, son, New York, June 4. Mother is CBS Radio actress Sybil Trent.

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VARIETY

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PRICE 25 CENTS

TV: DARLING OF THE DAILIES

'Situation' Comedy Has Gotta Stop Bringing-Boss-Home-for-Dinner

By LOU DERMAN

Hollywood, June 14.
If, then, we comedy writers
our backs up against the wall.
in "rush days of comedy writing
over intr... are approach-
their... and why?
house per... are tired of
comedy?

Naw.
Because Chayefsky?
Naw.
Because comedy writers have
grown rich and fat and sloppy and
careless?

Yah.
We deserve a spanking, the
whole pack of us. We've allowed
our shows to become unbearably
dull, repetitious, predictable, wild
and sloppy. We've ignored the
public mood. A public that's sick
and tired of watching story in and
story out about—

Bringing the Boss Home to
Dinner; and Forgetting the
Wife's Birthday; and Getting
Into This Disguise So's Hus-
band Won't Recognize Me;
and Is My Wife Killing Me
For My Insurance Policy?;
and Did He Forget My Anni-
versary?; and The Old Boy
Friend; and The Old Girl
Friend; and Let's Make Him
Think He's Going Crazy, and
(Continued on page 54)

Cut Dean-Jerry Umbilical Cord; Biz Falls Off

Split-up between Dean Martin
and Jerry Lewis—the rumor's
around again—could have as its
consequence the end of the new
Colgate-NBC-TV series through
which Paramount and other com-
panies are in line for some hefty
bally for their new pictures. The
series teed off Sunday (12), with
Par's "Strategic Air Command"
copping the spotlight.

York Productions, owned by the
comedy team in partnership with
Par, has the corporate commitment
to provide Martin and Lewis for six
of the shows, beginning in the fall.
Martin and Lewis are York's key
working assets, outside of equities
in M&L pictures. If the combo
dissolves, York, too, would cease
to be a going concern. Meaning,
no more Colgate show and the end
of the opportunity for film com-
panies to showcase their late prod-
uct.

This, of course, would be only
one ripple in the wake of events
that would follow an M&L rift.
Their pictures at Par have been
(Continued on page 63)

N. Y.'s 'Convention City'

The now-building new Con-
vention Hall at Columbus Cir-
cle is inspiring some ambitious
hopes in the leadership of
New York's City's West Side
Chamber of Commerce. Hav-
ing in mind the "magic" of a
name, the present idea is to
get the area above the Circle
designated as "Convention
City." This is being pictured
as a glamorous zone of televi-
sion studios, bridge paths,
lakes, softball parks, residen-
tial hotels, museums, small
boats, esplanades, shops, and
so on.

Mainspring of Convention
City idea is the new president
of the West Side Chamber,
Joseph Greenberg, a Columbus
Ave. pharmacist.

Europe's Economy Okay But Workers' Wages Not, So Boxoffice Static

While the general economic out-
look in Europe is a bright one, the
film boxoffice is "just holding its
own," according to Allied Artists
international exec William Satori
who just returned from a nine-
week survey of the Continental
market. Wages of the average
worker, he said, haven't risen in
proportion to the cost of living and
after buying the necessities he has
little left over for entertainment.

Satori, who is assistant to AA
foreign chief Norton V. Ritchey,
noted that changes in the com-
pany's distribution arrangements
had been effected in several terri-
tories. Instead of channeling AA
product in West Germany through
various indie distributors as had
been the custom in the past, he
(Continued on page 54)

NO. 1 BUILDER OF CIRCULATION

By GEORGE ROSEN

The nation's dailies, and notably
the Sunday supplements, have
gone tv-happy. As a free space
grabbager, there's been nothing
to match it in the history of show
business. From New York to Frisco,
Dallas to Buffalo, tv has become
the No. 1 circulation builder for
America's newspapers, with the
tv editor and the tv columnist en-
joying a new-found distinction as
a major asset on any daily or
Sunday edition. On key dailies
throughout the country the tv
editor today transcends in im-
portance either the drama or the
film editor.

The "gimme copy and especially
art" demands have reached such
proportions that the tv networks
can hardly keep pace with the
requests for copy. The customary
handout and press release no
longer suffices—each tv editor has
his own ideas about copy and lay-
out and insists on exclusivity. As
result, the network publicity-pub-
lic relations—exploitation boys,
while operating today at maximum
strength and with unprecedented
(Continued on page 16)

'Yankees' Licking Baseball Hoodoo

"Damn Yankees" now appears
likely to beat the supposed jinx on
shows about baseball. The musical,
currently in its seventh week of
standee-limit business at the 46th
Street, N.Y., has caught on at the
boxoffice, with an increasing ad-
vance sale and steady window
trade. It's now one of the hottest
broker tickets on Broadway.

This more optimistic situation is
(Continued on page 54)

New Twist in Arena Deals as Ops Ask Indemnity on Judy Package No-Show

Hot Borscht

Sullivan County, home of
New York State's famed
"Borscht Circuit" hotels, is
having difficulties with its co-
operative public relations
drive (\$15,000) to put the
area over as an all-year resort
like Saranac. Seems that the
County wants to entice maga-
zine writers into the area to
spin beautiful prose about the
Catskills but individual hotels
hold back in volunteering to be
the one to deadhead room and
feed for the writers.

In a couple of instances in
the past a magazine writer
"guest" has gotten the hottest
room in the hotel attic, which
even the staff dishwasher re-
fused.

Lucius Beebe's 'Enterprise' Soaps Out Reno's Fibbing Mouth on Virginia City

Virginia City, Nev., June 14.
This resolutely tumultuous ghost
town 23 miles south of Reno which
in the nineteenth century was the
setting for some of the most spec-
tacular melodrama of the Old West
is looking forward to a renewed
boom in tourists this summer
which, its resort proprietors fondly
hope, may rival in dimensions
the bonanzas in gold and silver of
other times.

For many years Virginia City
suffered considerable indignity and
defamation at the hands of Reno,
whose hotel keepers, saloon prop-
rietors and gamblers saw in its
historic shebangs a potential rival
for the tourist dollar and did all
they could to do the Comstock
town in the eye. Doormen and
garage attendants told motorists
(Continued on page 54)

Many eastern and midwestern
arena managers have pulled a new
twist in negotiations for the Judy
Garland-Harry James package now
being agented by Music Corp. of
America at \$10,000 per night
against 60% of the take, plus a
\$5,000 deposit in advance. The
arena ops are now demanding that
they be guaranteed indemnification
against all losses should Miss Gar-
land fail to appear as per contract
for any reason.

The arena ops have pointed out
that as a prelude to any deals,
they've got to be sure that there
will be no walkouts a la Mario
Lanza and they can't be left hold-
ing the bag should Miss Garland
be unable to show for any reason.
One of the items bringing on this
demand is the recollection that
many production days were lost on
her last film, "A Star Is Born." It's
also recalled that several shows
were cancelled at the Palace, N. Y.,
when Miss Garland appeared there
several years ago in a 19-week run.

The arena operators are espe-
cially rebellious at this time, inas-
much as a bulk of them lost a lot
of loot recently when playing Mar-
tin & Lewis at the same terms be-
ing asked for by Miss Garland and
James. Ed Sullivan, also a \$10,000-
a-night starter, also recently lost
coin for a lot of promoters and
arena owners. The arena men feel
(Continued on page 54)

Public Resistive To Fees For TV —Roper Poll

Majority of the persons inter-
viewed in a public opinion poll on
subscription-tv in the home ex-
pressed opposition to pay-as-you-
see even "under the most favor-
able conditions." This was the key
response in a survey taken last
month in Columbus, O., by Elmo
Roper & Associates on the subject
prepared for CBS and released
by the network today (Wed.).

Under these "most favorable cir-
cumstances," in which tollity was
hypothesized as using only one of
the city's three channels "for a
few hours each night" and pre-
sented "the best Broadway plays,
the newest moving pictures, cham-
pionship fights, opera, and other
things you don't see now," at
prices from 50c to \$1.25 a show
costing "much less than it would
cost you to go out and see them,"
62% of the 449 interviewed ex-
pressed themselves as "not inter-
ested," while 27% said they were
interested, 10% answered "don't
know" or "it depends" and 1% had
no answer. Under less favorable
(Continued on page 10)

Pizza Pie, Knishe, Rock'n'Roll And Puerto Ricans Brighten Coney Island

By JO RANSON

In the midst of the pokerinos,
potato knishe and pizza pie pavil-
ions on the popcorn peninsula
commonly called Coney Island the
biggest attraction this summer is
the naked pillars of a structure
that eventually will be Stage One
of the New York Aquarium.

However, the posh piscatorial
palace won't be completed until
the end of the year, but the cur-
rent crowds pandering the shell
should convince any shrewd ob-
server that the one-time nickel
spoon-on-the-subway is destined for
jumbo station wagon trade when
the New York Zoological Society

completes its \$10,000,000 Ocean-
arium.

The razing of the grubby struc-
tures to make way for the spec-
tacular aquarium did away with
the historic Eden Musee, the
Island's famous waxworks, leav-
ing only the World in Wax, the
Stillwell Avenue and Bowery cer-
oplastastic establishment.

World in Wax, like numerous
other waterfront attractions, is ap-
pealing to the ever-increasing
Puerto Rican trade, and has ef-
figies in wax of such production in
felony and murder as the killing of
August Robles and the shooting

of the four Congressmen in Wash-
ington. Throughout the Island's
main arteries and alleys there are
many signs in Spanish advertising
comestibles, etc.

Pizza, the Italian tomato-anchovy
pie, according to the local Brillat-
Savarins, is undeniably coming to
the top as a culinary attraction in
this one-time cathedral of the hot
dog. This is not to impute that
Coney Island chicken or the
weenie, is about to topple from its
sizzling pinnacle, but it is in obvi-
ous danger of losing out to the
pizza pie and the knishe. The
(Continued on page 16)

Hollywood's Win-Place-and-Showfolk Off to Races With Own Flying Colors

BY ALBERT SCHARPER

Hollywood (Park), June 14. Splashed across the sports page of a Los Angeles newspaper the other day was a photo of a thoroughbred cut-captioned: "He Loves Lucy."

He probably does, but he didn't show it, for the two-year-old colt, Precocious, ran out of the money that afternoon at Hollywood Park. He got little attention at the mutual windows, but aplenty in the sports pages—purely because Lucille Ball and Desi Arnaz own a half-interest in the haybunter, purchased at a yearling auction last August for \$26,000.

That little vignette may point up the fact that showfolk out there again are going to the races—as owners that is.

Parl-mutuel betting in California was legalized, after 25 years in limbo, in 1933—and showfolk who grazed in the Hollywood pastures became attracted to it; as bettors, in droves; as owners, gradually.

Possibly because racing now is at an all-time high in popularity and purses have soared proportionately.

(Continued on page 18)

'Divorced' Circuits To Seek Sanction For Drive-Ins

Washington, June 14. The Dept. of Justice is expecting a substantial push by the "divorced" Big Five Theatre circuits to acquire additional houses, especially in the drive-in field. The antitrust decrees of Loew's, RKO, Stanley-Warner, National Theatres and American Broadcasting-Paramount, provide that they may add new houses with court permission in situations where they do not choke off indie competition, once divestitures are completed.

All but AB-PT have finished the

(Continued on page 63)

Reveal Lawrence Priest Once Osborne Sideman

Washington, June 14. A priest who formerly played a hot clarinet with Will Osborne's orchestra, was kudosed in Congress last week for his work in presenting music and musical shows at Army hospitals, Air Force bases and aboard Navy ships.

He is Father John M. Positano, now at Holy Rosary Church in Lawrence, Mass., who was a pop clarinetist under the name of Jack Foster. It was explained by Rep. Thomas J. Lane (D., Mass.), his congressman. Father Positano has recently returned to his church after recuperating from physical exhaustion brought on by his double duty as priest and as entertainer of servicemen.

Rep. Lane told the House about the cleric's career.

Ah, Sweet Tooth

Vienna, June 7.

American visitors to this year's Salzburg Festival will miss "Mozart" handkerchiefs, soap, stockings and so forth. Provincial government of Salzburg enacted a law whereby name of the composer may only be used for commercial purposes if a special license is obtained from the registration office.

Mozart pastry will be an exception to the rule.

JEROME ROBBINS TO FILMS—BUT BRIEFLY

After resisting the lure of Hollywood for some 11 years, choreographer Jerome Robbins has agreed to act as consultant on all musical numbers for 20th-Fox's musicalized remake of "The King and I," based on the Rodgers & Hammerstein tuner.

Robbins, who's collecting top coin for this job, goes to the Coast in September and expects to stay at least a month. Among his chores will be the re-staging of the "King and I" ballets, "Getting to Know You" and "Small House of Uncle Thomas."

While he's been nixing pic deals, Robbins has worked in tv. He did the choreography on NBC's "Peter Pan" spectacular. "King" will star Yul Brynner, Deborah Kerr and Dorothy Dandridge. Irene Sharaff will repeat on sets for ballet and costumes.

Cheers for Cannes

Washington, June 14.

Back from the Cannes Film Festival where he acted as official U.S. representative, Nathan D. Golden of the Dept. of Commerce expressed himself as convinced that America had, for the first time, submitted features likely to impress a European jury. He added that the industry owed a debt of gratitude to Anatole Litvak, who was on the international group which passed out the prizes.

WHAT OF SAN SEBASTIAN?

U. S. Not Talking to Spain But Promised Participation

Breakdown of negotiations between the Motion Picture Export Assn. and Spain poses more than one problem. What, for instance, is to be done about the San Sebastian film festival July 19 in which the American companies had agreed to participate?

MPAA board, meeting today to hear a report from Marc Spiegel, its European rep, is skedded to take up the question of the fest.

Main Title Intact

Film censorship in India is tougher'n ever on western films. When 20th-Fox submitted its "Woman of the World" to the blue-pencillers, they snipped out two whole reels—1,384 feet—via a total of 22 cuts.

The entire CinemaScope runs to 8,500 feet. Object of most objections by the Indians—dialog and lowcut gowns.

Writers Riding Chayefsky 'Moral' In Prestige Bid

Hollywood, June 14.

"Hollywood film-makers should learn the important lesson from the already-phenomenal success of Hecht-Lancaster's 'Marty' and move writers from the shabby status of hired hands into the area of top level key figures in the production of motion pictures."

In expounding this theory, director-writer Harry Essex points out that many of the raves accorded "Marty" have stressed the fact that this is a simple, honest story with great audience identification that requires no big star names to carry weight at the boxoffice. This, Essex feels, is of great importance. But no one has underlined what Essex considers "the chief reason for the success of this remarkable picture—the day by day, hour by hour, all-out participation of writer Paddy Chayefsky in the making of the film."

Chayefsky, according to Essex, whose "Mad At the World," which he wrote and directed for Film-makers, is in current release, participated in all pre-production confabs with Hecht-Lancaster and director Delbert Mann. He was in on all the casting. He was on the set for every moment of the film's shooting. At the end of each day the writer met with producer and director, saw and discussed rushes and "contributed his own special viewpoint to the ultimate brilliant product that was 'Marty'."

"How different this is from the way the average writer has to work," says Essex. "He finishes a script and then when the really

(Continued on page 63)

Lack of Cuffo Tix For TV Shows Sends 'Em to the Movies

If the nighttime film house grosses are on the ascendancy in New York, the tv networks feel they're entitled to some of the credit. Not from the standpoint that New Yorkers are getting fed up with watching tv at home. Rather, it's because that segment of the populace with a night-out yen who previously derived their pleasures on the cuff with tix for tv shows are feeling the present-day Gotham diminution of live studio audiences and have no alternative but to shell out coin for the films.

New York-originating nighttime video shows with studio audiences are at their lowest ebb today. Major factor, of course, is the swelling number of tv film entries. (And while many film shows are done with audiences, such as Groucho Marx, and many of the situation

(Continued on page 63)

SONG PLUGGER'S DREAM, CAESAR IN CONGRESS

Washington, June 14.

Tin Pan Alley dominated the House of Representatives here today (Tues.) when clemmer Irving Caesar's music to the "Pledge of Allegiance" was sung before a crowded floor and gallery by an Air Force chorus and band. Ceremonies marked the first anni of the insertion of the phrase, "under God," into the pledge.

Rep. Louis Rabaut, who contacted Caesar to write the music because of the latter's rep as the composer of safety songs for children, introduced a bill to print the music as an official Government document for cuffo distribution. Caesar donated the song to Congress.

Skigie, The Boy Critic

In this Golden Jubilee year of VARIETY, interest automatically turns back to the founder, Sime Silverman, and many of these page two reprises have centered on him. Nobody ever has, probably nobody ever could, accomplish in biographical terms anything approaching a "definitive" profile of Sime. He was so many-sided that the total man eluded capture. The late Marie Saxon, a musical comedy star of the 1920's and Sime's daughter-in-law, repeatedly expressed her astonishment at the range of Sime's mind. His information was stupendous; his imagination lively. She hinted that he was an intellectual—but undoubtedly he himself would have loathed the word and himself in the role.

Sime had absolutely no "side." He was incapable of a smug or pious posture although he was capable of a considerable sentimentality, which he didn't want anybody to notice. His affection for his only son, Sid Silverman, was partly expressed in a quiet delight in the boy's mind. Sime put the lad to being a vaudeville critic at the age of seven, the youngest reviewer in the world. Some of his childish comments as reproduced, deadpan, in this paper, were not without their theatrical perception but Skigie, as the boy signed himself, didn't always review the performance. His lifetime fondness for good ginger ale was pointed up in a published complaint that the ginger ale at Hurlit & Seamon's music hall was lacking in quality.

Sid Silverman, or Skigie, grew up and attended the Manlius (N.Y.) Military Academy where he became major of the cadet battalion and created a record accurately described as exceptional in athletic, academic and inter-personal terms. In his adult years Sid's particular theatrical enthusiasms were rhythm (he played the drums) and motion picture technique (on the lots in Hollywood he often palled around with the cameramen and editors) but his knowledge of sports, including very obscure ones, was always encyclopedic. During the years of his semi-invalidism, Sid Silverman wrote a penetrating column of comment on radio programs under the caption, "20 Winks," which, among other matters, was first to recognize disc jockeys and the influence or radio upon popular music favorites.

Quoting from "20 Winks" of Jan. 7, 1942, as a sample of the style of Sime's boy, in his maturity, we find him remarking:

Variety marks the difference between an announcer and a performer as follows: An announcer (on all-night shows) one who may announce phonograph records, handle commercials, read news bulletins, and sometimes interviews. A performer is one who does all that plus being able to tell a gag, play straight, sing a song in a pinch, and ad lib when necessary with a definite nimbleness of tongue. But where are you going to find a guy like that at four o'clock in the morning? That's it. Evidently not on all-night programs and at present prices. Last winter one New York station had a performer in charge of its all-night program for three months. Variety thought he did a good job. In those three months he never picked up a commercial. The station finally told him to pack, and threw the all-night idea out the door after him.

Sid Silverman died in 1950 at the age of 52, the ownership of the paper then passing to its third generation. Today's owner, Syd Silverman, is now a lieutenant in the U.S. Army at Salzburg, Austria, the recent father of a baby girl, Marie Saxon Silverman, Sime's great-granddaughter. Upon completion of his military duties, Syd Silverman will assume the role of VARIETY publisher.

Meanwhile back to the early years when Skigie, the boy critic, was doing his stuff. Sime printed the following explanation:

"(Skigie) is a boy, seven years old. Having been a constant companion and attendant at vaudeville theatres since the age of three, he has a decided opinion. (Skigie's) views are not printed to be taken seri-

ously but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What 'Skigie' says is taken down verbatim, without the change of a word or syllable.)

Here are samples of Skigie's writings:

"They had a dandy moving picture there. ('The Train Wreckers', Hurlit & Seamon's, Sunday afternoon, Dec. 11, 1906). They put logs on the track and the girl took off a red dress and kept waving it until the train stopped and then all the people got off and shook her hand and then the train goes on and then the train robbers get sore and put the girl on the track and then go away on a hand-car and then the girl is picked up by the fireman, I guess, and then the engine starts after the robbers. They catch up and shoot them and all get killed. It was a peach picture all right but it always takes so long before the moving pictures come.

"The first act was all right. (The Maxsmith Duo). Two fellows stand on ladders without holding on tries to light a cigar. They try to get together and then cakewalk and then he takes off everything from the ladder except a stick and dances 'Yankee Doodle.' It was all right.

"I liked the last act. (Harper, Desmond & Bailey). two girls and a colored man. One is white (mulatto). They danced and sang but I forget the songs they sang.

"The two children were all right. (The Two Pugs). They came out in Scotch dresses and sang and danced. That's all I liked in the show.

"I liked that fellow (Pete Baker) that talked about the Rough Riders and his horses. I can't tell what he said. I forget and that's all I liked in the show. And I liked that other sketch of the Brooklyn Bridge. (Charles Sabine & Co.). It's a good sketch. Three boys and a girl and a man. They hide behind barrels and then they hit the man in the eye. You see the houses on the other side in Brooklyn and there's a moon. Tommy has no home so they sleep on barrels.

"That other sketch was fair. (Billie Taylor's 'Wanted: A Stenographer'). One of the girls had a wig with blond hair and the fellow gets a watch with dynamite in it and tells the girl to run because when it is 11 o'clock the old man is going to get it. That's all I liked.

"Those musicians were good. (Waterbury Bros. & Tenney). He comes in on a trunk with a sail on and takes two bottles for a looking glass (binoculars) and then he takes a sprinkler and then a blower and then he blows the trunk away. That colored fellow puts \$2 up so high the short man can't reach it and then he says 'I win' because he can reach a higher note on his trombone than the other fellow can.

"That crazy sketch was all right but the girl hollered so loud. (Atlanta Spencer & Co., 'Mr. and Mrs. Nagg'). I liked the whole show."

"I had some ginger ale during intermission and it was rotten."

Friedlob to Senator: My Picture Is a Rap At Those Comic Books

Los Angeles, June 14. Sen. Estes Kefauver, whose Senate Juvenile Delinquency Subcommittee opens three days of hearing here tomorrow (Wed.) to determine the effect of crime and horror films on teenage groups, has been invited by producer Bert Friedlob to use his currently-shooting "News Is Made at Night" as "a weapon in the growing battle against the corrupting force of comic books on young minds."

Producer, in a wire to the subcommittee chairman prior to his departure for Coast, pointed out that the film attacks comic books as "an inspiration to crime." He suggested that Kefauver while here study film's script and visit the set of "News" with a view to making any suggestions he desires for dialog changes that would aid in the battle against the "lurid, crime-filled publications."

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SCHLESINGER EMPIRE TO FOX?

Consent Decree Anni—A Holiday?

Minneapolis, June 14.

Bennie Berger, North Central Allied president and circuit owner, suggests that independent exhibitors join in staging an anniversary celebration for the consent decree and divorce. He asserts that the decree and divorce are giving many exhibitors a lease on life that they otherwise would not have "at this critical boxoffice period when exhibition is floundering in the face of tv's threat and high film cost difficulties."

He scoffs at the producer claim that divorce is responsible for the drastic product curtailment that now is hurting the small exhibitor. "Loew's hasn't been divorced yet, but M-G-M has reduced its production from 50 to 20 pictures a year," he points out.

Angles Affecting Theatre Films for TV

Harold Goldman Sees No Immediate Break in Status Quo—Video's \$40,000-\$50,000 Per Too Little

When and if the film companies decide to release their feature films to television, they'll probably set up their own distribution setups rather than rely on the established theatre distributors of films for television. That's the view of Harold Goldman, v.p., in charge of sales of National Telefilm Associates, one of the leading distributors of films for video.

For the telepix executive who would like to get his hands on some of the pictures in the major studio vaults, Goldman is pessimistic about the chances of the film companies opening the doors in the immediate future. "There's been talk about it here and there during the past year," he said, "but it'll be a long time before it'll come to pass."

Goldman, schooled in exhibition (his father is N. Y. theatreowner Moe Goldman), feels that it's not worth the \$40,000 to \$50,000 a picture for a major studio to antagonize its theatre customers. On the other hand, he's of the opinion that a feature picture released to television cannot affect the boxoffice of a "great" theatrical film. Based on the current tv market, Goldman says a top attraction released to video can gross in the neighborhood of \$70,000 to \$75,000. With the distribution fee, usually about 30% taken off, it leaves about \$55,000 to \$60,000, a net which Goldman considers "doing very well."

Despite his pessimism about the chances of the U. S. film companies (Continued on page 54)

Judge Chides Boothmen For Refusal to Screen 'Salt of the Earth'

Chicago, June 14.

Federal Judge Philip L. Sullivan opined that the public has as much right to see a picture of its choice as it has to read a newspaper or go to a meeting or a play, in ruling against Chicago Moving Pictures Operators Union, Local 110 in its move seeking dismissal of a suit brought against it by IPC Distributors of Los Angeles, producers of "Salt of the Earth."

IPC contends that the picture "Salt of the Earth" was not shown at the Cinema Annex Theatre here because of the projectionists' refusal to show it. In its move for dismissal of the suit, the union said the operators acted on "patriotic motives" and not on orders from the union. IPC is suing for \$316,500 damages and is asking an injunction preventing the union from interfering with showing of the pic.

20TH JOINS BIDDING FOR 'MEDIC' RIGHTS

Hollywood, June 14.

Twentieth-Fox has joined three other major studios in bidding for pic rights to the "Medic" vidpix series.

Columbia, Warner Bros. and UI had already entered the race for rights to make a film version of the NBC-TV series. Film would be shot in 1956, for 1957 release. Frank LaTourette is producer of the vid-series, and James Moser the creator.

Cape's Tax Cut

Capetown, June 14.

Tax reduction for South African theatres has been allowed by the administrator of the Cape. Condition is that the exhibitors' savings be passed on to the public.

Tax on entertainment will be reduced by 1d. on tickets up to 1d. 6d. and 2d. on tickets over 1d. 6d. Local houses will bring down admissions accordingly.

Swap of Stars, Not Coin Alone, Universal's Aim

Deal under which Universal is lending Tony Curtis to Hecht-Lancaster Productions for "Trap-pez" in exchange for Ernest Borgnine is seen as part of a new U policy not to farm out its stars unless the arrangement involves a reciprocal loanout. U, which spends something like \$1,000,000 a year developing new faces, has reached the point where it isn't as interested in the money it could make from talent loanout deals but more in the star value such exchanges can garner for its own pic.

Situation is an outgrowth of Hollywood's increasingly tight casting situation, with the studios finding it tough to obtain top-rate b.o. talent without having to pay through the nose via high salaries or hefty participation deals.

Ever since it started its talent development school, say U execs, the company has been increasingly popular with other studios as a source of talent loanouts. But U is turning out some 30 features a year, and it's feeling the pinch itself. Thus it's been decided to use the exchange value of its semi-stars, and full-fledged stars, to attract contractees of other producers for U pic.

Curtis will join Burt Lancaster and Gina Lollobrigida in "Trap-pez," due to start lensing in Paris in August. Sir Carol Reed will direct. Borgnine gained attention in the Hecht-Lancaster film, "Marty." He's under a multiple picture contract to the indie outfit.

SCHWALBERG FORMS ARTISTS-PRODUCERS CO.

Alfred W. Schwalberg, who resigned as president of Paramount Film Distributing Corp. last April to set up shop on his own, has formed Artists-Producers Associates to handle distribution and other business affairs for independent filmmakers. Offices are to be set up in N.Y.'s Squibb Bldg.

First two pictures to be repped by Schwalberg are Ilya Loper's "Summertime" and the Paul Gregory-Charles Laughton "Night of the Hunter."

SOUTH AFRICA BUY TOPS \$30,000,000

Twentieth Century-Fox, with an eye to overseas expansion, is negotiating for the controlling interest in South Africa's Schlesinger Organization. Deal, while by no means concluded, is believed to be in the advanced stages of negotiation and apart from 120 Schlesinger theatres, involves all entertainment aspects of the Schlesinger group except its limited production facilities.

John Schlesinger, prez of African Consolidated Theatres Ltd., arrived in N. Y. from South Africa Monday (13) for huddles with Spyros P. Skouras, 20th-Fox prexy, just back from a trip to the Coast. Both are tentatively skedded to go to Johannesburg within another week or two possibly to sign the broad outlines of an agreement.

Involved is a cash outlay by 20th of between \$30,000,000 and \$40,000,000.

Schlesinger organization is frequently referred to as South Africa's entertainment "empire" in that it controls practically all forms of amusement in that country, from film theatres to tent shows. Apart from doing a certain amount of production, the Schlesinger group also distributes the product of many of the American companies. Only Metro and 20th-Fox have their own organizations there. 20th handles RKO and Republic, with Metro releasing the Rep 16m pex. The J. Arthur Rank films also go through Schlesinger.

Donald Henderson, 20th treasurer, and Ernest Turnbull of Australia's Hoyts' Theatres circuit, which 20th controls, along with a 20th attorney, have been in South Africa for some time negotiating the deal. At least one other company—Loew's—also is said to be interested in buying out John Schlesinger.

Prefers London

Latter, more or less for personal reasons, wants to quit South Africa and settle in London. Among other (Continued on page 18)

Allied Drops Rental Control; Seeks Senate Small Biz Hearings; Frame 'Congress Thwarted' Slant

Horror—In Sound

The new realism contributed by stereophonic sound now is being blamed for some of the uproar about exaggerated horror and violence in films.

"It used to be you had a torture scene in a picture and no one seemed to object," commented a producer last week. "Now, they turn on the sound loud and the screams come at you from all sides. Nothing very new about it—we're just working at it a little harder!"

Stanley Kramer: On Films, Payoff And Censorship

Paris, June 14.

Stanley Kramer, passing through Paris enroute to Spain where he is preparing for his next feature, "The Pride and the Passion" which will roll next February, commented frankly on his problems as a producer of films which often contains "a message." This phrase becomes a disparagement in the case of a film like "The Men" which doesn't click at the boxoffice but it's a compliment when another film, "Home of the Brave" gathers in the dough.

Kramer philosophized upon the function of the producer as against the director, acknowledging that the latter is the main-spring artistically although he may work 16 weeks on a film which (Continued on page 20)

Allied States Assn. is revising its pitch to the government relating to distributor trade practices. Shelved, at least temporarily, is the plan for the introduction of a bill which would regulate the prices charged for pictures. The exhibitor organization's new approach is to seek hearings on trade matters by the Senate Small Business Committee. This policy will be followed if it fails to obtain re-

Humphrey's Role

Washington, June 14.

Indie exhibitors, who have been complaining about price squeezes by the distributors, will receive an opportunity to tell it to a Senate committee probably in late July or early August.

The hearing has been promised by Senator Hubert Humphrey (D., Minn.), chairman of the Small Business subcommittee on retail, distributive and fair trade prices. He will invite the Senate Small Business subcommittee on monopoly to sit in.

lief in talks with the film companies.

Allied, probably with the backing of Theatre Owners of America and other exhibitor groups, will make the charge to the Senate unit that the distributors have confiscated the benefits of the reduction of the Federal admissions tax. It will be pointed out that the tax cut, passed by Congress following the exhibitor grassroots campaign, was allowed for the sole purpose of improving the plight of many smalltown and fringe neighborhood theatres. The exhibitors who buttonholed their Congressmen on the tax matter will complain to the senators that the tax cut they voted for to help the theatres in their communities has proved use-

(Continued on page 16)

National Boxoffice Survey

Cool Weather Perks Biz; 'Love Me' New Champion, 'Soldier' 2d; 'SAC,' 'Holiday,' 'Chase' Next

Cooler weather plus rain in many key cities this session is giving film business a jab in arm. There is not too much new fare but the proportion of strong boxoffice pic out of those released appears greater than usual. The novelty of heading for the outdoors every weekend also appears on the wane.

"Love Me Or Leave Me" (M-G), measuring up to its scattered showings last stanza, is pushing ahead to No. 1 spot, with engagements in some nine key cities covered by VARIETY. "Soldier of Fortune" (20th) is winding in second spot, the position it has held for three in a row.

"Strategic Air Command" (Par), currently suffering from lack of fresh first-run playdates, is dropping down to third place. "Cinema Holiday" (Indie) again is taking fourth money.

"Sea Chase" (WB), also with a dearth of new dates, is dipping to fifth. "Marty" (UA) is showing enough on its scattered playdating currently to cop sixth spot. It is good to terrific in places where opened.

"Daddy Long Legs" (20th), for

some time high on list, is staging a comeback to wind up seventh after falling to ninth last round. "Cinerama" (Indie) is taking eighth place, with "Blackboard Jungle" (M-G) off to ninth.

"Son of Sinbad" (RKO), with a showing of strength, is pushing to 10th. "Magnificent Matador" (20th) is finishing 11th while "Hell's Island" (Par) rounds out the top 12 list. "Doctor in House" (Rep), "Prodigal" (M-G) and "End of Affair" (Col) rate as runner-up pic.

"Interrupted Melody" (M-G) looms as one of top newcomers. "Seven Year Itch" (20th) continues terrific in second week at N. Y. State. "Purple Mask" (U), also new, looks neat in Boston, nifty in Portland and hep in Frisco.

"This Island Earth" (U), which shapes mighty on its preem at N. Y. Victoria, starts first of 900 saturation playdatings to d a y (Wed.). It also is rated solid in Pitt. "Bullet For Joey" (UA), also a newcomer, is okay in Detroit, good in Louisville and fair in Chi. "That Lady" (20th), good in N. Y. with vaude, looms mild to lean elsewhere.

"Mad At World" (FM) is trim in Frisco. "Wayward Wife" (IFE) looks big in Chi and good in Seattle. "To Paris With Love" (Indie) shapes big in L.A. and Frisco. "Far Horizons" (Par), nice in Balto, is fair in Buffalo. "Revenge of Creature" (U) looks lofty in Washington.

"Tall Man Riding" (WB), good in Denver, shapes mild in Omaha, Washington and Minneapolis. "Kiss Me Deadly" (UA) is fair in St. Louis and good in Denver.

(Complete Boxoffice Reports on Pages 8-9)

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GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Italy Won't Let Go the Dough; Greeks Tax Boxoffice 100%; France Next Problem for MPEA

By FRED HIFT

As the Motion Picture Export Assn. is getting ready to negotiate a new film agreement with France, it is facing a number of trouble spots in Europe, including a recurring demand for reciprocity of imports.

In Greece, admission taxes have been raised to over 100% and the theatres are so heavily taxed that the American distributors are beginning to despair of doing business there. "The situation is slowly becoming intolerable," commented an MPEA exec. Unless something is done, Greece may be the next country tagged for an American import "boycott," he indicated.

In Italy the government is still stalling on overdue "official" remittances going back to Feb. 1954. Funds recently were reported thawed, but no action has been taken to date, partly because officials concerned haven't been in Rome.

Situation in Spain is status quo, with all contact between the government and the MPEA broken off for the moment. U. S. execs attribute the Spaniards' tough demands to problems within the local industry which hasn't been able to get off the ground.

Spain's demands, apart from reducing American imports, involve a repetition of the reciprocity theory which has been firmly rejected by MPEA in the past as a base for negotiation. Madrid is plugging for the American companies with offices in Spain to handle eight Spanish features in the U. S. and Canada a year.

According to MPEA, while most European industries by now are aware that such arrangements are not practical, and in fact illegal under the MPEA setup, they still bring it up as a means of introducing their films in the U. S. MPEA's standard reply is that the distribution of foreign features in the domestic market is a matter that is strictly up to the individual companies.

Boycott continues in Denmark, where the American distributors, in protest against a 30% rental ceiling, refuse to import pix or book them. An MPEA spokesman this week denied a report from Copenhagen saying that the first-run there are booked up with American product for a year in advance. "To our knowledge that isn't so," he said.

In Turkey negotiations are reaching a successful conclusion looking to the remittance by the Central Bank of about \$800,000 in American "backlog" earnings. Bone of contention has been the rate of exchange to be applied to monthly remittances.

Irving Maas, MPEA rep in the Far East, is currently in Indonesia in an attempt to pry loose all or part of the MPEA members' 1954 coin there.

Hal Horne Remembered As Taking Chances With Young Ballyhooligans

Hal Horne, 58, head of the Hal Horne Organizations, who died in N. Y. last Wednesday (8), was a prominent figure in the picture business for nearly 30 years. He influenced the careers of many in the trade today, particularly in the advertising-publicity end but also including production and distribution.

Rather than hiring seasoned vets, Horne, who held varied executive posts, often chose to employ relatively young newcomers to the industry. In 1940, for example, the personnel at his outfit included Max Youngstein, now United Artists v.p., as office manager; Lou Berg, This Week by-liner, as feature writer; Dick Condon, ad-pub indie now abroad for UA, as publicity manager; Jean Block, top-notch free lancer, as feature writer; Phil Gerard, Universal's publicity director, as field expoliteer, and others. Horne also was the boss in the earlier days of Jerry Pickman, now Paramount v.p.; Monroe Greenthal, head of

(Continued on page 10)

Rawstock Export Up

Washington, June 14. The U. S. exported \$11,372,000 worth of motion pictures, film and motion picture equipment during the first quarter of this year. This was a jump of 36% over the comparable period of 1954, according to Nathan D. Golden, director of the Commerce Department's motion picture and photographic products division.

Biggest gains were rawstock, volume of motion picture negatives and prints, 8m equipment and are lamps. Exports of rawstock in the first quarter of the year came to 134,425,324 feet, valued at \$3,903,000. It was 50,000,000 feet more than were exported in the January, February and March period of 1954.

We also shipped over 91,594,000 feet of prints and negatives, worth over \$3,604,000. Exports of all types of equipment, including cameras, projectors, theatre and studio equipment, aggregated over \$3,864,000 worth.

U to Moralists: Give Boost To 'Major Benson'

Taking the "moralists" by their word, Universal is seeking them out as potential pluggers and patrons for its "The Private War of Major Benson."

Company is preparing a special kit for its field exploiters for this film which, it feels, is the type of screen entertainment the professional protectors of U. S. morals should enjoy and patronize and encourage.

Pitch being made to clergymen, educators, women's clubs, etc., by U is that, if they are really interested in "clean" entertainment, they should give it more than lip service by actively going out and supporting it.

This is in line with a feeling by U and other companies that those who shout the loudest about the need for family entertainment frequently do the least about seeing to it that, when such pix are made, they get the encouragement and help they require. Similar situation has long existed in the foreign film field where importers complain they hear squawks about the poor quality of foreign attractions but that the same people who beef also are the first ones not to patronize a really good film when it comes along.

"Private War of Major Benson," a comedy, was produced by Howard Pine, directed by Jerry Hopper, and stars Charlton Heston and Julie Adams.

ANTITRUST TO CARRY MORE SEVERE PENALTY

Washington, June 14. A Senate judiciary subcommittee yesterday (13) reported favorably two antitrust bills in which the motion picture industry is much interested. The first would increase from \$5,000 to \$50,000 the maximum fine which the Government may levy on each count of criminal violations of the Sherman Act.

The second sets a six-year uniform statute of limitations for private treble damage suits. It also permits the Government to recover damages when it is injured through purchasing goods by an antitrust violator.

The bills have been passed by the House, with one major difference. The House set the statute of limitations at four years. Report here is that an effort will be made in the full Senate judiciary committee next Monday to restore the four-year provision.

Saddle Opera With Twist Of 'Bicycle Thief' Art, Allied Team's Target

By WHITNEY WILLIAMS

Hollywood, June 14.

Westerns, the traditional money-making staple of the motion picture business, will be changing in quality shortly and going more highbrow, according to Albert Band and Lou Garfinkle, young director-writer team making their own film at Allied Artists.

Band and Garfinkle, who under a participation deal are turning out "The Young Guns" which they claim is the first western with a legitimate juve delinquency background, opine that audiences generally, in their demand for higher quality films, now also want superior fare from oaters. Garfinkle particularly, because of an exhibitor background, believes the public will be stimulated by quality in westerns.

"We are going to develop a feeling and flavor in 'Young Guns' which resembles 'Shoeshine' and 'The Bicycle Thief,'" he reports. "I realize this may sound strange, but realism is what we need in this kind of story. The old shoot-'em-up is going to die with the kids, because comic books are too vivid now. You can see it happening already. The younger audiences want something today's that a little punchier, and you can get this only with realism."

"Guns" is based on actual, historical incidents that took place in the old Hole-in-the-Wall in Wyoming, in 1900, when a band of renegade youngsters went on a rampage. Site was an outlaw hangout which also figured in exploits of the Butch Cassidy gang.

The low-budget western, aimed at the high level audience, is a rich new vein of American action lore that hasn't been touched, duo claim. "Today the old concepts are out," Band says, "and intellectual quality is boxoffice for the first time."

He cites, as examples, "East of Eden," "On the Waterfront," "Marty," "Lili," "Hulot's Holiday" and "The Little Kidnappers."

Hullabaloo Outmoded? "Look at the recent changes in title-thinking, where generally speaking the sensational title is on the way out and the intellectually intriguing title is on the way in. This is indicative of what attracts the public now."

Band also feels that much more money should be spent on music for this type of western. "A really great music track could make a classic out of a western," he believes. Band, 30, after having been a film editor, was personal production assistant for John Huston for three years, and also has worked as a director in live tv.

Garfinkle, who also has been a radio and tv writer, made documentary film prior to the AA deal.

N. Y. to Europe

Robert Andrey
Leon Askin
Helen Brown
Leslie Faber
Jacques Fland
Francis Head
Harold Hecht
Betty Holland
Judy Holliday
Louise King
Max Liebman
Henry M. Margolis
Kevin McCarthy
Bert McCord
David Merrick
Maynard Morris
Jan Peerce
Mary Pickford
Walter Prude
Francis Robinson
Charles Rogers
George Rosen
Ann Stanwell
Jules Stein
Rise Stevens
Samuel Taylor
Peter Witt
William Zimmerman

Europe to N. Y.

Ernie Anderson
Marian Anderson
Phyllis Anderson
Robert Anderson
Betty Box
Rossano Brazzi
Abel Green
Grace Green
Robert L. Joseph
Phyllis Kirk
Anne Sargent
Marti Stevens
Ralph Thomas
Walter Thomson

New York Sound Track

Cary Grant wowed interviewers last week. A big advocate of "gracious living," he hosted femme editors at dinner at the Colony, followed by one of the new plays. Paramount paid . . . A Tennessee exhib wrote in for more info ament the British pic, "The Dam Busters," recently reviewed. His interest is probably related to TVA, suspects VARIETY . . . William Zimmerman, partnered with Gottfried Reinhardt in the production of "Rosalinda," to London over the weekend to confer with officials of Associated British Pictures Corp., which is partially financing the film which will be released by Warner Bros. . . . Eddie Albert back in Gotham after completing his stint in Metro's "Til Cry Tomorrow" . . . Reissue of Metro's "Wizard of Oz," starring Judy Garland and Ray Bolger, moved up to a Friday (17) opening at the Normandie Theatre . . . David Wayne due at Metro June 20 to start "The Tender Trap" . . . "The Court Martial of Billy Mitchell," starring Gary Cooper, starts shooting Saturday (18) on location in Washington, D. C.

Songwriter Sammy Cahn docked over the weekend from a European vacation and planned out to the Coast immediately to begin work with Nicholas Brodsky on new songs for Warner Bros., "Serenade," to star Mario Lanza . . . Walter Thompson, associated in the production of the first two Cinerama films, returned to New York this week after six months abroad supervising camera units shooting the Lowell Thomas production of "Seven Wonders of the World" in Europe, Asia and Africa.

Richard Gordon has been assigned the British "The Colditz Story" by its producer, Ivan Foxwell, and is currently negotiating for its distribution. Film tells the story of one of the supposedly escape-proof German prisoner-of-war camps . . . Universal setting a number of key city prereleases for "The Shrike" which goes into national release in September. Film is garnering a lot of national mag space . . . Walter Futter and Vidoscope moving to larger quarters. Futter's line of lenses includes new 16m projection and photographic anamorphic CinemaScope lenses.

Dinah and Rosemary Ace (no relation to Goodman Ace) checked in at 20th-Fox for roles in "The Girl in the Red Velvet Swing" . . . John Payne negotiating a five-year, five-picture deal with Benedict Bogeauss . . . Richard Whorf's first production for Warners will be "The Burning Hills," based on a novel by Louis L'Amour . . . Metro signed Cedric Hardwicke for a role in "Diane," replacing Walter Hampden who died over weekend . . . Samuel Goldwyn stopped shooting on "Guys and Dolls" for three weeks of recording and rehearsals on dance numbers . . . David O. Selznick's son, Jeffrey, is assistant director on George Stevens' "Giant," for Warners release . . . Republic assigned William Witney to direct "Jesse James Was My Neighbor," based on a novel by Homer Croy.

Russian film studios are going in heavily for the production of documentaries, and also for the issuance of magazines about motion pictures and other subjects, reports Radio Moscow . . . Broadcast, to western Europe, reports 24 studios—in Moscow, Leningrad, Kiev, Minsk, Sverdlovsk, Baku, Riga, etc. all the way to Vladivostok on the Pacific are making documentaries. And, adds Radio Moscow, 32 film magazines are published by the studios, illustrating life in all parts of the USSR. One studio is putting out "USSR Today" which is published in 11 languages.

Reflecting his click in "Marty," Ernest Borgnine will costar with Glenn Ford in Columbia's "Jubal Troop" . . . Mae Marsh will portray the mother of John Barrymore Jr., in Bert E. Friedlob's "News Is Made At Night," for United Artists release.

Due in N. Y. next week from London is David Kingsley, head of Britain's state-owned National Film Finance Corp. . . . Arthur Level, president of Skiatron Electronics, had his say about home-toll on Art Linkletter's CBS show last week, replying to Linkletter's contention that free and fee-tv couldn't live together. CBS then offered Level a minute spot to counter Linkletter's argument . . . Jacques Leaud, director general of France's Centre National de la Cinematographie returns to Europe tomorrow (Thurs.).

Manual on "Our Modern Art: The Movies," by Ernest Callenbach, is being put out by the Center for the Study of Liberal Education for Adults in Chicago for use in discussion courses and among study groups. Subject is described as "a systematic treatment of the film as an art form with its own method and significance as one of our most important mass media." Price: \$1.

Louis de Rochemont imported an otter from Florida to figure in the exploitation of "Great Adventure." It's been dubbed Otty, of course.

Columbia is borrowing the tune "Pennies from Heaven" from the Paramount picture of same name for the "Picnic" sound track . . . Warners sent out miniature palm trees to the press but neglected to mention the "Mister Roberts" angle . . . Alec Guinness was on Queen Elizabeth's birthday honors list. He was made a Commander of the Order of the British Empire . . . "Brutality" and "low moral tone" landed seven more pictures in the Legion of Decency's "B" category this week . . . United Artists registered the titles, "Sister of the Bride," "Mother of the Bride" and "Brother of the Bride," none of which is to be confused with RKO's "Father of the Bride" . . . Judy Holliday wings out today (Wed.) for several months in England, France and Italy.

L. A. to N. Y.

Felix Adams
Gene Barry
Rosemary Clooney
Wendell Corey
Claude Dauphin
Richard Davalos
Jerome L. Doff
William Gehring
Joe Glaser
Morey R. Goldstein
James R. Grainger
Paul Gregory
Robert Griffith
Oscar Hammerstein 2nd
Van Heffin
Arthur Hornblow Jr.
Bob Hope
Rene Jeanmaire
Leo Kerz
Beatrice Kraft
Jack Lemmon
Bob LeMond
Tony Martin
Lauritz Melchior
Worthington Miner
Phil Moore
Edward Morey
Barbara Nichols
Hugh Owen
Jack Palance
Otto Preminger
Robert Preston
Richard Quine

Stanley Quinn
Hal Roach Jr.
Harry Salzman
Ell Schiff
Gordon Scott
Spyros Skouras
Leslie Snyder
Milton Sperling
Franchot Tone
Fred Wile
Teresa Wright
Bud Yorkin

N. Y. to L. A.

Luther Adler
Sammy Cahn
Renee Carroll
Al Crown
Jack Henderson
Fred Hift (via Mexico)
Louis Jordan
Norman Lear
Parke Levy
Albert Marre
Harold Mirisch
Mario Pescara
Milton R. Rackmil
Helen Richards
Lou Schonzeit
Julie Sharr
Ed Simmons
Pincus Sober
Akim Tamiroff
David Tebet

PIX' OLD-FAMILIAR-FACES RUT

Rains in India on Sked, Huston Not; Hence Delay on Kipling's 'King'

Time factor was the key reason for postponing John Huston's proposed film version of Rudyard Kipling's "The Man Who Would Be King" until next year, Allied Artists v.p. Harold Mirisch disclosed in New York last week before training to the Coast. "King," which was to have been Huston's initial picture under his deal with AA, will be replaced by another story scheduled for lensing in the fall.

Mirisch, who recently returned from a four-week trip to Europe, explained that plans called for "King" to be filmed in India sometime between November and February in order to avoid the rainy season. There was not enough time, he said, to make preparations and accordingly the project has been shelved until 1956. As for the replacement, he revealed that several properties are being considered but nothing has been definitely chosen as yet.

Reports that "King" will be filmed in Todd-AO were spiced by Mirisch who commented "that's all out now." It's understood that had a deal been made with Todd-AO on the Huston project it would have been strictly on a royalty (Continued on page 18)

Drape That Moss Lower! Crew of 22 in Gawja For 'Pompey's' Locales

By SAM LUCCHESI

Brunswick, Ga., June 14. Filming of preliminary scenes for the 20th-Fox's CinemaScope version of Hamilton Basso's "The View From Pompey's Head" got under way here last week.

A Hollywood crew of 22 members started work with four actors and actresses on the scene.

Principal atmospheric shots were filmed on three of Georgia's "Golden Isles," Jekyll, St. Simons and Sea Islands. The Brunswick area was selected for background scenes after the entire Southeastern coast had been surveyed for the best site of the fictional town, Pompey's Head, which gave Basso the title for his novel.

Philip Dunne, who authored the screen play, will direct the picture, which will star Richard Egan as Anson Page, and a 22-year-old English actress, Dana Wynters, cast as Dinah. Sidney Blackmer will play Garvin Wales and Marjorie Rambeau, Lucy Wales.

Brunswick and Glynn County's (remember Sidney Lanier's "The Marshes of Glynn?") moss-draped trees and famed marshes are considered "ideal" for CinemaScope photography, according to William G. Eckhardt, promotion manager in charge of the Hollywood crew, which brought two vans of equipment here. Nature was given a small assist, however, when it was (Continued on page 10)

20th Out, Others Bid On Italian C'Scope Document

Option on the worldwide distribution of "The Lost Continent," Italian tint documentary and that country's first CinemaScope, has been dropped by 20th-Fox and various other distributors are now bidding for it.

Pic, a long time in the making and lensed entirely in Asia, was produced and directed by Count Leonardo Bonzi and created considerable discussion when shown at the recent Cannes film fest. Bonzi earlier made "Maggio Verdi" (Green Magic) which Italian Films Export has in the U. S.

Bonzi, who was in the U. S. some months back in connection with "Green Magic," plans to produce a full-length documentary on the United States, it's understood.

The 20th option, which the company obtained via its C'Scope licensing arrangement with Bonzi, involved a \$500,000 advance in case of a deal. Reason why 20th dropped the option isn't known.

Mitchum Prelim

Santa Monica, June 14. Confidential mag's motion to dismiss Robert Mitchum's \$1,000,000 suit for asserted defamation of character will be heard Friday (17) in Superior Court.

Attorneys for publication were granted permission to seek a dismissal on the grounds that California courts do not have jurisdiction in case, since mag is a N. Y. corporation.

W. Germany's 107 Features in 1954

Washington, June 14.

West Germany produced 107 features in 1954, an increase of four over the preceding year. Last year's production included 26 tinters, contrasted with only 15 in 1953, reports U.S. Department of Commerce. Fourteen of the features were co-production deals with other countries; five were with Austrian cooperation, four with France, two with Yugoslavia, and one each with the U.S., Italy and with French-Italian co-production.

Last year, the West Germans also produced about 300 documentaries and shorts, which was 40 more than in 1953. The West Germans got 20,000,000 meters of rawstock from East Germany last year, mainly because the Soviet zone paid its film rentals to the West partly in rawstock.

NEED NEW FILM STARS--RHODEN

At hand for another pro and con going-over is the age-old question: Is it the star or the vehicle that sells tickets at the world's motion picture theatres? This has become a key topic in the trade again, in the light of exhibitors' insistence that new people on the screen are required to lure new young audiences. And the studios are yennin' fresh talent because the old vets in some instances are said to be demanding too much of a pay-off for their work.

Elmer Rhoden, president of National Theatres, offered the view in N.Y. last week that many top names have had both flops, and boxoffice successes. Their reputations were not sufficient to carry the former and, in the case of the latter, surely the properties involved must get substantial credit.

Coyne's Parentheses

But another comment, one dropped by Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, cut through to the one of the crucial points of the problem. "An important theatremen," said Coyne, "was not interested in a new picture because John Forsythe is the star and he's unknown."

This is widely acknowledged as a typical exhibitor reaction; unless a film has stars, or proves itself a money-maker without stars, the theatremen is not interested. After all, why should he book a pic if it will mean red ink results?

Rhoden, Coyne and many other top circuit operators figure they have a likely solution in COMPO's upcoming Audience Awards poll, through which the public, at ballot boxes to be installed in theatre lobbies, will vote on the year's best picture, best male star and femme star and the two "most promising" (Continued on page 18)

Nabes Day-and-Date Downtown By Argentine Government Ukase

Buenos Aires, June 14.

Long Time No Poll

An industry-sponsored, nation-wide poll of public opinion concerning new pictures and players is possible because of the existence of the Council of Motion Picture Organizations, stated Elmer Rhoden, National Theatres prez. "Had there been a COMPO 25 years ago, we might have had a pool then," he commented.

Rhoden put in a plug for COMPO's leadership under special counsel Robert W. Coyne along with information director Charles McCarthy.

The Argentine government has decreed a new system of saturation bookings, with pictures being simultaneously released in downtown first-runs and neighborhood first-runs. New release method, which went into effect here May 26, is expected to relieve the congestion in the central sectors of the city, particularly on non-working days. It will allow audiences to see the latest pictures in the nabe theatres just as easily as in the downtown houses. System is being given a tryout in the capital, and if it proves workable, will gradually extend to other cities in the country.

In issuing the decree, Raul Apold, press minister and entertainment czar, said that it was designed primarily as an aid to native productions, the purpose being to assure them the best situations throughout the city. Each picture, according to the decree, must be shown in move-over houses of the same circuit to which it was first released.

The Entertainment Board has re-grouped the city film's theatres into "A" and "B" categories under the two major circuits, purpose being to assure all sections of the city, especially the most populous areas, of the top attractions. Both the exhibitor and producer associations have approved the plan, but want it to incorporate more theatres in each group to allow for even more extended splash releases.

Dutch Latest In Co-Production

Hollywood, June 14.

Film industry of Netherlands plans entering international English-speaking market on a big scale, according to Baron Louis Van Der Feltz, and producer Arthur Dreifuss, repping Cinetone Studios of Amsterdam, jointly owned with the Netherlands government's Bioscoopbond. Pair are here to discuss co-production deals with Hollywood producers.

While Baron Van Der Feltz sessions with studios and agency execs on subject, Dreifuss will seek American stars for Cinetone's first feature, "Captain Jan."

Company recently entered production with telepix series, "Secret File," starring Robert Alder, produced by Dreifuss.

U. S. Limited Partnership Financed Israeli-Made 'Hill 24' War Feature

Distribution of the Israeli-made film, "Hill 24 Does Not Answer" is being financed in the U. S. via a limited partnership known as Sikor Film Distribution Co. Papers filed with the New York County Clerk's Office disclose that four limited partners have contributed \$25,000 to the kitty to date. Listed as the largest contributor is Zvi Kolitz ("also the general partner") with \$10,000. Subscribing \$5,000 apiece are Liba Besser, Arthur Falgon and Lube Shulgasser.

Sikor also is billed as producer of "Hill" which was screened last month at the Cannes Film Festival. Film depicts incidents in the lives of four people guarding a hill just before the United Nations Truce Commission makes its division of territory. Britain's Thorold Dickinson directed the picture on Israeli locations from a screenplay by himself and Peter Frye. Cast is unknown to the American market. Sikor plans a fall unveiling in New York.

New Allied Artists Job For Goldwynite Davis

Martin S. Davis has resigned as eastern ad-pub head of Samuel Goldwyn Productions to join Allied Artists as eastern ad-pub manager. Latter is a newly-created post and is in furtherance of AA's expansion plans.

Davis had been associated with Goldwyn nine years. His new post becomes effective July 5. (Coincidentally, William F. Rodgers, who's now an AA consultant, was a part of the Goldwyn outfit years ago and Alfred Crown, now an AA v.p., formerly was Goldwyn's foreign department head.)

Harry Goldstein, who has been N. Y. rep of AA national ad-pub director John C. Flinn, is now to give his full time to exploitation as head of eastern field activity.

Howard Kohn's New Aim

Howard Kohn has resigned as ad-pub head of Selected Pictures, indie distribution outfit headed by George Schaefer.

He has plans to enter production.

Jerry Lewis: Clown With A 'Problem'

By HY HOLLINGER

Loch Sheldrake, N. Y., June 14.

Jerry Lewis returned to his early training ground over the weekend—Brown's Hotel in the N. Y. Catskill resort area—where he started his career over a decade ago as a bus boy. The occasion was the premiere of his and Dean Martin's latest Paramount VistaVision picture, "You're Never Too Young." It was a difficult assignment for the zany comedian, faced as he was over 100 junketing-newspapermen from New York, Chicago, and Los Angeles who were all primed with the \$64 question "what's with the split with Dean Martin?"

Although he had a "cross to bear and a heavy heart," words he employed himself in describing the situation, Lewis was his ubiquitous self, greeting press arrivals in a bellboy's uniform, waiting on tables, hopping from table to table, and entertaining the guests in the hotel lobby and night club. He literally knocked himself out to keep up the festivities, dampened somewhat by the rainy weekend.

Lewis turned serious at the conclusion of a mad-cap press reception Saturday (11) following the premiere and thanked the newsmen for "bearing with me" by not pressing too hard on the Martin situation. Most of the weekend he ducked queries with a "no comment" or with a typical Lewisian, "you're asking a leading question." In referring to the "situation," he never mentioned Martin specifically by name.

His "Problem"

Following two hours of hilarious entertainment, Lewis bowed off in the serious vein. The hushed audience of newsmen listened intently as he mentioned his "problem." It was a gracious, sincere exit, lacking in bitterness or acrimony. The remarks were greeted by a standup ovation that left Lewis limp and sobbing.

The performance Lewis gave will long be remembered. He was sharp in his adlibbing and at a peak in his off-the-cuff gestures and antics. A bit with singer Sonny King was reminiscent of his act with Martin as he interrupted King's performance and engaged in banter with the tenor. The latter scored solidly in meeting Lewis' barbs and it left many in the audience wondering if this could be the beginning of a new association.

The clincher of the evening was Lewis' tribute to his wife, Patti, a former band singer. He prodded her to the floor, and arm in arm, she chirped "He's Funny That Way" with her husband contributing appropriate asides. It brought the house down with

one of the most sustained mittings ever heard on a nitery floor.

Despite his absence, Martin's shadow hung over the proceedings. All along Route 17, the gateway to the Borscht Belt, billboards proclaimed the joint appearance of the team. Martin's picture shared honors with photos of Lewis at the hotel. Busts carved out of ice of both greeted the visitors at a sumptuous cocktail party given by Charles and Lillian Brown, props of the hotel.

Indirectly Martin's crack about "who ever heard of the Catskills?" served comedian Alan King as the teoff for both a laugh-provoking and serious routine about the resort area which has been the spawning ground for many show biz greats. When Lewis made his first official appearance Friday (10) he came on the stage where there were two microphones. He turned to the orchestra leader and said, "we won't need that one tonight." Then addressing himself to the audience, he remarked: "All I can say is" (long pause) "no comment."

3:30 A.M. Windup

It was past 3:30 a.m., Saturday night when Lewis called a halt to the evening's entertainment with his comments on the situation. Everybody is expecting me to say something, he said, but "what can I say?" He mentioned his "heavy heart" and thanked the newsmen for soft-pedaling the queries.

The future of Martin and Lewis as a team is still unresolved. Lewis said he might go to Bermuda or Europe for the summer. Pair have no tv or nitery engagements during the summer season. They're scheduled to report to Paramount in August to begin "Where Men Are Men."

The Browns provided the junketeers and the paying guests with a solid entertainment lineup in addition to their homecoming hero, who, incidentally, has a building named after him at the resort—the Jerry Lewis Lodge. In addition to Alan King Friday night, the acts included the Billy Williams Quartet and Andre and Bonnie. Singer Bobby Lucas, the orchs of Herb Sherry and David Saxon, of Brown's Hotel's regular staff, provided yeoman service. The hotel athletic and social staff and a Fred Astaire dance group also contributed to the general merriment.

Composer Arthur Schwartz, who collaborated with Sammy Cahn on the "We're Never Too Young" songs, was among those present. Red Buttons dropped in Saturday for a "wish you well."

The hotel's social hall has been equipped with a giant VistaVision screen and horizontal VV projectors, installed under the supervision of Paramount engineers. It's the first of the resort area hotel's to get the Par process.

Eight new board members elected for two-year terms were: Frank Capra, John Ford, Henry Hathaway, George Stevens, Mervyn L. Roy, Frank Lloyd plus Marshall and Sidney.

Although the Australian aborigine in general is unlovely, Robert Tudawali is a dark native male of fine physique and a natural actor.

(Continued on page 20)

GERMANY'S BIG NEED: SELF-AID

Code: No Exceptions For French

Hollywood, June 14. Geoffrey Shurlock, administrator of the Production Code, has turned down a bid for special Code considerations for French and all other foreign pictures. No special Code can or will be established, he told Jacques Flaud, director general of France's Centre National de la Cinematographie, during the latter's brief Hollywood visit.

One of the main purposes of Flaud's visit here was to discuss Code problems with Shurlock and pitch for an ease-up on its restrictions. Flaud objected to treatment of French imports in the U. S. and found an unsympathetic audience in Shurlock.

Answer given by the Code boss was this: "This reason why French pictures don't do well in this country is a basic one. The American public simply won't flock to see them. The difficulty lies with public resistance, not the Code."

Ohmart-Tryon-Laurence-Who Dey?

Par's Gamble With Unknown Players in Making 'Too Late My Love'

Paramount is going on the hook for \$700,000 for the purpose of (1) establishing new star material and (2) proving that a vehicle without established names can be made to pay off.

The 700G represents the estimated negative cost of "Too Late My Love" (previously called "The Kiss-Off"), which began shooting June 8. A VistaVision entry, the cast is headed by Carol Ohmart, Tom Tryon and Jody Laurence. Expectedly these names will inspire the exhibitor question, "Who dey?"

The film is being given a bundle of "production values" and a top-priced producer-director is on the job, namely Michael Curtiz. All designed to compensate for the absence of high-voltage star material.

As for possible exhib resistance to a pic without an expensive name, Par figures simply that any film, having established itself as a commercial entry in early dates, regardless of who's in the lineup, will be bought by theatremen.

This, in turn, raises the question, why bother to build new names in the first place? The answer, of course, is that while a certain property can be a good grosser, the addition of established players makes it a better grosser. Thus, it's nice to have a roster of names on the lot.

Directors Back Code, Shurlock

Hollywood, June 14. Hollywood's Production Code and its administration under Geoffrey Shurlock were completely endorsed by the Screen Directors Guild at a membership meeting here yesterday (Mon.). The group also passed a resolution urging the Code Administration to "vigorously" resist pressures from outside groups.

The resolution was submitted by Robert Aldrick and seconded by John Ford and William Wyler. The action was seen as particularly significant in view of the current controversy over the subject matter of new pictures, including criticism voiced by the National Legion of Decency and, on the other extreme, the complaint heard from some flimsters and press writers that the Code is too restrictive.

The resolution asked a firm nix on "any unwarranted and unjustified demands for changes or deletions in any of our films that already have received the Code certificate by organized groups, be they religious, economic or civic."

Jack Cohn to Venice

Jack Cohn, Columbia exec. v.p., winged to Venice over the past weekend to sit in on the first of a series of Col International sales meetings.

He'll also participate in sessions in Cannes and Munich during his seven weeks away from the N. Y. homeoffice.

U. S. PRAYS REICH FINDS 'EADY' PLAN

Outcome of current efforts within the German industry and government to come up with a workable subsidy plan patterned after Britain's Eady Plan is being watched with great interest by the American film companies. Feeling is that, if the German example works, it may have far-reaching effects on other countries such as France and Italy where the government is deeply embroiled in production.

At the moment, according to American industry execs returning from Germany, the situation is still fluid even though intensive talks are going on. Great pressure is being brought by West Germany's Parliamentary committee on the German Ministry of Economics to come up with a solution.

Time is of the essence since the present law, under which the government subsidizes production, expires at the end of the year. German producers on the whole lose about 25% to 30% of their investment, and this deficiency is made up by the government and, to an extent, by the individual states.

As understood in N. Y., the plan currently being considered would increase the boxoffice admission at German theatres by 10 pfennigs. This increase would be split in the following way: one pfennig to the theatres for collecting the money; two for tax purposes; two to go into a fund from which exhibs could draw to modernize their houses, and the rest—50%—to aid producers.

The unpleasant alternative to such a plan—at least as far as the Americans are concerned—is an order by the German Parliament

(Continued on page 18)

All Whistle-Valves Open For 'Guys & Dolls' Preem; It's Denver and Dietz

Metro is shaping plans to do with Samuel Goldwyn's "Guys and Dolls" what it did with David O. Selznick's "Gone With the Wind" 15 years ago. That is, launch the film with a "colossal" premiere.

"Wind" was given its sendoff with an opening in Atlanta (author Margaret Mitchell's hometown) that was regarded as the most lavish of its day. The stars were on hand and press reps were junketed in from various spots. The publicity was great.

For "Dolls," the plan is to open in Denver, birthplace of Damon Runyon, who wrote the original material on which the play, and now the film, were based. Howard Dietz, M-G's ad-pub v.p., is taking over personal supervision of the hoopla debut, which is on the slate for next November. (Goldwyn's production is nearing completion and M-G, which has distribution rights, wants to time the opening so that the film will be in circulation at around the Christmas holidays.)

In addition to newspaper tieups—reporters will be invited from both Coasts plus other locations—the plan also calls for tv spotlighting via a network show.

RKO THEATRES BUYS BACK 111,600 SHARES

RKO Theatres, which has been extremely active recently in buying up its own stock, has purchased an additional 11,600 shares, prexy Sol Schwartz revealed yesterday (Tues.). Shares were acquired from Ambrock Industries Inc. and Gauley Mountain Coal Co. at a price of 9½ pursuant to options dated May 31, 1955.

As a result of the new buy, the theatre chain now has outstanding 3,219,336 shares, including about 70,000 shares held in the treasury under the company's employee stock option plan.

Hint Plea to Vatican Vs. U.S. Legion; Foreign Films Seen As 'Victimized'; Some Won Catholic Prizes O'Seas

Make Money? Easy!

All that's needed to make money is money. RKO Pictures Corp. had a net profit of \$47,737 for the three months ended March 31.

The outfit is the holding company from which Howard Hughes bought the RKO picture operation and its only asset is cash. The profit is the amount of interest earned on time deposit of this cash, less corporate expenses. The cash amounts to about \$17,000,000.

Paramount Gives TOA-Allied Pitch Friendly Hearing

Paramount became the second company to take under "extremely friendly advisement" the pitch of the joint Theatre Owners of America-Allied States Assn. committee relating to the problems of theatres on the question of film rentals. Par's world-wide sales chief George Weltner and v.p. Robert J. Rubin met with the committee Monday (13) and gave assurance that the company would weigh the exhibitors problems, particularly in relation to theatres grossing \$1,000 or less per week.

Previously 20th-Fox gave the joint committee similar assurance and told the theatremen it would shortly announce a new sales policy affecting the small theatres. Weltner was pressed by the exhib group for a specific and immediate change in sales policy, but he declined to do so until he had made a thorough study of the situation. He pointed out that he was not yet completely familiar with the domestic situation, having only recently added the domestic market to his global sales duties. He noted that he was currently in the process of visiting all the domestic exchanges to familiarize himself personally with domestic distribution problems.

Weltner is scheduled to leave for Europe shortly for a business trip and is due back early in July. He told the committee that on his return he would devote his efforts to explore possible solutions to the exhibitors problems. He asked for sufficient time to allow him to make a full investigation.

The meeting with Weltner and Rubin followed a hush-hush session with prexy Barney Balaban on Thursday (9). It was apparently (Continued on page 18)

'LAS VEGAS' STAKED AS TITLE AT 4 P.M., MAY 10

Metro landed first position with the title, "Las Vegas Story," the company's registration having been received by the Motion Picture Assn. of America at 4 p. m. on May 10.

The curious twist is that Howard Hughes held the same title on the same day but this was received at 5:10 p. m. and he was given second position.

(Like Alexander Graham Bell, huh?—Ed.)

\$15 Cinerama Preem

Minneapolis, June 14. Minneapolis premiere of "Cinerama Holiday" July 26 will be made a "society event" with the Century theatre scaled to \$15 top (\$5 for the lowest priced admission).

It'll be a benefit for the American Legion's All-Star scholarship fund.

Attention of foreign film industries is centering increasingly on U. S. censorship as—at least one obvious cause of their limited success in the American market.

Subject came up last week at a luncheon get-together between Jacques Flaud, director general of the French Centre National de la Cinematographie, and the Independent Motion Picture Distributors Assn. whose members still handle the majority of the French product in the U.S.

William Shelton, sales topper for Jean Goldwyn's Times Film Corp., suggested that IMPDA, with the aid of European governments — in this case specifically the French — set up a fund to fight state and local censorship as a unit. Flaud seemed to like the idea and indicated that the French film center, which is to be set up in N.Y. later in the year, might be of assistance along that line.

That center, incidentally, has a tentative \$125,000 a year budget, according to Flaud, and will be headed by a Frenchman. It's meant specifically to promote documentary and cultural films, which it will also distribute, but eventually may go into the feature field, doing a promotion job for the entire French industry.

In discussing the Catholic Legion of Decency, Flaud expressed the opinion that "nothing can be done about it," but added — significantly — that any move seeking to modify the Legion's stand "would have to be made on an international level." It was felt by those attending the luncheon that he had in mind the Vatican. It is the general impression that the Legion is considerably tougher on foreign imports than it is on Hollywood product. This attitude has (Continued on page 16)

Juve Delinquency Probe On Coast

Hollywood, June 14. Twelve filmlets are set to testify before the Senate subcommittee probing juvenile delinquency. The committee, headed by Sen. Estes Kefauver, D., Tenn., opens three days of hearings in Los Angeles tomorrow (Wed) to determine the effect of crime and horror films on the teenage group.

The lineup of industries includes Geoffrey Shurlock, Production Code administrator; Gordon White, Motion Picture Assn. of America Advertising Code administrator; Roger Albright, MPAA educational director; Metro production chief Dore Schary, Paramount studio topper Y. Frank Freeman; Columbia production executive Jerry Wald, producer Harry Joe Brown, scripter Daniel Taradash, Metro's goodwill ambassador George Murphy, Screen Directors Guild prexy George Sidney, Screen Actors Guild topper Ronald Reagan, and Lou Greenspan of the Motion Picture Industry Council.

CARLSON'S THEATRE PIC OF TV 'THREE LIVES'

Hollywood, June 14. Richard Carlson is following in the wake of Jack Webb, Sheldon Reynolds and Eve Arden, and will bring his telepix series, "I Led Three Lives," to the screen as a theatrical feature. He will produce, direct and star in the film, for which no distribution deal yet has been set.

Webb started the ball rolling with "Dragnet" for Warners, latter also having disclosed plans to do Eve Arden's "Our Miss Brooks." Reynolds is currently prepping "Foreign Intrigue," to star Robert Mitchum, for United Artists.

H.O.s Hamper L.A.; 'Marauders' Plus 'Anchors' Fair \$43,500 in 11 Spots; 'Hell's Island' 39G, 9; 'Legs' 14G, 6th

Los Angeles, June 14.

Still topheavy with holdovers and extended-runs, first-run film biz locally is going nowhere in particular in current week. New bills are not generating much draw.

"Five Against House" is mustering only \$18,000 in three theatres. Combo of "Marauders" and the re-issued "Anchors Aweigh" is heading for \$11,000 in two first-run spots plus \$32,500 in two nabes and seven drive-ins.

Lightweight \$11,000 is seen for "Hell's Island" in two situations plus \$28,000 for two nabes and five ozoers.

Among the extended-runs "Cinemas," "Glass Slipper," "Daddy Long Legs" and "Strategic Air Command" are doing the real business. "To Paris With Love" continues strong in second frame at 533-seater Canon.

Estimates for This Week
Hillstreet, Fantasy, Wilmette (RKO-SW) (2,752; 2,812; 2,344; 80-\$1.25) — "5 Against House" (Col) and "End of Affair" (Col). Thin \$18,000. Last week, Hillstreet, Pantages only, "Seven Angry Men" (AA), and "Las Vegas Shakedown" (AA), \$15,000, plus \$26,400 in one nabe, four drive-ins.

Orpheum, Hollywood Paramount (Metropolitan-F&M) (2,213; 1,430; 80-\$1.25) — "Hell's Island" (RKO) and "Quest For Lost City" (RKO) (2d wk). Light \$11,000. Last week, Hollywood Par., "Big Street" (RKO) (reissues), \$13,500.

State, New Fox (UATC-FWC) (2,404; 965; 80-\$1.25) — "Marauders" (M-G) and "Anchors Aweigh" (M-G) (reissue). Mild \$11,000. Last week, State, "Blackboard Jungle" (M-G) and "Utopia" (Indie) (4th wk), \$10,800; New Fox, "Tigat Spot" (Col) and "Seminole Uprising" (Col) (2d wk), \$2,100.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 90-\$1.50) — "Son of Sinbad" (RKO) (2d wk). Slow \$9,500. Last week, with Wilmette, \$19,500, plus \$58,200 in eight ozoers.

UFA (FWC) (816; 80-\$1.25) — "Big House, U.S.A." (UA) and "Stranger On Horseback" (UA) (2d wk). Modest \$2,500. Last week, with Orpheum, El Rey, \$12,600, plus \$32,800 in one nabe, six drive-ins.

Four Star (UATC) 900; 90-\$1.25 — "Wuthering Heights" (Goldwyn) (reissue) (2d wk). Okay \$3,500. Last week, \$4,700.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-\$1.50) — "Soldier Fortune" (20th) (3d wk). Medium \$20,000. Last week, \$24,000.

Downtown Paramount, Egyptian (ABPT-UATC) (2,200; 1,536; 90-\$1.50) — "Sea Chase" (WB) (3d wk). Fair \$14,000. Last week, \$16,600.

Mit (FWC) (1,363; 90-\$1.50) — "That Lady" (20th) (3d wk-5 days). So-so \$1,200. Last week, \$2,700.

Fine Arts (FWC) (631; \$1-\$1.50) — "Glass Slipper" (M-G) (5th wk). Good \$6,500. Last week, \$7,000.

Chinese (FWC) (1,905; \$1-\$1.75) — "Daddy Long Legs" (20th) (6th wk). Nifty \$14,000. Last week, \$13,200.

Fox Wilshire (FWC) (2,296; \$1-\$1.50) — "Prodigal" (M-G) (6th wk). Light \$4,000. Last week, \$2,700.

Warner Beverly (SW) (1,612; \$1-\$1.75) — "Strategic Air Command" (Par) (7th wk). Good \$8,500. Last week, \$9,500.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinemas" (Indie) (11th wk). Into current frame Sunday (12) after snappy \$21,600 last week.

Canon (Rosener) (533; \$1.25) — "Paris With Love" (Indie) (2d wk). Neat \$6,500. Last week, \$7,300.

'HORIZONS' HEP 8½G, BALTO; 'SAC' 9G, 3D

Baltimore, June 14.

Heavy weekend rainfall nixed into film grosses here this round. "Far Horizons" is benefitting from mopet support at the Stanley. "Kiss Me Deadly" is rated mild at the Century. "End of Affair" shapes slow at the New. Second round of "Soldier Of Fortune" is holding nicely at the Town. Third week of "Strategic Air Command" is still strong at Keith's.

Estimates for This Week
Century (Loew's-UA) (3,000; 25-65-95) — "Kiss Me Deadly" (UA). Mild \$8,000. Last week, "Blackboard Jungle" (M-G) (5th wk), \$6,000.

Cinema (Schwaber) (466; 50-\$1) — "Holiday For Henrietta" (Indie). (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$551,900
(Based on 21 theatres.)
Last Year \$455,000
(Based on 22 theatres.)

'Love Me' Wham \$22,000, Toronto

Toronto, June 14.

"Love Me or Leave Me" shapes wham and way ahead of anything else in city this week at Loew's. Another major newcomer is "Magnificent Matador" fairly good in two houses. "Kiss Me Deadly" looks oke at two spots. Topping latter two, however, is "Strategic Air Command" and "Daddy Long Legs," both neck-and-neck in fourth stanzas.

Estimates for This Week
Christie, Hyland (Rank) (848; 1,354; 75-\$1) — "Forbidden Games" (Indie). Light \$6,000. Last week, "Divided Heart" (Rank) (2d wk), \$5,000.

Downtown, Glendale, Scarborough, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75) — "They Rode West" (Col) and "Conquest Space" (Par). Oke \$13,000. Last week, "Big House" (UA) and "Canyon Crossroads" (UA), \$14,500.

Eglington, University (FP) (1,039; 1,558; 60-\$1) — "Magnificent Matador" (20th). Good \$9,000. Last week, "Escape to Burma" (RKO), \$8,500.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-\$1) — "Kiss Me Deadly" (UA). Neat \$10,000. Last week, "Prize of Gold" (Col) (2d wk), \$6,500.

Imperial (FP) (3,373; 60-\$1) — "Strategic Air Command" (Par) (4th wk). Tall \$11,000. Last week, \$13,000.

Loew's (Loew) (2,090; 60-\$1) — "Love Me or Leave Me" (M-G). Wham \$22,000. Last week, "Prodigal" (M-G), (2d wk), \$6,000 in 4 days.

Shea's (FP) (2,386; 60-\$1) — "Daddy Long Legs" (20th) (4th wk). Fine \$11,000. Last week, \$12,500.

Towne (Taylor) (693; 75-\$1) — "Gate of Hell" (Indie) (2d wk). Big \$5,000. Last week, \$6,000.

Uptown (Loew) (2,745; 60-\$1) — "Moonfleet" (M-G) (2d wk). Neat \$8,000. Last week, \$11,000.

'Love Me' Great \$15,000 Paces K. C.; 'Sinbad' OK 6G, 'SAC' Sock 9G, 3d

Kansas City, June 14.

In vanguard of current session is "Love Me or Leave Me" with a great week at the Midland, first big one at this big house in several months. "Son of Sinbad" in the Tower is only getting okay play, without a hint of civic or church opposition. Holdovers are big, including "Blackboard Jungle" at Roxy in third week, "Strategic Air Command" also third at Paramount and "Daddy Long Legs" in third round at Orpheum. Art houses brought in new films, "Camille" doing big biz at the Kimo and "Rome 11 O'Clock" nice at the Glen.

Estimates for This Week
Glen (Dickinson) (750; 85-\$1) — "Rome 11 O'Clock" (IFE). Nice \$2,000; will hold. Last week, "Game of Love" (Indie) (7th wk), \$900.

Kimo (Dickinson) (504; 85-\$1) — "Camille" (M-G) (reissue). Good \$2,200. Holds. Last week, "Glass Slipper" (M-G) (9th wk), \$900.

Midland (Loew) (3,500; 60-80) — "Love Me or Leave Me" (M-G) and "New Orleans Uncensored" (UA). Hefty \$15,000, biggest here in weeks. Stays. Last week, "Kiss Me Deadly" (UA) and "Twist of Fate" (UA), \$6,000.

Missouri (RKO) (2,585; 50-80) — "Big House, U.S.A." (UA) and

'MATADOR' MILD 8G, CINCY; 'SAC' 11G, 2D

Cincinnati, June 14.

Moderate returns on two new bills and two favorable holdovers are holding downtown total to okay level for this season. "Cinemas" windup of first year is in a blaze of glory. Newcomers are "Magnificent Matador," shaping fairish at the Palace, and "Call 2455 Death Row" good for the Grand. "Love Me or Leave Me" is encouraging satisfactorily at Albee. "Strategic Air Command" continues high at Keith's and will stay for a third round.

Estimates for This Week
Albee (RKO) (3,100; 75-90) — "Love Me or Leave Me" (M-G) (2d wk). Okay \$9,500 after \$15,000 bow. Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Cinemas" (Indie) (52d wk). Trade pickup for finale of first year building to a smash \$25,000 on heels of last week's \$21,000. Twelve-month total in excess of \$1,000,000 is monumental in Cincy pix biz. Plenty of bally for opening of Cinemas Holiday. June 23.

Grand (RKO) (1,400; 75-90) — "2455 Death Row" (Col) and "Seminole Uprising" (Col). Good \$7,000. Last week, "Sea Chase" (WB) (m.o.), \$5,000.

Keith's (Shor) (1,500; 75-\$1.25) — "Strategic Air Command" (Par) (2d wk). Lofty \$11,000 after \$17,800 takeoff. Holds for third.

Palace (RKO) (2,600; 75-90) — "Magnificent Matador" (20th) Fair \$8,000. Last week, "Soldier of Fortune" (20th) (2d wk), \$7,500.

'Soldier' Sturdy \$12,000, Omaha Ace

Omaha, June 14.

First-run trade remains on the light side here and probably will through most of the Ak-Sar-Ben horse race meeting due to wind up July 4. However, "Soldier of Fortune" shapes neat at the Tri-State stars flagship, the Orpheum. "Hell's Island" is just fair at the Omaha. "Tall Man Riding" is disappointing at the Brandeis. "Blackboard Jungle" is softening in its third stanza at the State.

Estimates for This Week
Brandeis (RKO) (1,100; 50-85) — "Tall Man Riding" (WB) and "Glass Tomb" (Lip). Moderate \$3,500. Last week, "Escape to Burma" (RKO) and "Floating Dutchman" (Indie), \$3,000.

Omaha (Tristates) (2,000; 65-85) — "Hell's Island" (Par) and "Mambo" (Par). Mild \$5,500. Last week, "Magnificent Matador" (20th) and "Tropical Heat Wave" (Rep), \$4,000 in 5 days; "Twelve O'Clock High" (20th) and "Dakota Lil" (20th) (reissues), \$2,500 for 3 days.

Orpheum (Tristate) (2,890; 70-90) — "Soldier of Fortune" (20th). Neat \$12,000 or close. Last week, "Sea Chase" (WB), \$9,000.

State (Goldberg) (875; 65-90) — "Blackboard Jungle" (M-G) (3d wk). Oke \$5,500. Last week, \$7,600.

"Jesse James' Women" (UA). Slow \$5,000. Last week, "Sea Chase" (WB) and "Quest for Lost City" (RKO) (2d wk), \$5,500.

Orpheum (Fox Midwest) (1,913; 75-\$1) — "Daddy Long Legs" (20th) (3d wk). Good \$6,500. Last week, \$8,000.

Paramount (United Par) (1,900; 75-\$1) — "Strategic Air Command" (Par) (3d wk). Flying high at \$9,000 in final week. Last week, \$12,000.

Roxy (Durwood) (879; 75-\$1) — "Blackboard Jungle" (M-G) (3d wk) holding strong at \$7,500. Last week, \$8,500.

Tower (Fox Midwest) (2,100; 65-85) — "Son of Sinbad" (RKO) and "High Society" (AA). Temporary setup has Tower going solo out of the usual four-house hookup. Oke \$6,000. Last week, with three other Fox Midwest houses.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 65-85) — "Eternal Sea" (Rep) and "Santa Fe Passage" (Rep). Moderate \$9,000. Last week, with Tower included, "Purple Mask" (U) and "Las Vegas Shakedown" (AA), \$12,000.

Vogue (Golden) (550; 75-\$1) — "Song of Land" (Indie) and "Beachcomber" (UA) (3d wk). Fair \$1,500. Last week, \$1,700.

Dampness Perks D.C.; 'Soldier' Stout \$23,000, 'Creature' - 'Cobra' Crisp 10G

Key City Grosses

Estimated Total Gross
This Week \$2,322,000
(Based on 23 cities and 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,082,300
(Based on 23 cities and 216 theatres.)

Toko-ri' Hot 25G St. Loo; 'Plain' 13G

St. Louis, June 14.

With outdoor opposition slumping because of prolonged, unseasonably cold and rainy weather, big cinemas are enjoying nice b.o. trade currently. "Country Girl" is standout although in third round at the St. Louis where another big total is in prospect. "Bridges at Toko-ri" landed a sock take in its week at the big Fox. "Purple Plain" is rated just nice at Loew's. "Cinemas Holiday" is still solid in 17th session at Ambassador.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinemas Holiday" (Indie) (17th wk). Good \$15,000. Last week, \$16,000.

Fox F & M (5,000; 51-75) — "Bridges at Toko-ri" (Par) and "Conquest of Space" (Par) (2d wk). First stanza ended Monday (13) was giant \$25,000.

Loew's (Loew) (3,172; 50-85) — "Purple Plain" (UA) and "Twist of Fate" (UA). Nice \$13,000. Last week, "Love Me or Leave Me" (M-G) (2d wk), \$12,000.

Orpheum (Loew) (1,400; 50-85) — "Kiss Me Deadly" (UA) "Canyon Crossroads" (2d wk). Fair \$5,500 after \$6,000 initial frame.

Pagan (St. Amus.) (1,000; 90-) — "Mambo" (Par) (2d wk). Good \$2,000 following \$3,000 for opener.

Richmond (St. L. Amus.) (400; \$1.10) — "Mambo" (Par) (2d wk). Good \$1,500 after \$2,500 for first.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Country Girl" (Par) (3d wk). Solid \$13,500 following \$14,000 second stanza.

Shady Oak (St. L. Amus.) (800; \$1.10) — "Doctor in House" (Rep) (6th wk). Big \$2,500 after \$3,500 in fifth stanza.

'Lady' Limp \$5,000 In Mpls.; 'Riding' Slow 7G, 'Love Me' Sock 11G, 2d

Minneapolis, June 14.

Newcomers' lineup again is suffering from lack of boxoffice potency, holding little to stir great wicket activity. "That Lady" isn't demonstrating any real pulling power at the Lyric. "Hell's Island" is fair at the State. "Tall Man Riding" is slow at Orpheum. Holders are more impressive. It's the 61st week of "Cinemas" at the Century, seventh for "Blackboard Jungle" and second sock week for "Love Me or Leave Me." New Lucky Twins Drive-In has first-run "Son of Sinbad" now in second week.

Estimates for This Week
Century (S-W) (1,140; \$1.75-\$2.65) — "Cinemas" (Indie) (61st wk). With announcements of final weeks, trade is improving. Socko \$14,000. Last week, \$13,500.

Gopher (Berger) (1,000; 85-\$1) — "Blackboard Jungle" (M-G) (7th wk). Dandy \$5,000. Last week, \$4,900.

Lyric (Par) (1,000; 85-\$1) — "That Lady" (20th). Well regarded pic but only mild \$5,000. Last week, "Jump Into Hell" (WB) and "Diamond Wizard" (Col), \$3,500 at 65-85.

Radio City (Par) (4,100; 85-\$1) — "Love Me or Leave Me" (M-G) (2d wk). Has caught on nicely. Sock \$11,000 or near. Last week, \$14,500, over hopes.

RKO-Orpheum (RKO) (2,800; 65-85) — "Tall Man Riding" (WB). Slow \$7,000. Last week, "Prize of Gold" (Col), \$7,500.

RKO-Pan (RKO) (1,600; 65-85) — "Yellow Mountain" (U) and "Naked Alibi" (U). Okay \$4,000. Last week, "New Orleans Uncensored" (Col) and "Black Dakotas" (Col), \$4,500.

State (Par) (2,300; 85-\$1) — "Hell's Island" (Par). Fair \$7,000 or near. Last week, "Sea Chase" (WB) (2d wk), \$6,300.

Washington, June 14.

With more than the usual number of newcomers plus damp, cool weather, the current main stem b.o. is above average for the season of year. "Soldier of Fortune" at Loew's Capitol is out in front with a solid take despite generally unfavorable press reaction. "Holiday for Henrietta," at Lopert's Dupont is unusually brisk. "Tall Man Riding" looms fair in two spots. RKO Keith's is enjoying best take in weeks with a brace of 3-D thrillers, "Revenge of Creature" and "Cult of Cobra." Last Saturday (11) was heaviest in eight weeks for "Cinemas," in 83d stanza at the Warner.

Estimates for This Week
Ambassador (SW) (1,490; 75-\$1) — "Tall Man Riding" (WB). Mild \$5,000 or near. Last week, "Sea Chase" (WB) (2d wk), \$4,500.

Capitol (Loew) (3,494; 70-95) — "Soldier of Fortune" (20th). Solid \$23,000. Stays. Last week, "Strategic Air Command" (Par) (3d wk) surprisingly hefty \$20,000, and well above hopes.

Columbia (Loew's) (1,174; 70-95) — "Kiss Me Deadly" (UA) (28 wk). Oke \$5,000 after \$9,500 last week.

Dupont (Lopert) (372; 75-\$1) — "Holiday for Henrietta" (Indie). Bright \$5,000. Holds. Last week, "Innocents in Paris" (Indie) (3d wk), \$3,000.

Keith's (RKO) (1,939; 70-95) — "Revenge of Creature" (U) and "Cult of Cobra" (U). Big \$10,000 and best in weeks here. Last week, "Escape to Burma" (RKO), \$5,000.

Metropolitan (SW) (1,200; 75-\$1) — "Tall Man Riding" (WB). Okay \$7,500. Last week, "Sea Chase" (WB) (2d wk), \$7,000.

Palace (Loew) (2,360; 70-95) — "Daddy Long Legs" (20th) (3d wk). Pleasant \$12,000 after \$16,000. May go another.

Playhouse (Lopert) (435; 75-\$1.10) — "End of Affair" (Col) (3d wk). Fair \$4,500 after \$5,000 last week. Stays.

Trans-Lux (T-L) (600; 70-\$1) — "Country Girl" (Par) (19th wk). Oke \$3,500 for second consecutive week on abbreviated sked. Will stay another two weeks till current reservation is finished.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinemas" (Indie) (83d wk). Nice \$13,000 after sock \$15,000 last week. Stays on.

Det. Off Albeit 'Sinbad' Smash \$20,000; 'Joey' OK 26G, 'Holiday' 17G, 18th

Detroit, June 14.

Overall alignment among the downtown houses is downbeat this stanza. Only bright spot is "Son of Sinbad," solid at the Palms. "Bullet for Joey" is oke at the Fox. "Far Horizons" looks light at the Michigan. "Prize of Gold" shapes good at the Broadway-Capitol. Reissues combo of "Gilda" and "Wild One" shapes modest at the United Artists.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Bullet for Joey" (UA) and "Hunters of Deep" (Indie). Oke \$26,000. Last week, "Soldier of Fortune" (20th) and "Canyon Cross Roads" (UA) (2d wk), \$20,000 with sharp dip in final days.

Michigan (United Detroit) (4,000; 80-\$1) — "Far Horizons" (Par) and "Battle Taxi" (UA). Slow \$15,000. Last week, "Strategic Air Command" (Par) (3d wk), \$18,000.

Palms (UD) (2,961; 80-\$1) — "Son of Sinbad" (RKO) and "Jump Into Hell" (WB). Swell \$20,000. Last week, "Sea Chase" (WB) and "Man from Bitter Ridge" (U) (2d wk-5 days), \$12,000.

Madison (UD) (1,900; 80-\$1) — "Marty" (UA) (4th wk). Down to \$7,000, good. Last week, \$10,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Prize of Gold" (Col) and "Jungle Moon Men" (U). Good \$15,000. Last week, "Tall Man Riding" (WB) and "Dial Red O" (AA), \$9,000.

United Artists (UA) (1,938; \$1-\$1.25) — "Gilda" (Col) and "Wild One" (Col) (reissues). Weak \$8,000. Last week, "Adventures of Sadie" (20th) and "I Cover Underworld" (Rep), \$5,800.

Adams (Balaban) (1,700; \$1-\$1.25) — "Blackboard Jungle" (M-G) (9th wk). Slowing to okay \$5,000. Last week, \$6,000.

Music Hall (Cinemas Productions) (1,194; \$1.40-\$2.65) — "Cinemas Holiday" (Indie) (18th wk). Fine \$27,000. Last week, \$26,000.

Krim (Krim) (1,000; \$1.25) — "Gate of Hell" (Indie) 4th wk. Oke \$4,000. Last week, \$4,500.

Bad Weather Lifts Chi; 'Chase' Plus, McGuire Sis Smash \$62,000, 'Melody' Great 33G, 'Jungle' Terrif 24G, 6th

Chicago, June 14. — Chi biz got a slight lift this frame from unseasonable weather, which kept many in the city over the weekend, with several new hills drawing patrons to the Loop. "Sea Chase," with the McGuire Sisters topping the stage bill, shapes great \$62,000 in first round at the Chicago.

A sock \$33,000 looms for "Interrupted Melody" opening week at the United Artists. "Escape To Burma" and "Rage At Dawn" looks sturdy \$13,000 for opener at the Grand.

"The Wayward Wife" and "Outlaw Girl" combo is big \$13,000 in first session at the Loop. "Soldier of Fortune" is still sturdy at Oriental in second stanza. "A Bullet For Joey" and "Big House, U.S.A." stays mild in same session at the McVickers. "Tight Spot" and "Jump Into Hell" shapes mild in second at the Roosevelt.

"Gate of Hell" is tiring in third week at the Carnegie. "Blackboard Jungle" still is sock in sixth week at the Woods. "Strategic Air Command" is losing some altitude but is still sturdy in sixth stanza at State-Lake.

"Cinerama" is winding up with a last spurt of energy in 99th week at the Palace.

Estimates for This Week
 "Carnegie" (Tele-Tel) (480; 95)—"Gate of Hell" (Indie) (480; 95)—\$2,500. Last week, \$2,500.
 "Chicago" (B&K) (3,000; 98-\$1.50)—"Sea Chase" (WB) with the McGuire Sisters topping vaude. Big \$62,000. Last week, "Run For Cover" (Par) with Gary Crosby and Louis Armstrong heading stageshow (2d wk), \$36,000.
 "Grand (Nomikos)" (1,200; 98-\$1)—"Escape To Burma" (RKO) and "Rage At Dawn" (RKO). Good \$13,000. Last week, "Bedevilled" (M-G) and "The Marauders" (M-G) (2d wk), \$7,600.
 "Loop (Tele-Tel)" (606; 90-\$1.25)—"Wayward Wife" (IFE) and "Outlaw Girl" (IFE). Big \$13,000. Last week, "Camille" (M-G) (reissue) (5th wk), \$4,200.
 "Monroe" (Indie) (1,000; 90-\$1.25)—"Beachcomber" (Indie) (2d wk). Fast \$6,500. Last week, \$7,800.
 "McVickers" (JL&S) (2,200; 65-\$1.25)—"Bullet For Joey" (UA) and "Big House, U.S.A." (UA) (2d wk). Mild \$16,500. Last week, \$18,000.
 "Oriental" (Indie) (3,400; 98-\$1.25)—"Soldier of Fortune" (20th) (2d wk). Nifty \$23,000. Last week, \$31,000.
 "Palace" (Elitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (99th wk). Sock \$42,000. Last week, \$38,000.
 "Roosevelt" (B&K) (1,400; 65-98)—"Tight Spot" (Col) and "Jump Into Hell" (WB) (2d wk). Mild \$12,500. Last week, \$19,000.
 "State-Lake" (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (6th wk). Sturdy \$14,000. Last week, \$20,000.
 "Surf (H&E Balaban) (685; 95)—"Animal Farm" (Indie) (3d wk). Tall \$3,200. Last week, \$3,700.
 "United Artists" (B&K) (1,700; 98-\$1.25)—"Interrupted Melody" (M-G). Sock \$33,000. Last week, "Strange Lady in Town" (WB) (2d wk), \$9,000 in 4 days.
 "Woods" (Essaness) (1,206; 61-25)—"Blackboard Jungle" (M-G) (6th wk). Torrid \$24,000. Last week, \$21,000.
 "World" (Indie) (697; 98)—"Green Magic" (Indie) (4th wk). Lively \$3,700. Last week, \$4,000.
 "Ziegfeld" (Lopert) (430; 98)—"High Time" (Indie) and "Side Street Story" (Indie). So-so \$3,500. Last week, subsequent-run.

Estimates for This Week
 "Carnegie" (Tele-Tel) (480; 95)—"Gate of Hell" (Indie) (480; 95)—\$2,500. Last week, \$2,500.
 "Chicago" (B&K) (3,000; 98-\$1.50)—"Sea Chase" (WB) with the McGuire Sisters topping vaude. Big \$62,000. Last week, "Run For Cover" (Par) with Gary Crosby and Louis Armstrong heading stageshow (2d wk), \$36,000.
 "Grand (Nomikos)" (1,200; 98-\$1)—"Escape To Burma" (RKO) and "Rage At Dawn" (RKO). Good \$13,000. Last week, "Bedevilled" (M-G) and "The Marauders" (M-G) (2d wk), \$7,600.
 "Loop (Tele-Tel)" (606; 90-\$1.25)—"Wayward Wife" (IFE) and "Outlaw Girl" (IFE). Big \$13,000. Last week, "Camille" (M-G) (reissue) (5th wk), \$4,200.
 "Monroe" (Indie) (1,000; 90-\$1.25)—"Beachcomber" (Indie) (2d wk). Fast \$6,500. Last week, \$7,800.
 "McVickers" (JL&S) (2,200; 65-\$1.25)—"Bullet For Joey" (UA) and "Big House, U.S.A." (UA) (2d wk). Mild \$16,500. Last week, \$18,000.
 "Oriental" (Indie) (3,400; 98-\$1.25)—"Soldier of Fortune" (20th) (2d wk). Nifty \$23,000. Last week, \$31,000.
 "Palace" (Elitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (99th wk). Sock \$42,000. Last week, \$38,000.
 "Roosevelt" (B&K) (1,400; 65-98)—"Tight Spot" (Col) and "Jump Into Hell" (WB) (2d wk). Mild \$12,500. Last week, \$19,000.
 "State-Lake" (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (6th wk). Sturdy \$14,000. Last week, \$20,000.
 "Surf (H&E Balaban) (685; 95)—"Animal Farm" (Indie) (3d wk). Tall \$3,200. Last week, \$3,700.
 "United Artists" (B&K) (1,700; 98-\$1.25)—"Interrupted Melody" (M-G). Sock \$33,000. Last week, "Strange Lady in Town" (WB) (2d wk), \$9,000 in 4 days.
 "Woods" (Essaness) (1,206; 61-25)—"Blackboard Jungle" (M-G) (6th wk). Torrid \$24,000. Last week, \$21,000.
 "World" (Indie) (697; 98)—"Green Magic" (Indie) (4th wk). Lively \$3,700. Last week, \$4,000.
 "Ziegfeld" (Lopert) (430; 98)—"High Time" (Indie) and "Side Street Story" (Indie). So-so \$3,500. Last week, subsequent-run.

Estimates for This Week
 "Carnegie" (Tele-Tel) (480; 95)—"Gate of Hell" (Indie) (480; 95)—\$2,500. Last week, \$2,500.
 "Chicago" (B&K) (3,000; 98-\$1.50)—"Sea Chase" (WB) with the McGuire Sisters topping vaude. Big \$62,000. Last week, "Run For Cover" (Par) with Gary Crosby and Louis Armstrong heading stageshow (2d wk), \$36,000.
 "Grand (Nomikos)" (1,200; 98-\$1)—"Escape To Burma" (RKO) and "Rage At Dawn" (RKO). Good \$13,000. Last week, "Bedevilled" (M-G) and "The Marauders" (M-G) (2d wk), \$7,600.
 "Loop (Tele-Tel)" (606; 90-\$1.25)—"Wayward Wife" (IFE) and "Outlaw Girl" (IFE). Big \$13,000. Last week, "Camille" (M-G) (reissue) (5th wk), \$4,200.
 "Monroe" (Indie) (1,000; 90-\$1.25)—"Beachcomber" (Indie) (2d wk). Fast \$6,500. Last week, \$7,800.
 "McVickers" (JL&S) (2,200; 65-\$1.25)—"Bullet For Joey" (UA) and "Big House, U.S.A." (UA) (2d wk). Mild \$16,500. Last week, \$18,000.
 "Oriental" (Indie) (3,400; 98-\$1.25)—"Soldier of Fortune" (20th) (2d wk). Nifty \$23,000. Last week, \$31,000.
 "Palace" (Elitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (99th wk). Sock \$42,000. Last week, \$38,000.
 "Roosevelt" (B&K) (1,400; 65-98)—"Tight Spot" (Col) and "Jump Into Hell" (WB) (2d wk). Mild \$12,500. Last week, \$19,000.
 "State-Lake" (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (6th wk). Sturdy \$14,000. Last week, \$20,000.
 "Surf (H&E Balaban) (685; 95)—"Animal Farm" (Indie) (3d wk). Tall \$3,200. Last week, \$3,700.
 "United Artists" (B&K) (1,700; 98-\$1.25)—"Interrupted Melody" (M-G). Sock \$33,000. Last week, "Strange Lady in Town" (WB) (2d wk), \$9,000 in 4 days.
 "Woods" (Essaness) (1,206; 61-25)—"Blackboard Jungle" (M-G) (6th wk). Torrid \$24,000. Last week, \$21,000.
 "World" (Indie) (697; 98)—"Green Magic" (Indie) (4th wk). Lively \$3,700. Last week, \$4,000.
 "Ziegfeld" (Lopert) (430; 98)—"High Time" (Indie) and "Side Street Story" (Indie). So-so \$3,500. Last week, subsequent-run.

Estimates for This Week
 "Carnegie" (Tele-Tel) (480; 95)—"Gate of Hell" (Indie) (480; 95)—\$2,500. Last week, \$2,500.
 "Chicago" (B&K) (3,000; 98-\$1.50)—"Sea Chase" (WB) with the McGuire Sisters topping vaude. Big \$62,000. Last week, "Run For Cover" (Par) with Gary Crosby and Louis Armstrong heading stageshow (2d wk), \$36,000.
 "Grand (Nomikos)" (1,200; 98-\$1)—"Escape To Burma" (RKO) and "Rage At Dawn" (RKO). Good \$13,000. Last week, "Bedevilled" (M-G) and "The Marauders" (M-G) (2d wk), \$7,600.
 "Loop (Tele-Tel)" (606; 90-\$1.25)—"Wayward Wife" (IFE) and "Outlaw Girl" (IFE). Big \$13,000. Last week, "Camille" (M-G) (reissue) (5th wk), \$4,200.
 "Monroe" (Indie) (1,000; 90-\$1.25)—"Beachcomber" (Indie) (2d wk). Fast \$6,500. Last week, \$7,800.
 "McVickers" (JL&S) (2,200; 65-\$1.25)—"Bullet For Joey" (UA) and "Big House, U.S.A." (UA) (2d wk). Mild \$16,500. Last week, \$18,000.
 "Oriental" (Indie) (3,400; 98-\$1.25)—"Soldier of Fortune" (20th) (2d wk). Nifty \$23,000. Last week, \$31,000.
 "Palace" (Elitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (99th wk). Sock \$42,000. Last week, \$38,000.
 "Roosevelt" (B&K) (1,400; 65-98)—"Tight Spot" (Col) and "Jump Into Hell" (WB) (2d wk). Mild \$12,500. Last week, \$19,000.
 "State-Lake" (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (6th wk). Sturdy \$14,000. Last week, \$20,000.
 "Surf (H&E Balaban) (685; 95)—"Animal Farm" (Indie) (3d wk). Tall \$3,200. Last week, \$3,700.
 "United Artists" (B&K) (1,700; 98-\$1.25)—"Interrupted Melody" (M-G). Sock \$33,000. Last week, "Strange Lady in Town" (WB) (2d wk), \$9,000 in 4 days.
 "Woods" (Essaness) (1,206; 61-25)—"Blackboard Jungle" (M-G) (6th wk). Torrid \$24,000. Last week, \$21,000.
 "World" (Indie) (697; 98)—"Green Magic" (Indie) (4th wk). Lively \$3,700. Last week, \$4,000.
 "Ziegfeld" (Lopert) (430; 98)—"High Time" (Indie) and "Side Street Story" (Indie). So-so \$3,500. Last week, subsequent-run.

Estimates for This Week
 "Carnegie" (Tele-Tel) (480; 95)—"Gate of Hell" (Indie) (480; 95)—\$2,500. Last week, \$2,500.
 "Chicago" (B&K) (3,000; 98-\$1.50)—"Sea Chase" (WB) with the McGuire Sisters topping vaude. Big \$62,000. Last week, "Run For Cover" (Par) with Gary Crosby and Louis Armstrong heading stageshow (2d wk), \$36,000.
 "Grand (Nomikos)" (1,200; 98-\$1)—"Escape To Burma" (RKO) and "Rage At Dawn" (RKO). Good \$13,000. Last week, "Bedevilled" (M-G) and "The Marauders" (M-G) (2d wk), \$7,600.
 "Loop (Tele-Tel)" (606; 90-\$1.25)—"Wayward Wife" (IFE) and "Outlaw Girl" (IFE). Big \$13,000. Last week, "Camille" (M-G) (reissue) (5th wk), \$4,200.
 "Monroe" (Indie) (1,000; 90-\$1.25)—"Beachcomber" (Indie) (2d wk). Fast \$6,500. Last week, \$7,800.
 "McVickers" (JL&S) (2,200; 65-\$1.25)—"Bullet For Joey" (UA) and "Big House, U.S.A." (UA) (2d wk). Mild \$16,500. Last week, \$18,000.
 "Oriental" (Indie) (3,400; 98-\$1.25)—"Soldier of Fortune" (20th) (2d wk). Nifty \$23,000. Last week, \$31,000.
 "Palace" (Elitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (99th wk). Sock \$42,000. Last week, \$38,000.
 "Roosevelt" (B&K) (1,400; 65-98)—"Tight Spot" (Col) and "Jump Into Hell" (WB) (2d wk). Mild \$12,500. Last week, \$19,000.
 "State-Lake" (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (6th wk). Sturdy \$14,000. Last week, \$20,000.
 "Surf (H&E Balaban) (685; 95)—"Animal Farm" (Indie) (3d wk). Tall \$3,200. Last week, \$3,700.
 "United Artists" (B&K) (1,700; 98-\$1.25)—"Interrupted Melody" (M-G). Sock \$33,000. Last week, "Strange Lady in Town" (WB) (2d wk), \$9,000 in 4 days.
 "Woods" (Essaness) (1,206; 61-25)—"Blackboard Jungle" (M-G) (6th wk). Torrid \$24,000. Last week, \$21,000.
 "World" (Indie) (697; 98)—"Green Magic" (Indie) (4th wk). Lively \$3,700. Last week, \$4,000.
 "Ziegfeld" (Lopert) (430; 98)—"High Time" (Indie) and "Side Street Story" (Indie). So-so \$3,500. Last week, subsequent-run.

'Love Me' Great \$13,000, Port; 'Mask' Trim 8G

Portland, Ore., June 14. — Town is packed with visitors currently for the annual Rose Festival. This coupled with hot weather, festival and the number of transient name attractions is hurting but not as much as would be expected. It is not holding back "Love Me Or Leave Me" from a smash total at the Broadway. "SAC" still looms big in fourth frame. "Soldier of Fortune" is holding over a third stanza. "Purple Mask" shapes nifty at Liberty.

Estimates for This Week
 Broadway (Parker) (1,890; 90-\$1.25)—"Love Me Or Leave Me" (M-G) and "Marauders" (M-G). Great \$13,000 or near. Last week, "Sea Chase" (WB) and "Tall Man Riding" (WB) (2d wk), \$7,200.
 Fox (Evergreen) (1,836; \$1-\$1.25) (Continued on page 20)

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Love' Standout In Pitt, \$20,000

Pittsburgh, June 14. — "Love Me Or Leave Me" is the big boxoffice noise in town this session with a sock take at the Penn. It is holding. Pic is one of few films doing any real business currently. However, "This Island Earth" shapes fine in initial round at the Fulton with a holdover scheduled. "Magnificent Matador" looms very slim at the Harris while "Son of Sinbad" is not measuring up at the big Stanley.

Estimates for This Week
 Fulton (Shea) (1,700; 65-\$1)—"Island Earth" (U). Studio sent in Rex Reason for two days to bally. Fine \$8,000 or better. Holds 4 extra days. Last week, "Soldier of Fortune" (20th) (2d wk), \$5,000.
 Guild (Screen) (500; 65-\$1)—"Green Scar" (AA) (8th wk). Still holding up at \$2,000. Likely goes again. Last week, ditto. Broke longrun here this week.
 Harris (Harris) (2,165; 65-\$1)—"Magnificent Matador" (U). Slim pickings at woeful \$4,500. Last week, "Daddy Long Legs" (20th) (2d wk), \$6,000, with well-liked musical boxoffice disappointment all way.
 Penn (UA) (3,300; 65-\$1)—"Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

'Love Me' Boffo \$35,000, Hub; 'Mask' Smooth 12G, 'Matador' Meek \$14,000

Biz is perking again this frame as colder weather sloughed outdoor competing attractions such as Boston Arts Festival and Brandeis University Arts Festival. Newcomer did fine with "Love Me Or Leave Me" at Loew's State and Orpheum best of the lot with a big total. Holdovers are good with "Doctor In House" at the Exeter rivaling its opener in fourth stanza. "Interrupted Melody" in third frame at Astor is holding big. "Purple Mask" and "Man From Bitter Ridge" opened strong at the Memorial.

Estimates for This Week
 Astor (B&K) (1,500; 75-\$1.25)—"Interrupted Melody" (M-G) (3d wk). Bright \$12,000. Last week, \$16,000.
 Beacon Hill (Beacon Hill) (800; 75-\$1.25)—"To Paris With Love" (Indie) (9th wk) and "Fingers of Dr. T" (Col). Nice \$5,000 in final frame. Last week, \$6,000.
 Boston (Cinerama Productions) (1,354; \$1.25-\$2.85)—"Cinerama" (Indie) (76th wk). Big \$13,300. Last week, \$12,000.
 Exeter (Indie) (1,300; 60-\$1)—"Doctor In House" (Rep) (4th wk). Strong \$11,000. Last week, \$10,000.
 Fenway (NET) (1,373; 60-\$1)—"Shot Gun" (AA) and "7 Angry Men" (AA). Okay \$5,500. Last week, (2d wk) "Sea Chase" (WB) and "Dial Red O" (AA) (2d wk), \$3,500.
 Kenmore (Indie) (700; 85-\$1.25) (Continued on page 20)

'Soldier' Good \$10,000, Buff.; 'Horizons' 10 1/2 G

Buffalo, June 14. — Trade is unexciting here this round, with few good new entries. However, "Soldier of Fortune" shapes good at Center while "Far Horizons" is fair at Paramount. "Purple Plain" is not getting far at the Buffalo.

Estimates for This Week
 Buffalo (Loew) (3,000; 60-85)—"Purple Plain" (UA) and "Snow Creature" (Indie). Mild \$9,000. Last week, "Interrupted Melody" (M-G) (2d wk), \$8,000.
 Paramount (Par) (3,000; 50-80)—"The Far Horizons" (Par). Fair \$10,500. Last week, "Strategic Air Command" (Par) (3d wk), \$9,000.
 Center (Par) (2,000; 50-80)—"Soldier of Fortune" (20th). Good \$10,000 or over. Last week, "Sea Chase" (WB) (2d wk), \$7,000.
 Lafayette (Basil) (3,000; 50-80)—"End of Affair" (Col) and "Wyoming Renegades" (Col). Slim \$7,000. Last week, "Tight Spot" (Col) and "The Glass Tomb" (Indie), \$7,500.
 Century (Buhawk) (3,000; 60-85)—"2455, Death Row" (Col) and "Masterson of Kansas" (Col). Mild \$8,000. Last week, "Magnificent Matador" (20th) and "Strangers' Hand" (Indie), \$7,000.
 Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"Cinerama" (Indie) (15th wk). Sturdy \$11,000. Last week, same.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

'Melody' Huge 18G, Philly; 'Gable' 23G

Philadelphia, June 14. — Long, persistent lines greeted "Interrupted Melody" with a smash total for week at the Trans-Lux in sight. It is standout of current round. "End of Affair" is rated fine at Arcadia. "Karamoja" is giving Stanton its biggest week, with buff takings, at this 1,483-seater. "Soldier of Fortune" looms sturdy in second Fox week.

Estimates for This Week
 Arcadia (S&S) (625; 99-\$1.49)—"End of Affair" (Col). Fine \$11,000. Last week, "Blackboard Jungle" (M-G) (11th wk), \$7,000.
 Boyd (SW) (1,430; \$1.25-\$2.60)—"Cinerama Holiday" (Indie) (17th wk). Tidy \$18,500. Last week, \$18,000.
 Fox (20th) (2,250; 99-\$1.40)—"Soldier of Fortune" (20th) (2d wk). Staunch \$23,000 for Clark Gable pic. Last week, \$30,000.
 Goldman (Goldman) (1,200; 65-\$1.30)—"Cell 2455 Death Row" (Col). NSG \$9,000. Last week, "Sea Chase" (WB) (2d wk), \$11,000.
 Mastbaum (SW) (4,370; \$7-\$13.00)—"Purple Mask" (U). Light \$13,000. Last week, "Prize of Gold" (Col), \$14,000.
 Midtown (Goldman) (1,200; 65-\$1.30)—"Okay With Wind" (DSO) (reissue). Okay \$8,000. Last week, "Magnificent Matador" (20th). (2d wk-3 days), \$3,500.
 Randolph (Goldman) (2,500; 75-\$1.40)—"That Lady" (20th) (2d wk). Lean \$7,000 or near. Last week, \$9,000.
 Stanley (SW) (2,900; 74-\$1.40)—"Chicago Syndicate" (Col). Mild \$13,000. Last week, "Five Against House" (Col), \$12,000.
 Stanton (SW) (1,483; 65-99)—"Karamoja" (Indie) and "Halfway to Hell" (Indie). Boff \$20,000. Last week, "Mad at World" (FM) and "Five Guns West" (FM), \$7,000.
 Trans-Lux (T-L) (500; 80-\$1.50)—"Interrupted Melody" (M-G). Smash \$18,000 or close. Last week, closed for installation of new screen.
 Viking (Sley) (1,000; 74-\$1.50)—"Prodigal" (M-G) (5th wk). Steady \$10,000. Last week, \$11,000.
 Trans-Lux World (T-L) (604; 99-\$1.50)—"Adventures of Sadie" (20th) (2d wk). Dull \$3,000. Last week, \$4,500.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

Estimates for This Week
 "Love Me Or Leave Me" (M-G). Good notices, plenty of marquee draft. Sock \$20,000. Holds. Last week, "Far Horizons" (Par), \$8,500.
 Squirrel Hill (SW) (900; 65-\$1)—"Doctor In House" (Rep) (3d wk). Sock \$3,000 to top second week's \$2,600.
 Stanley (SW) (3,800; 65-\$1)—"Son of Sinbad" (RKO). Bad notices. Slight \$10,000 or less looms last week, "Sea Chase" (WB) (2d wk), \$6,000.
 Warner (SW) (1,365; \$1.25-\$2.40)—"Cinerama - Holiday" (Indie) (19th wk). Advance sales holding up well. Sturdy \$13,000. Last week, ditto.

'SINBAD' FINE \$7,000, SEATTLE; 'SAC' 5G, 4TH

Seattle, June 14. — Nothing very exciting here currently. "Son of Sinbad" is still nice in second round at Coliseum. "Sea Chase" is rated good in second week at Music Hall. "SAC" looms trim in final five days of fourth Orpheum session.

Estimates for This Week
 Blue Mouse (Hamrick) (800; 75-\$1)—"Wayward Wife" (IFE) and "Outlaw Girl" (IFE). Good \$4,000 in 8 days. Last week, "Innocents of Paris" (Indie) and "Master Plan" (Indie), \$2,400.
 Coliseum (Evergreen) (1,870; \$1-\$1.25)—"Son of Sinbad" (RKO) and "Quest for Lost City" (RKO) (Continued on page 20)

B'way Climbs; 'Earth' Mighty 39G, 'Chase' \$42,000, 'Love Me'-Stageshow Great 157G, 3d, 'Itch' Wow 75G, 2d

Cool weather plus rainy, threatening weekend is helping Broadway film business generally this stanza despite a number of weakish extended-run bills. Several new pix also are giving trade a

Disney Wants 'Rain' Protection

Drive-In Case Cited As One-Sided Insurance For Distrib—None for Exhib

Buena Vista, the Walt Disney distribution firm, is charged by exhibitors with seeking guaranteed "insurance" via front money from drive-ins as protection in case of rain.

Case cited is that of a drive-in which was willing to book Disney's "20,000 Leagues Under the Sea" long past availability for a July 4th weekend playdate and at a 50% percentage. The BV salesman, it's claimed, demanded \$500 front money because "it might rain and we don't want to take any chances."

Exhibitors charge that this arrangement protects Disney in case of rain but leaves the drive-in operator unprotected. The Independent Theatre Owners of Ohio says it is seriously considering asking the State Superintendent of Insurance to require Disney to get a license to write insurance, "which is what he is doing with this kind of a deal."

Yank Producers Fear

Stricter Censorship

Regulations in India

American film company execs, already concerned with the exceedingly strict application of censorship in India, fear more troubles may be ahead in that country.

Indian press clippings received in N. Y. last week related a call by the working committee of the Indian Congress for stricter enforcement of film censorship, including its application at the script stage.

These same clippings, however, indicate gradual opposition in the newspapers to the tightening up. The trend towards greater strictness, for which considerable sentiment exists, appears to have the support of Dr. B. V. Keskar, Minister of Information, who supervises censor operations.

The Congress working committee's recommendations came on the heels of a "representation" by 64 members of Parliament who deplored Indian producers' tendency to "copy American producers and their methods," all of which, they said, has had a "very unsettling" effect on the mind of the audience. The MPs continued:

"There is overwhelming public opinion that the cinema, more especially in a country like India with the objective of welfare State based on a socialist pattern, should be controlled and guided more effectively so that it serves the purpose of social and artistic progress. This is a social industry, and if its activities tend to create an anti-social atmosphere, something will have to be done to check it."

The Congress committee suggested control at the script stage as a means of saving money later. One of the Indian papers warned that the step from government control to "thought" control was a narrow one.

Also, the Indian industry, among the most prolific in the world, is striking back. S. S. Vasan, Film Federation of India prez, noted that the industry needed reasonable rather than stricter censorship. "Fears about unreasonable censorship constitute a major factor impeding qualitative progress in films," he declared. Other Indian industry spokesmen, noting the Congressmen's call for more careful selection of censor board members, said the criticism applied not so much to the industry as it did to the censors, and that Dr. Keskar should, therefore, tender his resignation.

They pointed out, too, that control at the script stage is unrealistic inasmuch as so many films did not adhere to the script as written but changed it during shooting to fit the needs and inspirations of the moment.

American film companies are only indirectly concerned in the current hassle. It's been noted, however, that the Indian censors have been tougher on U.S. imports lately than ever before. Several American films that were okayed some years back, on resubmission have been rejected, and the list of requested cuts from Hollywood films continues growing.

MONROE GOODMAN QUILTS

Ex-Aide to Schwalberg With Paramount 25 Years

Monroe Goodman, exec assistant to the president at Paramount Film Distributing Corp., resigned Friday (10) after 25 years with the company. He was aide to A. W. Schwalberg during the latter's tenure as distribution chief, and, recently, to George Weltner.

Goodman started with Par as an accountant. His future plans haven't jelled as yet.

'Crockett' Opposite Disney's 'Tramp'

There'll be more argument on whether a company should run two of its pictures at the same time in the same area as a result of Walt Disney's experience with "Davy Crockett" at N. Y.'s Globe Theatre. Film has been doing okay business—about \$21,000 the first week and \$15,000 the second.

But the point is made that this is particularly a kids' pic. Business the 14th day, a local school holiday, was better than opening day, a non-holiday. Consequently, there's the question as to whether it would have been better to hold back on the "Crockett" opening until the summer vacation period.

Disney organization wanted the earlier opening so as not to avoid any possible conflict with its new cartoon entry, "Lady and the Tramp," which is due shortly at the Roxy. But, then, the "Crockett" engagement will extend into July, and the two pix will be on the street at the same time anyway.

Some trade opinion has it that "Crockett" for sure would have been a stronger contender via a late June opening. Whether this would have dented "Tramp" income, or whether the openings of "Crockett" and "Tramp" simultaneously would have complemented each other, well, this seems anybody's guess.

8 CENTRAL-U. S. AREAS BEING SINDLINGERIZED

Eight market studies of the characteristics and habits of the film-going public are currently being conducted by Sindlinger & Co., business analysts of Ridley Park, Pa. Company is the same one which prepared the film industry's statistics used in the campaign to obtain a reduction in the Federal admissions tax.

The eight market studies are being conducted in the five Texas cities of Beaumont, Port Arthur, Orange, Galveston, and Bonham; in the two Oklahoma cities of Enid, and in Lincoln, Nebraska. The surveys are being sponsored by the Assn. of Theatre Advertising Companies, Cole Theatres, Cooper Foundation Theatres, Interstate Theatres, Jefferson Amusement Co., Martini Theatre, Stanley Warner, and Video Independent Theatres.

There are 25 conventional theatres and eight drive-ins located in the eight markets of the study. Sindlinger is using a field staff of 63 people who are expected to conduct more than 20,000 interviews by the end of this month. The Sindlinger plan calls for about 6,000 interviews in theatre lobbies and at drive-ins. The remainder will be made among probability samples representing all households in the area.

Preliminary reports are being issued to the clients on a weekly basis. The final study will be available later in the summer. Albert E. Sindlinger, president of the company, has indicated that while most of the information is being gathered and reported to the participating clients on a confidential basis, certain broad conclusions which are pertinent to the entire industry will be made available.

Lots of Reading

Washington, June 14. The FCC staff will have plenty of reading to do when it analyzes the comments received last week on home-toll. Some "petitions" are books in themselves, such as the 167-page document filed by the Exhibitors Committee Against Pay-As-You-See-TV.

Telemeter's comments were contained in a catalogue size format (10"x13") comprising 82 pages.

Skiatron's covered 81 pages of an 8"x11" brochure.

Zenith and CBS used similar formats of 72 pages and 69 pages, respectively. NARTB and NBC employed the conventional court briefs (6"x9") of 37 pages and 28 pages.

In addition, there were some 40 other comments from stations, organizations and other interests ranging from one to 20 pages. And there are still the replies to come—deadline July 11.

Wiener of Buena Vista

Denies 'Crockett' Angle, Rips Allied Propaganda

Minneapolis, June 14.

Defending his employer's sales policy which he says he's carrying out diligently, Charles Wiener, Buena Vista's Minneapolis and Milwaukee sales representative, accuses North Central Allied's executive counsel of seeking publicity at the Disney company's expense and also of "persecuting" the Walt Disney distributor.

Wiener's rejoinder was prompted by the fact that Kane, in response, he said, to exhibitors' complaints, is investigating to determine if any legal action can be taken against Buena Vista because it's allegedly forcing theatres to pick up all previous releases back to "Living Desert" before being eligible to buy "Davy Crockett" which is in heavy demand.

Wiener emphatically denies that he has discussed with any exhibitors the matter of buying and dating previous Disney releases before he'll sell them. "Davy Crockett." And, he adds, "I'm the only Disney salesman in the territory."

"Kane never came to me about any exhibitor complaints," asserts Wiener. "I challenge any claim that I'm conditioning the selling of 'Davy Crockett' on the purchase of other Disney pictures. Even though BV was not a signatory of the consent decree and, undoubtedly, would be privileged to conduct such a sales policy without any law violation or providing grounds for a civil action, as Kane himself has pointed out, we aim for the utmost fairness in our dealings with exhibitors. In selling BV pictures I conduct by negotiations along recognized lines."

Echo In Manhattan

In New York the same point is made:

Buena Vista is selling picture by picture and theatre by theatre and there's no conditioning the sale of one film on the sale of one or more others, according to Disney reps. In this respect, they state, the company is conducting its business just as major companies operate.

I Remember Me

Washington, June 14.

The idea of subscription tv was first proposed to the FCC 18 years ago, according to a statement filed, with the agency last week by Robert Robins who described himself as a Hollywood pioneer radio and tv equipment producer. Robins reminded the FCC of a memo he filed in 1936 in connection with its first engineering conference to open the tv spectrum.

Although his plan was "either overlooked or ignored," he said, subsequent events proved that the public would have been saved many social headaches and advertising "yak-yak" had it been adopted. The motion picture industry learned many years ago, said Robins, that advertising and entertainment don't mix.

Public Resistive To Fees For TV

Continued from page 1

conditions put forth by Roper, the majority against toll-tv increased.

Poll was taken in the middle of May, with Columbus chosen because of its three-channel setup, which was described as more typical of the city with television. The 449 interviewees were selected from 40 U. S. Census tracts with controls for sex, age, and employed women, with respondents classified according to income. Initially, 504 persons were interviewed, but the remainder of the questions were restricted to the 449 who had tv sets.

Roper's report stresses the fact that the interviews were set up not only to cover the various possible manners in which home-toll might work, but also to "educate" the people interviewed as to what it is. Thus, the poll's results are highly complicated, with different sets of answers to questions describing different sets of conditions. "As to which of the various pictures of pay-as-you-see television presented to respondents will be regarded as fair and objective, there will probably be as many opinions as there are readers," the report admits. "We feel, however, that the objectivity and fairness of the study are contained in the fact that pay-as-you-see television is presented to respondents in highly favorable terms on the one extreme, in extremely unfavorable terms on the other extreme, and with various gradations in between."

"Most favorable conditions" question merely mentioned the idea of subscription-tv as quoted above and also mentioned the money would be collected by coin box or by a charge method. Questioners asked, "Would you be interested in having an additional service like this which would bring you at low prices, programs that you can't now get, or wouldn't you be interested in having this service?" This was the query which got the 62% against, 27% for, reply. Next question gave the interviewees a typical three-channel program schedule, listing for Channel 6 instead of the regular shows such attractions as "Rigoletto" (50c) for Sunday night, "Country Girl" (\$1) for Monday and Thursday, boxing (25c) Monday, Sadler Wells Ballet (50c) and Marciano Championship fight (75c) for Tuesday, "Underwater" (75c) for Wednesday and Saturday, and "Pajama Game" (\$1.25) on Friday. People were then asked "now that you know a little more about the kinds of shows you could see and the prices they would cost, do you think you'd want this service on Channel 6 or would you rather have 6 stay a free station with the kinds of programs it has now. This time, only 22% favored toll-tv, while 70% preferred free-tv."

The questions then got progressively more unfavorable to toll-tv, with the suggestion that currently free shows might go pay-as-you-see. These questioners were asked of persons who favored toll or didn't know if they wanted it, and further reduced the number of those who favored it. Those who had selected typical shows and run up typical monthly bills then reexamined it and suggested a median weekly cut in the bill of \$1.50, claiming that it was too high. Those favoring or not knowing if they favored toll were then told that if they got the toll-tv special events, they also might have to pay for shows they now see free. Only 32% then favored it, with 55% expressing themselves against. Of only 53 persons who still favored it, 62% said they would be willing to pay 10c or 15c for morning shows or children's shows now free.

Finally, all 449 interviewees were told that the FCC is now considering authorization of toll, were given the pro and con arguments and were asked what they would do if they had the decision to make. Of the 449, 65% said they would not authorize it; 13% said they would, 12% gave conditional answers and 10% didn't know or would not answer it. Significantly, among the 123 respondents who first said they were interested, 37% said they would authorize it, 36% said they would not, 23% answered conditionally and 4% didn't know.

Those 278 persons—who said they wouldn't be interested in getting toll-tv were asked why, and the answers broke down this way: 22% said they were satisfied with the present tv system and programs, 21% replied they don't

watch or like tv enough to make it worth while, 13% replied that the initial costs and upkeep of their sets was enough and they shouldn't have to pay more to see programs, 9% prefer going out to see the kind of shows toll-tv would offer, 5% said they didn't like the kinds of shows which would be offered, 4% said their reception was too poor to make it worth while, 2% felt they'd soon have to pay to see all programs, 3% just didn't like it (no further information), 2% want to see anything on tv without paying, 2% claimed it's just another money-making scheme for somebody, 1% claimed it would cause too much disagreement and confusion in the home about what to see, and 1% said they should leave Channel 6 alone and put on another channel for toll-tv.

Another "why" question concerned those who had answered yes or no on whether they would authorize toll if they had the decision to make. Of those who said they would not, 13% said they'd already spent enough on a tv set—"if we pay for programs we should get a free set"; 13% said they couldn't afford it; 13% were satisfied with the present setup; 10% felt they'd eventually have to pay for all programs; 8% said they'd rather go out than see it on tv, they like to go out and they stay home enough; 7% just didn't want to pay to see tv; 6% feared it would deprive lots of people who can't afford pay-tv of their main source of free entertainment; 5% said sponsors should pay for programs—they're making enough money now; 2% said programs wouldn't be any better and free ones would be worse; 2% said actors and performers are overpaid, and 1% feared they might lose money because of technical difficulties.

Of those favoring authorization, 9% said they'd like to see better programs on tv; 7% were in favor as long as there would still be some free tv; 6% favored it if it were restricted and controlled and limited in amounts of time to special occasions and programs, 2% favored it if prices were lower, 2% felt they'd be able to see things not available now, 2% were interested in having fewer commercials, 1% favored it because it is convenient and they wouldn't have to go out, and 1% said they could choose what they really wanted to see and enjoy it.

Hal Horne

Continued from page 4

his own ad agency; the late Joe Hepner, and Myer Beck, Bob Montgomery, Robert Condon and others.

Horne, a graduate of Tufts College, started out with the Far West Theatre Circuit, L. A. He became general manager of the chain before organizing his own company, Horne Theatre Circuit, San Jose. He was ad-pub head of UA for five years before becoming, in 1937, eastern head of Walt Disney Productions, in which post he catapulted the Mickey Mouse character into prominence.

Horne formed his own company in 1940, handling publicity for the Boy Scouts of America and Harvard U. in addition to film accounts. From 1942 to 1945 he was ad-pub. v.p. at 20th-Fox, followed this with the formation of the short-lived Story Productions and then returned to operation of Hal Horne Organizations again. His wife, two daughters, a brother and a sister survive.

Drape Moss

Continued from page 5

found necessary to move some of the moss to lower branches of the trees.

Actors and crewmen shifted Saturday (11) to Savannah for more background scene shooting. Cameras were trained there on the gateway and drive to Wormsloe, a famous old Deep South plantation; an old business street; and some railroad scenes.

Georgians are accustomed to having Hollywood folk in their midst, but are not becoming blasé about it. Both Atlanta papers sent staffers to Brunswick to cover the preliminary work on "Pompey's Head" and devoted much space.

Legal Briefs Bombard FCC With Home-Toll Pros, Cons

**Clash of Rival Self-Interests Now Clear,
But Picture Industry Reacts Confusedly.
Pay-See Will-Won't-Serve Public Interest!
What Economist Do You Read?**

The arguments for home-toll television went to its jury—the Federal Communications Commission—last week. Meeting the June 9 deadline set by the Commission, the major protagonists in this controversial issue filed voluminous comments with the FCC. Each, via argument and documentation, established “conclusively” the correctness of its position vis-a-vis fee-tv.

There were few surprises, excepting, perhaps, the Telemeter disclosure that it had developed a form of “multiplexing,” i.e. a means for a station to transmit a dual image, simultaneously. In Telemeter’s case, it would work this way:

While the toll show is off, the sets not paying for it would be fed a “marquee” picture (i.e. trailer) which would inform the audience of what was on the air, and the price being charged. Upon insertion of the required coin, the “marquee” would fade and the regular toll attraction would come on.

Telemeter’s opposition was quick to point out that the superimposition of a static signal on a regular channel was nothing new, but didn’t really represent multiple telecasting over a single channel. “If we would do that—have a transmitter put out a free and a paid show at the same time—we’d be in business tomorrow,” said the spokesman for one of the systems.

If film biz execs were to be asked to sift the pro and con presentations home, and, on the basis of it, make up their minds whether or not to support subscription-tv, the choice would be a difficult one indeed.

Each side spent considerable time arguing the possible effects a h.o. in the home might have on Hollywood and submitted “facts” and figures to prove its point.

The “pro” faction, and particularly Telemeter (which should know about such things, being 80% owned by Paramount Pictures), maintained that home-toll tv would bring new boom times to the pic biz. The “antis,” notably CBS, termed “misleading” the contention that pay-tv would produce first-run features for the audience. “They would not be the motion pictures that we see today in the theatre,” noted the CBS comment. “Rather, they would be the filmed programs that are now seen on television, manufactured at additional cost and with greater payment for stars.”

In its comment to the FCC, the Joint Committee on Toll Television, which opposes the toll idea, admitted that subscription tv “may, in fact, provide programming presently unavailable on free television such as a heavy-weight championship fight or a new movie. This will be done solely to overcome audience resistance to paying for their television.”

Pro-toll spokesmen, analyzing this statement say it plays directly into their hands in that it proves they intend to present entertainment of a quality that would induce the audience to play the slot-tv game.

Skiatron, in its comments, noted that many films were being made on budgets of \$500,000 or thereabouts. “Prices such as these would not be out of line for subscription television even in its early stages,” it said. It noted that, with toll-tv “the period of distribution (of pic) would be greatly shortened, with the result that the investment in the picture would be tied up for a much shorter time.”

Strictly on the economic side, Telemeter was perhaps the most explicit. It figured out that, depending on the number of sets tuned in, an average feature on pay-as-you-see could be presented at anywhere from 25c to 40c per set; a good Class “A” pic at between 30c and 60c and an exceptionally expensive feature at anywhere between 55c and \$1.25.

Here’s how the Telemeter economists see the split of

the “take” on an “A” requiring \$4,000,000 to meet producers’ and distributors’ costs:

No. Of Sets (Millions)	Prod.-Dist. Share per Set Tuned In	Time Charge Per Set	Administ. Charges per Set	Price Per Set Tuned In
10	40c	3.5c	15c	60c
15	30c	2.3c	15c	50c
20	20c	1.75c	15c	35c
25	16c	1.4c	15c	30c

The Telemeter observations on the projected role of films on any toll-tv system made it plain that the company did not feel that sponsored video could ever afford quality films. It pointed out that, to present a \$2,000,000 feature to an audience of about 10,000,000 sets would cost the advertisers over 7.5c per hour—a totally prohibitive figure for any program.

Several of the comments quoted Samuel Goldwyn and Eric Johnston on their respective—and positive—statements re slot-tv. In his brief, RCA board chairman Brig. Gen. David Sarnoff accused “Hollywood” of “panting for marriage to cash boxes that can be attached to 35,000,000 television receivers” and held the industry was conspiring to take over television.

Actually, only a single film-producing company—Paramount—has come out in the open, advocating pay-tv. Barney Balaban, Par prexy, told stockholders last week that “it now seems clear, that irresistible forces make some form of pay television inevitable.”

Exhibits on the whole are strongly opposed to home-toll and are frequently accused of taking such a position for strictly selfish purposes. On the other hand, all of the toll systems have let it be known that they’d be working on a franchise basis; and theatremen are reported to have shown more than passing interest in such a proposition.

Following are pertinent summations of the most important positions as filed with the FCC last week:

Zenith Position

The FCC should limit home-toll to 15% of any station’s annual broadcast time, or no more than three hours a day.

The Commission should prohibit advertising on subscription-tv shows. It should also block the major tv networks from supplying programs for toll-tv. . . . The 15% limitation safeguards service for audiences in single-station markets. However, pay-as-you-see tv would allow more stations in the small markets and would enable existing ones to extend their broadcast day. . . . Limiting subscription-tv to UHF stations would be impractical and dangerous; there now being many VHFers also in the red. Anyway, toll-tv can’t be limited to the small markets alone.

Toll-tv constitutes “broadcasting” within the meaning of the Communications Act of 1934. Even if it did not, the FCC still would have the authority to authorize it to licensed stations in the broadcast band. . . . Fee-tv will make available many new shows but will not kill the public’s appetite for sponsored programs.

Nat’l Assn. of Radio & Television Broadcasters Position

Since home-toll as proposed does not constitute “broadcasting” within the meaning of the Communications Act, the FCC should not authorize such a service utilizing the broadcast bands presently allocated to advertising-supported video. . . . Whereas today’s telecasters want to reach as many viewers as possible “without discrimination,” the fee-tv proponents want to achieve the same aim but only for those that pay. . . . The legislative history of the Act, while admittedly meager as to any pay system, nevertheless indicates that Congress had serious doubts about any method that might impinge on the public’s right to receive air signals for free.

No amendments to the Communications Act are required for the FCC to authorize pay-as-you-see tv. . . . By sharply increasing per set revenue over the 1½c per

hour which advertisers today are willing to pay on an average to spend on each receiver, home-toll would come up with great new shows. . . . The FCC should set no final rules on the amount of broadcast hours to be allocated to toll-tv. However, of the 126 weekly hours which a typical tv station is currently on the air, only eight hours—at an average charge of 25c per hour—would be required to bring in \$2 from an average family. . . . Advertisers in 1960 can be expected to spend \$1,450,000,000 or about \$650,000,000 more than in 1954. Pay-tv, on the other hand, could produce anywhere between \$600,000,000 to over \$5,000,000,000 in 1960. . . . Subscription-tv could and would competitively coexist with the film houses and with sponsored tv and wouldn’t attempt to sell programs which advertisers are willing to support. . . . Toll-tv will promote the growth of stations in the small communities.

CBS Position

New program material that would be promoted via parlor boxoffice would be extremely limited. Pay-video would bid away from free broadcasting any attraction it wanted. . . . Even a partially established toll system, absorbing only a few nighttime hours, would carry the seeds of destruction for national tv advertising and the entire system of free tv. . . . Any toll-tv system adopted would tend toward a natural monopoly. . . . Home-toll’s minimum average collection per year would run to \$3,500,000,000 and it can’t be shown that such collection is in the public interest. . . . If the result is a blackout of channels, this isn’t compatible with the FCC’s aim to encourage wider viewing and listening. . . . The FCC should order experiments with closed-circuit, community-antenna type toll-tv before considering use of air channels. . . . Authorization of the home b.o. would bar some from viewing due to economic reasons. . . . If Hollywood panders to home-toll by adapting its features to a smaller screen, the result will not be diversity but constriction of entertainment. . . . Elimination of tv plugs (advertising) would not of itself be a compensating public benefit.

Skiatron Position

Toll-tv should be limited for the first three years to UHF stations, but qualified VHF operators also should be allowed to use the service. . . . Skiatron sticks to its request for a maximum 35 hours a week of tollcast for any station, but now feels that a limit of 20 hours weekly during the evening hours might be more realistic. . . . Restricting subscription service to stations in small markets would destroy its economic base. . . . Home-toll will affect favorite times for commercially sponsored shows, but since use of the parlor boxoffice will be limited, adequate time for sponsored shows will remain. . . . All commercial advertising should be eliminated from fee-tv. . . . Pay video would encourage Hollywood to produce good films for tv. . . . The theatres threaten to deprive tv of top sports events, such as the World Series, and a paying home public is the only answer.

ABC Position

The airways belong to the people and the policy of “no fee-no-see” is alien to American traditions. . . . Adoption of toll-tv would see a diminishing amount of time given to free shows. Also, stations, with the loss of advertising revenue, would become a pawn of persons controlling whatever patented subscription system the FCC adopts. . . . Even a partial blacking out of free programs, such as would occur if h.o. tv came about, would constitute a breach of faith with the viewing public. . . . Subscription tv will not result in the larger and more effective use of television in the public interest. It would have a catastrophic effect on advertiser-sponsored broadcasting in that it would seriously undermine the economic support of free television. . . . Toll-tv would not bother with lesser-grossing shows of minority interest but will be dictated wholly by one consideration: Where’s the most money?

Unscramble-at-Will Gadget Too Expensive, Sez Skiatron’s Shanahan

Uniformly applicable electronic “unscrambling” device for toll-tv that would allow bootlegging of metered shows would be from ten to 15 times as expensive as the original coding equipment, would require some 2,000 tubes, and is “absurd,” declared William Shanahan, chief engineer for Skiatron Electronics & TV Corp., in N. Y. yesterday (Tues.).

Occasion was a luncheon for financial writers thrown by Skiatron to acquaint them with the company and its toll-tv system, Subscriber-Vision.

Scribes were told by Arthur Levey, Skiatron prez, that the Subscriber-Vision decoder, costing \$20 to \$25 in mass production, would be sold rather than leased to setowners. The installation cost, he said, was \$2.

James M. Landis, Skiatron general counsel, suggested that, in concentrating on UHF stations—and non-affiliated VHFers—Skiatron wasn’t really biting into the available “free air,” even though it would provide competition for

JOHN BALABAN AGIN BROTHER’S TV STAND

Chicago, June 14. The hassle over subscription television finds brothers on both sides of the fence. Balaban & Katz prexy John Balaban last week put himself on record against home-toll, on the heels of brother Barney Balaban’s statement earlier in the week when the Paramount topper told Paramount’s board of directors he thought the coming of fee-tv was inevitable.

John Balaban said, to avoid confusion between his views and his brother’s: “I take an entirely different view. I feel subscription television is not in the public interest. It will force the public to pay for many of the programs they are now getting free.”

John Balaban is on the board of American Broadcasting-Paramount Theatres Inc., which has filed with the FCC in opposition to toll-tv. Paramount, which Barney Balaban heads, owns 80% of the Telemeter system for fee-tv and, naturally, supports subscription tv.

the audience. He held that fee-tv could cater to limited audiences, with cultural, educational, and other shows, and still make enough money to put on good programs.

A Buck Is a Buck

Speaking of home toll television (and who isn’t?) British producer Alexander Korda is doing business with both sides.

Korda has signed initial contracts to take Zenith Radio’s subscription tv franchise in the United Kingdom. And he has a deal on to have the NBC net televise his new pic, “Constant Husband,” next fall.

Zenith and NBC, of course, have become enemies over the toll tv issue.

PICTURE EXPO GOAL IS 60% SUBSCRIBED

Hollywood, June 14.

Sale of debentures to finance the film industry’s upcoming Motion Picture Exposition has hit the \$500,000 mark, repping 60% of the \$850,000 goal, according to Edmond L. DePatie, MPE prexy.

In reporting the full amount was expected to be subscribed shortly, DePatie stated that offers of support and cooperation in making project a permanent institution had been received from organizations and individuals throughout the U. S., as well as from L. A. readers in business and industry.

ACTOR SID CAESAR NOW HEADS BOX OFFICE TELE

Box Office Television Inc., closed-circuit television firm, has been reorganized with the actor, Sid Caesar, acquiring control of the company and assuming the presidency. Caesar had been a veepee and director of the firm although he took no active part in management. Wallace A. Ross and Edgar A. Rosenberg continue their association with BOTV and have been named vice presidents. It’s expected that the pair will supervise the day-by-day operation of the company.

Reorganization was caused by the exit of prexy William P. Rosensohn and Robert Rosenbraus. Pair sold their stock interest in BOTV and joined the Sheraton Hotel chain’s newly-formed closed-circuit firm as executive v.p. and v.p. respectively. Milton N. Mound, Caesar’s attorney, continues as chairman of the board of BOTV. Joining the company as vice president is Arthur Knorr, tv producer and former executive producer of Romy Theatre stage shows.

BOTV has shifted its offices to Caesar’s headquarters at 6 W. 57th St. for closer liaison with the comedian’s tv production staff.

Par Reins on Toll-TV As B.O. Insurance If Theatre Income Slips

The way some members of the trade have it figured, Paramount can’t lose in the boxoffice television sweepstakes.

With its 80% ownership of International Telemeter, the company will be in on the ground floor if the fundamentals of toll tv are endorsed by the Federal Communications Commission and/or Congress. At least, widespread opinion has it that if authorization is forthcoming it will be given to the principle of home tele, rather than to any one system alone, consequently Telemeter would be okayed along with its rivals.

As for the next step, again assuming that pay-as-you-see tv becomes a reality, Par has another edge. Theatre business would slip, it’s widely held, yet Par likely would pick up enough revenue from the new medium to at least compensate for the lost theatrical income. In the event it doesn’t have this impact, Par still would have its exhibition accounts, would still be on the same footing with other film companies.

Par’s approach to the living (Continued on page 16)

New CEA Prexy Likely Will Bring Rank Chains Back, Restore Biz Unity

BY HAROLD MYERS.

London, June 14. The rift in motion picture unity and organization, caused by the withdrawal last year of the two Rank circuits, Odeon and Gaumont British from membership of the Cinematograph Exhibitors Assn., may be healed in the next few months. The charge in the leadership of the CEA necessitated by the sudden death of Walter R. Fuller, its general secretary for almost 30 years, may lead the way to restoration of unity.

It has been an open secret in the industry that the Rank brass has been in frequent conflict with the policies advocated by Fuller. The first serious breach occurred two years ago, when the Rank circuits gave notice they would withdraw but inter-industry diplomacy succeeded in finding a temporary cure.

Some months later, J. Arthur Rank personally, as a member of the CEA General Council, was at loggerheads with the official association policy in regard to the renewal of the Eady Fund. On this issue primarily, the Odeon and Gaumont British circuits withdrew from membership. The loss of income from the dues paid by the 600 theatres imposed a severe financial strain on the CEA's resources.

It has been the generally accepted industry view that the breach would continue long as Walter R. Fuller remained in office as leader of the CEA. Top industry observers now confidently assert that the main obstacle to a return to the fold has been removed with Fuller's death. He collapsed in Soho last Tuesday (7) and died a short time later, soon after his admission to hospital.

A significant feature in the industry's confidence of a return to unity is the fact that next month John Davis, deputy chairman and managing director of the J. Arthur Rank Organization, probably will be elected unopposed as the new prez of the British Film Producers Assn.

Film makers have always been alerted to the importance of good producer-exhibitor relationship and anticipate that once Davis is in office, he will take positive action to translate theory into practice. Unless the about-to-be appointed successor to Fuller is not acceptable to Rank, Odeon and Gaumont British are expected to be back in membership within a few months.

British Vaude Manager Blames High Salaries For Theatre's Failure

Huddersfield, Eng., June 7. High salaries paid out to leading British vaudeville stars were blamed in the bankruptcy court here for his failure by Sydney Barrett, w.k. British actor-manager. He named top acts such as Anne Shelton, Frances Day and Anne Ziegler & Webster Booth as being responsible. In five weeks he lost \$5,100, he said.

Barrett told the court how he encountered flop after flop at the boxoffice. Barrett named two causes for his failure. One was "indifferent public support to star variety," the other was "the exorbitant salaries paid to star performers."

Barrett admitted in court that, while he did not approve of high salaries, he nevertheless knew he would have to pay them. House which sustained the losses was the Theatre Royal, Huddersfield, which shuttered in March after reopening in November, 1954. During that period gross takings were \$22,968 and expenses \$26,376.

Actor, who was formerly married to English actress Eileen Herlie, will make monthly payments towards his debts. He is now a \$30-a-week actor-manager of a touring party.

Disneyland on BBC-TV

London, June 7. Third film in the Disneyland tele series will be screened by BBC-TV on June 17. This will be "Mickey Mouse Story."

The two previous entries in the series served to exploit "Vanishing Prairie" and "20,000 Leagues Under the Sea," both of which are in pre-release in the West End. The series will be shown in two or three weeks.

2 Brit. Studio Unions Ask for Higher Pay

Two of the three main studio unions have put in a claim to the British Film Producers Assn. for a wage hike. The first application came from Tom O'Brien's union, National Assn. of Theatrical and Kine Employees. It was followed by representations from F. L. Haxwell, newly appointed secretary of the Electrical Trades Union.

The BFPA has agreed to meet the two unions jointly for preliminary meetings to determine the best procedure for dealing with the applications.

Soviet Army Song & Dance Troupe Wooing Austrians With Good Showmanship

By PAUL PIMSLEUR

Salzburg, June 7.

The Soviet-Austrian Friendship Committee is backing a song and dance ensemble of the Russian Army in a tour of Austria. The show, caught in Salzburg's Festival House, which was hired for the occasion, stacks up as part showmanship and part propaganda. The propaganda part disturbs a little, but the showmanship part is good.

The dancers are 10 men and five women. The male members are more acrobats than dancers, specializing in speed and agility in traditional Russian twirls, splits and the like. As always when well done, this is a surefire oh-and-ah stuff. The male troupers alternate with the women, who move slowly and gracefully in traditional ballet choreography, thus providing a strong contrast with the fireworks of the men.

Lighting and costumes are unexceptional, but simple and effective. Dance numbers included

Soviet-Austrian Friendship Committee presents singing and dancing ensemble of the Red Army, under direction of A. F. Tupizkin. Dance director, N. Wassilkow; choral director, B. Nikanorov; conductor, A. Fomolkin; soloists with chorus, G. Kapralov, W. Kotlerow, W. Iwanow, W. Kulikow. At Festival House, Salzburg; \$1.50 top.

"On Furlough," "Russian Dance" and "Ukrainian Dance." Dance director N. Wassilkow has put together a strong dance attraction which draws bravos from an audience which starts out rather cold following an opening propaganda speech.

There is more artistry and less thrills in the song part of the program. Russ specialty is male choral work, as we know from the ever-popular Don Cossacks. The Red Army figured to be able to ante up some good ensemble warbling, and they have. The Austrian audience likes renditions (in German) of some songs by Schubert and Johann Strauss. Other composers on a varied program are Weber, Rubinstein and Verdi. Soloists with the soldier chorus are G. Kapralov, W. Kotlerow, W. Iwanow and W. Kulikow. The chorus is accompanied by a small orch playing on strange instruments, which add to the exotic flavor.

Propaganda part is provided by a pitch at the start of the show made by an official of the Soviet-Austrian Friendship Committee, from Vienna. Pitch is too obvious and jars the artistic quality of the show a bit, but nobody seems to pay much attention to it.

Brit. C'Scope Ad Short To Be Released Soon

London, June 7.

First anamorphic advertising short has been made in Britain by Pearl & Dean Ltd. and will be released shortly. Byron Lloyd, P & D's production director believes that the initial venture will be the forerunner of other C'Scope ad films.

The film, made for a national advertiser, is due for West End preview in two or three weeks.

59 Mex Prints Lost

In Venezuela Blaze

Mexico City, June 14. Destruction by fire 59 Mexican pix in its warehouse in Caracas, Venezuela, was announced at a special meeting of the administrative board of Peliculas Mexicanas (Pelmex). Copies of all the lost pix were promptly planned from here to Caracas.

Caracas is one of the key exchange cities for Mexican pix in South America.

Met Stars Big Draw At Wiesbaden Fest

Wiesbaden, June 7.

The Wiesbaden May Festival, just ended, went into the black for a big count. The fest, partially subsidized by the participating countries of Japan, Yugoslavia, Italy, Greece, Finland and Germany, was so successful that it had to draw on only 20% of its additional grant from the city of Wiesbaden.

Tickets sold for a top of \$7.50 for the 24 events, unusually high for Europe. The fete, established in 1896 as a local affair sparked by a few world-famed guests, became international six years ago when it invited groups from all over the world. It is the second oldest musical event in Germany, following the Bayreuth Wagner festival. This year was the most profitable on record.

Two of its four completely sold-out shows in the 1,300-seat Grosses Haus were headlined by performers from the Metropolitan Opera. Astrid Varnay sang "Elektra" under the direction of Paris' George Sebastian, and Giacinto Prandelli scored in "Madame Butterfly" with the Theatre of Venice. The other pair of sell-outs were the Belgrade State Opera's performance of "Prince Igor" and the National Theatre of Athens' production of "Orestes." Least popular in drawing audiences was the Imperial Japanese Ballet from Tokyo.

Set for next year is the Vienna State Opera, which has taken part yearly since 1951, but unable to come this year because of its work for the spectacular opening of the Opera's new house.

Italo Cultural Group Fears for Native Prod., Sees Growth of Censor

Rome, June 7.

A downbeat view of current and future Italian film industry situation was given last week at a press confab held in the Foreign press club of Rome, and sponsored by the Circolo Romano del Cinema, a cultural group of filmmakers. Group recently issued a much discussed "Manifesto," protesting Italo government interference with Italian film work.

Speakers included director Alessandro Blasetti, who emphasized the non-political intentions of the organization (and of the protest) writers Sergio Amidei, Luigi Chiarini and Cesare Zavattini and others.

Interesting point made during the session was that, according to these Italo filmmakers, U. S. pix were now freer, while Italian inspiration was rapidly being stifled by censorship or other interference. Writer Sergio Amidei pointed out that Yank pix such as "Here To Eternity," "On Waterfront," "East of Eden" or some of current gangster items could never have been made in Italy.

"We wouldn't ever think of handling the theme, much less move into production on such stories. They are defeated in advance. We no longer know what to write or film, while the U. S. has learned our lesson of looking at reality with courage, just as our inspiration exhausts itself in inertia."

FEWER MEX FILM DISTRIBS

Mexico City, June 7.

Distributors of Mexican films in Mexico are shrinking in number. The latest merger, that of Distribuidora Independiente, an indie outfit, with Rodriguez Bros., a big oldline producer-distributor, further trims the list.

2 Revivals, Lone New Play, Antonio Ballet Boost Waning Paris Season

Paris, June 7.

De Wolfe Mulls Revue Bid After Scot Vaude Date

Glasgow, June 14.

Billy De Wolfe, currently topping the vaude at the Empire Theatre, is mulling an offer to star in a new Tom Arnold revue with Hermione Gingold. Comedian has also been offered a lead role in a new Raymond Stross pic in the fall.

After vaude dates at Edinburgh and Birmingham, he will o.o. the shows in Blackpool, Eng., where he was featured in a summer season at the Opera House some years ago.

Busoni's 'Faust' Bows Zurich June Festival As An Offbeat Entry

Zurich, June 7.

Italo-German composer-pianist Ferruccio Busoni's opera, "Doktor Faust," with the composer's own libretto based on the ancient German Faust legend, teed off this year's Zurich June Festival at the Stadttheatre, June 3. Curiously enough, it is the initial performance in Switzerland of an opus which, for the most part, was written here in Zurich during Busoni's exile in World War I. Back in Berlin, however, he never succeeded in finishing the work, which was later completed by his collaborator-pupil Philipp Jarnach. Prior to 1915, Busoni lived in Chicago for some time.

The opera is worlds apart from Gounod's famous treatment of the same theme. Main difference is an almost complete lack of melodic lines, substituted rather by highly 'artful' orchestration and expressive musical illustration of the dramatic proceedings. Sombre mood and an almost unrelieved heaviness are prevailing, making this a doubtful commercial bet despite its artistic qualities.

The Stadttheatre performance of this difficult-to-stage offbeat entry was carefully prepared under its artistic manager Hans Zimmermann's skillful direction, with Victor Reinschagen doing an excellent job at the baton. Sets and costumes by Max Roethlisberger are particularly noteworthy for their tasteful simplicity, achieving some striking mood effects at times. Effective lighting also helps considerably.

In the vocal department, only two roles transcend the episodic, Faust and Mephisto, the latter in half a dozen different disguises. There is no femme lead except the two-scene part of the voluptuous Duchess of Parma, well sung by Paula Brivkaine from Essen, Germany. The part of Margarethe is completely eliminated. Helmut Melchert of the Hamburg State Opera delivers a spectacular Mephisto, superior acting-wise than vocally. Due to illness, a last-minute substitute for the Faust role was found in Gerhard Kleinen from Dortmund, Germany. A competent singer, he isn't up to par acting-wise. Baritone Willy Ferenz is impressive in a short scene. Choir sequences, directed by Hans Erismann, are outstanding.

British Singer Makes Hit on Hawaiian Debut

Honolulu, June 7.

David Hughes, known in England as "Mr. Heart Throb," is making his first U. S. singing engagement here, topping the new show at the Royal Hawaiian hotel. Popular singer and his bride arrived from Australia and decided to honeymoon at Waikiki before proceeding on to England. Hughes is drawing solid biz.

Saunders' Permanent Home

London, June 7.

By a deal negotiated last week, impresario Peter Saunders has found a permanent home for his plays. He has closed a long term tenancy of the Ambassadors Theatre, where his current production of "The Mousetrap," is now in its third year. This Agatha Christie thriller may run into next year.

The tenancy agreement does not affect the present lessees, J. W. Pemberton and Ida. The deal was

As the season rolls into its last phases, theatres here are still unveiling new legit offerings to try for that last splash. Current new batch has two oldies, one new-comer, a couple of one-act programs and a hefty terp entry in Antonio's Spanish Ballet. As has been the trend this year, the revivals look in for top crux while biz for the one new play hints an early demise. Antonio troupe looks like solid b.o.

"TTX," new entry by Cecil Saint Laurent and Pierre De Meuse at Theatre Des Arts, is a weak attempt at parody. The satire bogs down because of lame dialog and banal complications. Supposedly a sharp look at a breed of climbing politician, spawned by the many international outfits, this can boast only one or two lines with any ring to them. Looks like theatre-owner Roubly Jansky has another floppo.

Two sock revivals are on tap. Antonio Chekov's "La Mouette" (The Seagull) is a hit at the Theatre Atelier. A solid cast gives this its full measure of character, humanity and subtle drama. Cast-toppers: Valentine Tessier, Lucien Nat, Paul Bernard, all score in this well-styled production. Georges Vitaly has the other hit at his Theatre La Bruyere with a sprightly exhumation of the 19th century Eugene Labiche farce, "Doit On Le Dire?" (Should One Say It). The farcical aspects are never forced, and grow into irresistibly funny situations under the spirited direction and the acting of a large cast. Crux and word-of-mouth are tops and the theatre looks in for another mothball hit.

Antonio Champs-Elysees Hit Antonio is in for another success here during his stay at the Theatre Des Champs-Elysees. He has wisely hewed a simpler more direct line this year which makes for a more cohesive show at this more specialized theatre. Antonio's drive, the dynamic flair of a new recruit in Carmen Rojas, fine guitar and musical backing, and the appeal of the flamenco are making this SRO.

Left Bank Theatre Quartier Latin has two one acts with Charles Louis Paron's "Le Cheval Dans La Cuisine" (The Horse in the Kitchen) and Guy De Chambrune's "Les Junes" (The Yellow Ones).

Theatre De L'Oeuvre also has two one acts under the common title of "Les Plus Beaux Metiers Du Monde" (The Most Beautiful Professions in the World) and Jean Cosmos' "Au Jour le Jour" (From Day to Day) and Francois Billeloux's "A La Nuit La Nuit" (Night Unto Night).

Another reprise, Jean Blanchon's 1938 opus, "Le Capitaine Smith," at the Theatre Montparnasse, seems somewhat dated, and does not look for a long stay.

ASKS FRENCH PIX REFORMS

Morice Plans Higher Admish Rates, Quick Film Amortization

Paris, June 7.

Andre Morice, Minister of Industry and Commerce, is keeping his recent promise to filmmakers to try and alleviate financial problems at once. Already he has planted the first step in a decree raising admission rates to insure more income. Another is the first move in coping with the main problem of Gallic pix, quick amortization.

High on the Morice agenda also is a serious try for quality films, which have slipped here of late, by offering special dispensations for productions that will enhance the prestige of Gallic films, both here and abroad, in treatment, subject matter and techniques. Short subjects also come in for government subsidy.

The admittance price raises are intended to swell the Film Aid coffers and allow for more help to all branches of film production, exhibition and distribution. The film theatres with prices less than 40c would get a 2c raise. Firstruns, which have over a \$1 tab, the boost is 15c.

A special committee will administer the funds and any film getting the nod on quality and prestige will get an advance of \$60,000.

Italo Production Back to Normal After Long Period of Uncertainty

Rome, June 7.

Italian production is getting back into full swing after a prolonged period of uncertainty partly because of threats of decreased support from proposed new film legislation. Twenty-three pix are currently shooting in Rome and on Italian locations, with more set for filming in the near future.

Six vehicles are current at Cinecittà, only recently deserted, with Lux shooting the Silvana Pampanini starrer, "Bella di Roma" there. Rizzoli has a third Don Camillo item, "Don Camillo and the Honorable Peppone," now going.

Cinecittà also has an Aldo Fabrizi starrer, "I Due Compari"; "Adriana Lecouvreur"; "Amici Per La Pelle" and "Il Padrone Sono Me." Two opera pix, "Andrea Chenier" and "The Barber of Seville," are on the stage at INCIR Studios.

Among other high budgeters are "La Bella Mugnana," with Sophia Loren and Vittorio De Sica (C-Scope-Color) at Ponti-DeLaurentiis (where "War and Peace" is prepping); "The Swindler," starring Broderick Crawford, Richard Basehart and Giulietta Masina, at Titanus; "World's Most Beautiful Woman," a Malenotti production, with Gina Lollobrigida, Robert Alda, and Vittorio Gassman. Last named is using Titanus Studios facilities.

Release Tags Stalled On U. S. Films in Arg. As Local Pix Get Dates

Buenos Aires, June 7.

American film distributors in Buenos Aires are still without their promised release certificates, none having been granted since the four each issued last January. The major companies have about one certificate each now so that after releasing a picture each early in June, they may have to resort to reissues. On the other hand, this past week, witnessed the rolling up of grosses at all theatres and cinemas, with a spate of releases of native product which predominate in all firstruns.

Entertainment Czar and Press Minister Raul Apold has been ill at his home for about four weeks, and therefore inaccessible to the company managers. According to his office, he has been attending his office only when absolutely necessary.

All observers here are at a loss to understand the aloof attitude adopted towards the reps of the U. S. film industry here, seeing that there is an exceptionally obvious desire towards amiability in regard to all other industry representatives. In fact, Argentina recently was granted big loans for setting up a steel industry and many major U. S. automobile and other manufacturers have signed contracts to set up branches of their industry here.

The logical thing would be, in view of the Entertainment Board's request to all Yank film companies that they support the International Film Festival scheduled for Argentina in November, that they would go all out to show courtesy to the local reps. Actually, it looks as though these representatives have been getting absolutely nowhere in the last six months. Their representations in regard to higher admission scales are ignored; release certificates are not issued to them (although millions were spent in equipping several firstruns with Cinemascope and other types of new equipment); the companies are not allowed to release pictures for those systems and are denied the right to charge higher scales, for them.

No Rapping Drink Here

Vienna, June 7.

The owners of the Grinzinger Heuriger open-air wine garden, one of the main attractions in summertime for foreign visitors, took the law in their own hands, when a film company began or tried to begin shooting an anti-alcohol film in the vicinity.

The entire outfit of the Fortuna company was thrown out of the district. Law suits will follow, of course.

Now 700,000 TV Sets

Used in Soviet Union

Rome, June 7.

According to some recent information here, there are some 700,000 telecasts currently in use in the Soviet Union. About 300,000 were built during 1954. The objective this year is 700,000. Same source says that Russia has six transmitters of various power in operation, with others being set up. The range of the Moscow station is 70 effective kilometers.

With color tv still in the experimental stage, screen sizes on black and white sets are still small, ranging from 8-by-10 inches to a 15-inch maximum. Prices are high. The eight-inch model, for example, runs about \$300. Daily programs operate 45 hours except on Thursdays when there are no transmissions. Complaints, often aired in daily papers, usually concern the scarcity of pix as well as the almost total lack of news material.

MPEA Fights New Austria Tariffs

Frankfurt, June 7.

MPEA is setting up interference to block the passage of a newly-proposed discriminatory law of the Austrian legislature.

As part of a complete overhaul of its tariff laws, the Austrian government is contemplating a renegotiation of the tariff rates on several hundred items, including films. The pix plan states that a special tax of from \$150 to \$200 per print would be imposed on each picture shown in Austria and dubbed outside the country. British, French and Italian films as well as those of the Yanks would be adversely effected by this legislation.

Its main discrimination, however, is that it would impose no added tariff on the German films, since they are originally made in the German-Austrian language, and hence require no dubbing.

MPEA has already intervened in this case, and it is expected that the other foreign countries involved will help fight this law, which is scheduled to go into action at the end of 1955.

SCOT CHURCH TO KEEP WATCHFUL EYE ON TV

Edinburg, June 7.

Television has been attacked by the Free Church of Scotland in a lengthy report on "public questions and morals." The medium, it states, may be a mighty power for good, but it "may also be a mighty power for evil, and the Church will have to keep a watchful eye on its growth and development."

The report adds that, via tv, "the immorality which is often condoned or suggested in a subtle way in the theatre can now be brought to our firesides."

The writers of the report also fear that commercial tv in Britain will give greater advertising scope to the drink trade.

300% MEX PAY BOOST

After Raise, Radio Stations Pay Only \$14.40 Weekly

Mexico City, June 14.

Granting a 300%-pay hike—not as huge as it looks, because it only meant increasing each unionist's weekly stipend to \$14.40 from \$4.80—saved north Mexico radio stations, several of them in U. S. border towns, from a general strike.

This threat was, swiftly and amicably erased. There was unanimous agreement that it is too much to ask anybody, particularly radio station workers, to try and exist on \$4.80 per week in Mexico currently.

However, it was agreed that \$14.40 weekly may enable the radio man, some with families of five, to live in faircircumstances.

Belita in New Iceshow

London, June 7.

Belita returns to the Empress Hall as femme star in a new blades musical, "Wildfire," which preems June 16. She'll share marquee honors with Richard Hearne, recently back from America, and Frankie Vaughan, a local vocalist, on the ice for the first time.

Featured parts will be filled by Ted & George, Durante, Willy Wallen, The Tumbleweeds, Brita and Gerda Goddard. "Wildfire" is written and staged by Pauline Grant, with the score by Phil Green.

Legit Salute To France Scoring Major Triumph

Paris, June 14.

The City of Paris is having an artistic, financial, tourist and critical success with its Second International Festival of Dramatic Art. Ireland, Britain, Finland, Belgium, Switzerland and Italy have had their spotlighting. Currently it's the turn of Red China and Yugoslavia. Coming up are the two straight plays from the United States, "Skin of Your Teeth" and "Medea" and the musical, "Oklahoma."

(The latter are the productions which are being managed by ANTA under a subsidy-and-guarantee by the U. S. State Dept.)

Language barriers are partly overcome by elaborate attempts to provide synopses. In any event the sellouts, extended runs of even the Chinese Opera of Peking despite that of objection. A. M. Julien who is in general charge of the City's Festival (known elsewhere as "Salute to France") hopes to organize a permanent home here for regular presentation of foreign legit offerings.

Berlin Film Festival Attracts 26 Nations; To Preem UN's 'Peace'

Berlin, June 7.

With Australia, Indonesia and Sweden as the last announced entries, the number of nations participating in the forthcoming Fifth Berlin Film Festival, June 24-July 7, has grown to 26. For the first time, the United Nations also will be represented at this festival. Later announced the world preem of its film, "The Workshop of Peace," and also the attendance of the UN Information Center director.

German entries so far include "The Rats," a CCC production directed by Robert Siodmak with Maria Schell in the lead, and "20th of July," another CCC film which centers around the attempted assassination of Hitler in 1944.

The U. S. lineup so far consists of "Seven Year Itch" (20th); Metro's "Beau Brummel" and Paramount's VistaVision pic, "Strategic Air Command." Dr. Alfred Bauer, chief of the festival committee, is trying to get Otto Preminger's "Carmen Jones" for Berlin.

Word from London is that Sir Alexander Korda is going to attend the fest. He will bring along his film, "The Constant Husband." United Kingdom also announced the showing of its cartoon "The Animal Farm." There have been many foreign stars invited to the festival. As last year, Italy's Gina Lollobrigida is one of them.

Festival houses are the same as last year being the Gloria Palast and Filmbühne Wien, both located on Kurfuerstendamm.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

London Film Biz Healthy Despite Rail Strike; 'Dam Busters' Loud 20G For 2d, 'Marty' 11G, 'Sea' 10½G, 3d

London, June 7.

Sharp Censor Cuts In Ireland Irk Distributors

Dublin, June 7.

Film distributors here are bawling loudly about the sharp censor scissoring, in recent months. It is reported that U. S. Ambassador William Taft has been requested by American film company representatives to approach Irish government. Many kissing scenes have been ordered shortened. More pictures are being taken to the Appeal Board following censor's decisions. Columbia has sent "End of Affair" back to the U.S. for reediting after its rejection by both censor and Appeal Board.

"Mambo" (Par) suffered scissoring and some ad material was banned from use. Campaign is current for grading pictures for adult and juvenile audiences. It's probable that the government may consider action after the confab of International Catholic Film Office which is scheduled to take place here next month.

Anglo-U.S. Plays Pace Swiss Legit

Zurich, June 7.

The 1954-55 Zurich legit season, now entering its final month, at Schauspielhaus as well as the smaller Theatre at Central, included an unprecedented number of not less than 12 plays by Anglo-U.S. authors, both classical and contemporary. Topping the list is Shakespeare with five entries, of which "Twelfth Night," "Henry IV" and the upcoming open-air performances during June Festival of "A Midsummer Night's Dream" were done in German at Schauspielhaus, with the former two among the season's top b.o. hits. Also skedged for the June fest are two performances each of "Much Ado About Nothing" and "King Lear" in English by the Shakespeare Memorial Theatre Co., Stratford-on-Avon, starring Sir John Gielgud and Peggy Ashcroft.

In the contemporary field, the Schauspielhaus stagings of Herman Wouk's "Caine Mutiny Court-Martial" and John Patrick's "Tea-house of August Moon" were among 1954-55's heftiest grosses, with the latter being held until the end of the season, early in July. It opened in February. Both plays are doing equally well at most of the other important Swiss legit houses, including Stadttheater Basel and Bern. T. S. Eliot's "Confidential Clerk" and Mary Chase's "Harvey" are rounding out the list at Schauspielhaus. The Chase comedy is the only flop of the dozen, suffering from bad reviews and inadequate performances.

Theatre am Central had one of its top-grossers in Noel Coward's "Quadrille," with its season-end item, John Steinbeck's "Of Mice and Men," done here for the first time. Latter was presented in a sock performance being and was greeted by uniformly smash reviews. The same house's season-opener last fall, J. B. Priestley's "An Inspector Calls," did not do too well.

Brit. Rail Strike Puts Dent in Theatre Biz

London, June 7.

The national rail strike in Britain has made some dent in film and legit business in the West End, but has so far not affected the supply of pix, to picture theatres nor has it prevented vaude artists and touring shows in reaching their destinations.

Any serious prolongation of the stoppage however may necessitate a readjustment of schedules for the five newreels. Hitherto, they've used both road and rail transport and if the strike continues, they may have to advance their releases by a day in order to effect country-wide distribution.

The rail strike which hit Britain last week has made some impression on first-run biz, but a number of strong entries have helped to maintain healthy results.

British made "The Dam Busters" is still leading the field, second week still being big \$20,000 at Empire. Strongest new entry is "Marty" at the Odeon, Leicester Square, which opened with the advantage of being the top at Cannes fest winner. It looks smash \$11,000 or more opening week.

"20,000 Leagues Under Sea" holds smash at the Odeon, Marble Arch, with \$10,500 in third frame. "Silver Chalice" which opened surprisingly well at the Warner is good \$7,000 in second.

Estimates for Last Week
Carlton (20th) (1,128; 70-01.70)—
"Untamed" (20th) (3rd wk). Moderate \$4,500. "Daddy Long Legs" (20th) opened with Royal preem June 6.

Casiro (Indie) (1,337; 70-\$2.15)—
"Cinerama" (Robin) (35th wk). Slightly down at \$9,800, but still strong. Stays several months longer.

Empire (M-G) (3,099; 55-\$1.70)—
"Dam Busters" (AB-Pathe) (3d wk). Second round hit big \$20,000, same as the first week's take. Stays, natch!

Gaumont (CMA) (1,500; 50-\$1.70)—
"Five Against House" (Col) and "Chicago Syndicate" (Col) (3d wk). Average \$4,500. Last week, \$5,000. "One Desire" (Int) opens June 9.

London Pavilion (UA) (1,217; 50-\$1.70)—
"It Came From Beneath the Sea" (Col). Good \$6,000.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—
"Marty" (UA) Looks to hit off \$11,000.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—
"Leaves Under Sea" (Disney) (3d wk). Holding at great \$10,500. Second week was \$11,500.

Plaza (Par) (1,902; 70-\$1.70)—
"Far Horizons" (Par). Only fair at about \$6,000. "Strategic Air Command" (Par) bows June 16.

Rialto (LFP) (592; 50-\$1.30)—
"Violent Saturday" (20th) (3d wk). Fine \$3,600. Last week, \$4,200. Stays on, with "Prince of Players" (20th) to follow.

Ritz (M-G) (432; 50-\$1.30)—
"Brigadoon" (M-G) (3d wk). Neat \$3,300. Holds.

Studio 1 (APT) (600; 30-\$1.20)—
"Vanishing Prairie" (Disney) (8th wk). Fine \$2,500 or over.

Warner (WB) (1,735; 50-\$1.70)—
"Silver Chalice" (WB) (2d wk). Good \$7,000. Last week, \$8,500. "Battle Cry" (WB) in from June 9.

3-Band Policy Pays Off For Salzburg Cafe, Now Top Draw for Tourists

Salzburg, June 7.

Salzburg's Grand Cafe Winkler has the unusual policy of presenting three bands simultaneously in their three different rooms. They book combos from different parts of Europe to please differing tastes among the tourists from all countries who visit Salzburg. If a German band is playing the main restaurant, which is half indoors and half outdoors and has a 1,400 capacity, then the 85-seat Boccaccio Room will have an Italian band, and maybe a French outfit will be in the 120-seat Tabaris bar.

Owner M. Winkler and general manager M. Fleischer travel around and do the booking themselves. The big band is always a name attraction from some European capital, numbering about 15 pieces. The other two are generally smaller combos, from four to seven pieces. Apparently the policy has paid off, for in the seven years since it was opened, the Grand Cafe Winkler has become Salzburg's biggest place-to-go for the tourists, who flock there like homing pigeons as soon as they hit town.

Winkler has the advantage of a firstclass view of the city, because it's built high up on a mountain (or hill, rather) right in the city, with a special elevator built right into the mountain to bring the people up and down.

REMEMBER "GENTLEMEN
PREFER BLONDES"? WANT
ANOTHER ONE LIKE "HOW
TO MARRY A MILLIONAIRE"?
WASN'T IT GREAT WITH
"THERE'S NO BUSINESS
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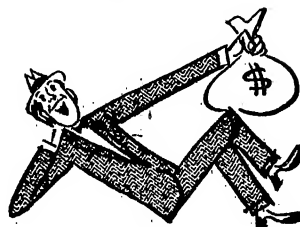
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Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (14)

1955	Low	High	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Change for week
31 1/2	22 1/2	31 1/2	161	29 1/2	28 1/2	29 1/2	- 1/2
32	27 1/2	32	86	28 1/2	28 1/2	28 1/2	- 1/2
31	27	31	71	29 1/2	27 1/2	28 1/2	- 1/2
30 1/4	29	30 1/4	48	32	30 1/2	30 1/2	- 1/2
16 1/2	14 1/2	16 1/2	192	16 1/2	15 1/2	15 1/2	- 1/2
82 3/4	6	82 3/4	119	82 3/4	80 1/2	80 1/2	- 1/2
5 1/2	3 1/2	5 1/2	237	4 1/2	4 1/2	4 1/2	+ 1/2
22 1/4	17 1/2	22 1/4	304	22	20 1/4	21	+ 1/4
12 1/4	9 1/2	12 1/4	981	12 1/4	11 1/2	11 1/4	+ 1/4
44 1/2	36	44 1/2	69	43 1/2	42 1/2	42 1/2	- 1/2
41 1/4	35 1/4	41 1/4	309	41 1/4	39 1/4	41 1/4	+ 1/2
55 1/2	36 1/2	55 1/2	485	54 1/2	52 1/2	54	+ 1/2
10	7	10	33	9 1/2	9 1/2	9 1/2	+ 1/2
11 1/2	7 1/2	11 1/2	511	11 1/2	10 1/2	11	+ 1/2
9 1/2	5 1/2	9 1/2	137	9 1/2	9	9	- 1/2
15 1/4	13 1/4	15 1/4	15	14 1/4	14 1/4	14 1/4	- 1/2
22 1/2	19	22 1/2	72	20 1/2	19 1/2	19 1/2	- 1/2
31 1/2	25 1/2	31 1/2	280	30 1/2	29 1/2	30	+ 1/2
30 1/2	26 1/2	30 1/2	28	29 1/2	28 1/2	28 1/2	+ 1/4
91	83 1/2	91	90	86 1/2	85	85	- 1/2
20 1/2	18 1/4	20 1/2	82	20 1/2	19 1/4	19 1/2	- 1/4
134	86	134	45	123 1/4	117 1/4	117 1/4	-

American Stock Exchange

5 1/2	4	Allied Artists	26	4 1/2	4 1/2	-
11 1/2	9 1/2	All'd Art., pfd	34	11	10 1/2	-
17 1/2	13 1/4	Du Mont	112	16 1/2	15 1/2	- 1/2
8	5 1/2	Skiatron	393	6 1/2	5 1/2	- 1/4
16 1/2	13 1/2	Technicolor	124	15 1/2	14 1/2	- 1/4
4 1/2	3 1/2	Trans-Lux	27	3 1/2	3 1/2	-

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4 1/2	5	- 1/2
Cinerama Inc.	1 1/4	2 1/4	-
Cinerama Prod.	5	5 1/2	- 1/4
Official Films	2 1/2	3 1/2	- 1/2
Polaroid	56 1/2	58 1/2	+ 2
U. A. Theatres	15 1/4	16 1/4	- 1/4
Walt Disney	36 1/2	39 1/2	-

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Theatre Circuit Issues to Higher Levels

RKO and National Lead—Stocks Generally Firm—Zenith on Pay-See Wave Shakes Out, Then Recovers

By MIKE WEAR

Perhaps the fastest mover on Wall Street last week was RKO Theatres which rose a point to a new high of 11 1/2 in Friday's trading. The issue was pushed up on volume, and wound up the week with a net gain of 1 1/2. No special news was out on the company but earnings reportedly have been running higher than in previous years.

National Theatres, another cinema operating corporation, edged up into new high territory also on Friday. The climb was made on volume of 20,800 shares, the new peak being 12 1/4, with National up 75c on the week. Republic Pix common also nosed to a new '55 high of 9 1/2 but was only ahead an eighth on the week. Desire for a change in the management reportedly is back of the buying in the common by the Smith group, and this has generated the climb.

Eastman Kodak also registered a new peak of 82 3/4 and held near that price at windup. Paramount Pictures did not better its old high but held close at 43 1/2. Besides the three film and theatre stocks making new peaks, RKO Pictures, 20th-Fox and Universal were higher at the close. Decca firmed up to finish the week with a small gain at 16.

Zenith, which apparently was bulled skywards on pay tele, suffered a big shakeout, but came back near the close. The shares were still off 2 1/2 at the windup at 12 1/2. This price is down better than 12 points from the year's best price. There were others in the Amusement Group to be caught in the general market decline, and they were not helped particularly by the strength in blue-chip shares early in the week.

Unveil 115-Foot Screen

Houston, June 14.

Houston's two-screen, drive-in theatre, King Center, unveiled on June 9 its 115-foot wide screens. Ozner billed the 45-foot high aluminum drops as "300 per cent more brilliant" and "perfect" for CinemaScope and VistaVision.

Light projection on the fluted, seamless Manco-Vision type surface was upped to 125-135 ampers.

Publicists Now IATSE

Hollywood, June 14.

The Screen Publicists Guild here voted 170 to 8 to affiliate with the International Alliance of Theatrical Stage Employees after being a wholly independent union for the past eight years. The union was formerly affiliated with the Painters International.

The SPG is filing a formal application for IA membership today (Tues.), with IA acceptance expected to be forthcoming within two weeks.

Huge Backlog Of Films May Swamp Austria

Vienna, June 14.

The Austrian film biz is beginning to notice some of the negative effects of the recent signing of the state treaty giving Austria her full independence.

Distributors have just awakened to the fact that the Allied Council had given clearance to a roster of features—made during World War II in Germany—which in the past couldn't be shown. These films are now swamping the market.

One example is the Hans Moser film, "My Daughter Lives in Vienna." The Allies banned it without giving a reason. However, before the Allied Council was dissolved, it gave the film clearance.

By now, practically all films in that category are free and no fewer than 400 pix are skedded to preem between now and Dec. 31, 1955. Distributors say the Austrian market can stand no more than a maximum of 250 pictures a year without becoming unprofitable. It's estimated that there were about 50 features that had been held back from distribution by the Allies for one reason or another.

20TH PLANS NEW OPTICAL--STEREO SERVICING TO SMOOTH PRINT JAM

Lobbyist's Audit

Sacramento, June 14.

As official lobbyist for the Assn. of Motion Picture Producers in the California state capital, Kent H. Redwine, Los Angeles attorney, registered as such, spent a total of \$1,903 during the month of April in pursuance of his mission, a report filed with the State Assembly Auditor shows.

State law stipulates that all lobbyists working on a sessioning Legislature must file monthly reports as to how much they have spent winning, dining and wooing solons. Redwine is one of 148 lobbyists now registered.

20th Push For 2-D Playoffs

New incentive plan for its sales force, designed to speed the liquidation of its 2-D releases, and CinemaScope shorts and cartoons, is being mulled by 20th-Fox.

Company, in addition to its regular C'Scope, sked, has taken on a number of 2-D programmers including quite a few British pictures. Apart from that, it still has to play off the last of the 2-D features it got under its deal with Panoramic Productions.

Incentive scheme is in line with the belief of 20th sales toppers that the sales force should share via bonuses when it manages to push such films over and above a "reasonable" quota. 20th, which has a considerable accumulation of shorts product, would like to see it move better. This holds true particularly for its Terrytoon cartoons whose sales have been below par.

20TH SALES MEETING IN N. Y. JUNE 17-18

Two-day national sales convention in N. Y. has been skedded by 20th-Fox at its homeoffice this week. It'll run Friday and Saturday (17 and 18) and will be attended by division and assistant division managers, branch managers and salesmen.

Included will be the personnel of the new Houston branch which will open July 1. At that time, too, William C. Gehring, 20th's exec assistant general sales manager, may discuss the new situation created by the opening of the Houston exchange. Plans call for 20th to create a new division.

At the N. Y. powwow, the release of 13 pix between July and December—12 in CinemaScope and color, including the first featurette in C'Scope ("The Living Swamp")—will be discussed. Preselling plans for each feature will be outlined by Charles Einfeld, 20th ad-pub v.p., and his staff.

SEATON HEADS ACADEMY

Sam Engel, Fred Metzler New 1-2 Veeps

Hollywood, June 14.

George Seaton, partner in Paramount's Perlberg-Seaton unit, succeeds Charles Brackett as prexy of the Academy of Motion Picture Arts and Sciences. Brackett, who disclosed some weeks ago he would not be available for reelection due to pressure of studio duties, held post for six years.

At first meeting of the new Board of Governors, Samuel Engel was elected first v.p., and Fred L. Metzler second v.p. Slate also included Edward B. Powell, secretary; Hal Elias, assistant secretary; John O. Aalberg, treasurer; Jacob H. Karp, assistant treasurer; and Mrs. Margaret Herrick, executive director.

Governors will meet during the next two to three weeks to set up committees and approve the Academy program for the coming year.

Moving to break the print bottleneck created by the widening split between optical and stereophonic sound CinemaScope installations in the U. S., 20th-Fox has decided to utilize two negatives in striking off its prints.

Where the original negative will be used to manufacture the stereophonic sound prints, a dupe negative will be made available starting July 1 for the making of optical

sound copies. Latter can't be run off by a lab at the same time it makes the stereo prints and this has caused serious delays in print availability.

The print situation was one of the topics discussed on the Coast last week by Al Lichtman, 20th director of distribution, and William C. Gehring, exec assistant sales

topper. Even as it's taking measures to get out of the current print squeeze—which also is plenty expensive for the company—20th is giving attention to measures that might be taken at the exhibition end to alleviate the situation.

Catch-All Track

One way is for 20th to encourage exhibs to equip themselves with modified stereophonic sound units, that would allow them at least to pick up track number two (which is a catch-all track) on stereo sound prints. While this wouldn't give them stereophonic sound, it would at least give them sound which 20th feels constitutes an improvement over the optical sound. And, of course, it would allow the company to serve that account with a regular four-track magnetic sound print.

Execs at 20th, realizing that, with 14,171 domestic houses equipped with CinemaScope as of June 4, only the very small situations are left without the wide-screen system, are giving thought to ways and means of reaching that remaining sector of the market. They're also not unmindful that the key to the entire situation, including the switch of theatres from optical to single-track magnetic sound, is the price of the equipment and conversations are under way to see what might be done to bring it down.

Bottom of Barrel

Fact that C'Scope is getting into the lower reaches of exhibition is demonstrated by the now number of new units—34—going in last week. C'Scope installations till now have been running at an average of 120 to 150 a week.

The current total of 14,171 represents 11,850 "possibilities," i.e., theatres in which any one film could play, out of a countrywide possibilities count of 15,800. Included in the 14,171 theatres are 2,610 drive-ins. Whereas 9,873 theatres have C'Scope but play it with optical sound, 3,559—the top situations—have put in magnetic stereophonic units. There are 739 "mixers" in operation, mostly in drive-ins. The mixers allow a theatre to play four magnetic tracks and channel them all through a single speaker.

Since it is obliged to serve all customers with the type of print they require, 20th has been putting out 275 stereophonic and 235 optical prints on its attractions. This is about 150 more prints than the company used to put out on its top pix. Apart from the added cost, 20th and the exhibs so far have been handicapped by the delay in putting out the opticals which are printed up after the stereophonic orders.

Since there are no clear lines along which the theatres have equipped, the time lag has forced the distrib to hold back on the release of certain attractions in the subsequent runs. In Chicago, for instance, where a brace of houses break with a picture after the Loop date, some are equipped for stereo sound and some aren't. Result: Those that are equipped have to wait for the opticals to catch up with them.

20th execs argue that exhib investment in equipment that would allow them to play stereophonic prints in some fashion (even by only using a single magnetic track) would pay off for the theatres in more than one way. 1. It would help the company, and the savings would translate themselves into production values. 2. It would eliminate exhib complaints about a print shortage which is beyond 20th's control.

According to 20th, the dupe negatives now have reached the quality stage where it is possible to strike from them prints for domestic consumption. A dupe negative is made off a positive which in turn has been taken off the original negative. It is quite an expensive item, but can be used later on for overseas printing.

U.S. Study Of Belgium Labs' Color Facilities

Motion Picture Export Assn. members operating in Europe are sending a committee to Belgium to study local conditions for color printing there.

Move is the result of a request by the Belgian labs last year—following on the heels of the Italian bid for U. S. tint printing—that a certain percentage of color film imports be printed in Brussels.

Bid came strictly from the labs, and not the government, and MPEA at that time agreed to investigate. Expedition was arranged by Marc Spiegel, MPEA European rep, who headquarters in Paris.

Asked last week in N. Y. whether France intended to follow in the footsteps of Italy and pressure for local tint work from the American distrib, Jacques Flaud, director general of the Centre National de la Cinematographie, currently visiting the U. S., said he didn't think so "for the moment." He added that the situation might change in the fall when the new Technicolor lab in Paris opens up.

"Right now," Flaud declared, "we have no great unemployment problem in the labs similar to what the Italians had. However, the situation could conceivably change." Most of the color printing for European consumption is, at the moment, being done on the Continent, particularly in London.

JIM GRAINGER BRINGS RKO SAMPLES TO N. Y.

Following stopovers in Chicago and Boston, James R. Grainger, RKO president, arrived in N. Y. from the Coast Monday (13) for two weeks of homeoffice business, including the showing of clips from four new pictures to execs and sales staffers. As a matter of company policy, Grainger wants the distribution department to see some new pic footage from time to time so they'll have a better idea of what's going on at the studio.

During his Gotham stay, he'll show samples of "Treasure of Pancho Villa," "Tennessee Partners," "Bengazi" and "The Boy and the Bull." These were recently finished and are set for release within the next two months.

Kansas Censorship Fate Before Court

Kansas City, June 14.

The case of censorship in Kansas was argued last Friday in the state supreme court at Topeka. At stake is the fate of the Board of Review and its authority to censor films.

The board was legislated out of existence by the legislature which tacked the measure to another of unrelated subject. Attorney General Harold Fatzer has taken exception to the legislature's methods, and is seeking to enjoin the secretary of state from publishing the statute at issuance time, July 1. This in effect would allow the three-woman board to survive.

No indication as to when the court would give an opinion was given, but it is expected within a few days, since the case was heard on an emergency basis.

Even though under this cloud the board has continued to function, and recently required the scissoring of "Son of Sinbad" before it could be shown here.

Chi's 9 Firstruns Contrasts With K. C. Market's 14

Kansas City, June 14.

Recent policy switches which brought two new first runs to Kansas City, Kansas, now give the metropolitan area 14 first run houses, and thereby probably makes one of the most competitive scenes in the country.

The 14 firstruns here encompass a population estimated around 800,000, compared with Chicago, for instance, with nine first runs for its 3,500,000 population. Advent of the Electric and Avenue theatres in Kansas to first run status few weeks ago boosted the total here.

All this stretches the available product pretty far. This week, for instance, the Avenue in Kansas is playing "Love Me or Leave Me," as is the Midland in Missouri. The competitive situation puts a premium on getting as long runs out of pictures as possible, and holdovers are the rule wherever possible. Three of this week's attractions are in third weeks here, all on the Missouri side.

SUNDAY REFERENDUM DUE IN GREENSBORO

Greensboro, N.C., June 14.

Mayor J. Garner Bagnal has promised to call a referendum on the issue of Sunday pictures "at the earliest possible time." According to A. Fuller Sams, president of Statesville Theatre Corp., Bagnal decided on the public vote when he, Sams, threatened to operate in defiance of the Blue Law which went into effect here in 1947.

Sams said that "numerous people" urged him to show films on Sundays. He added he postponed such exhibition when the mayor told him of the plans for the referendum.

Smalley's 2d Acton; Again Hits Schines

Albany, June 14.

Smalley Chain Theatres Inc. of Cooperstown and Smalley Theatres Inc., have for the second time within a year filed in U. S. District Court at Utica an antitrust action against Schine Chain Theatres Inc., three other Schine companies, J. Myer and Louis W. Schine, and the eight major distributors.

The new action, involving the Smalley theatre in Johnstown (contiguous to Gloversville, operating base of the Schine Circuit), seeks a judgment permanently restraining defendants, their officers, employees and successors from "granting or demanding a preferred playing position, selection of product, preferred run, and from resorting to practices in violation of law, plus damages in the amount of \$500,000, and treble damages. Suit, filed Thursday (9), has Smalley Johnstown Theatre Corp. as third plaintiff.

Par Reins

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room boxoffice has been a cautious one, fiscally. The outfit's investment so far as has been relatively small and, if the go-ahead signal comes, Par probably will invite outside financing. Again meaning not much would be lost if toll tv proves short of what it's cracked up to be, still plenty to be gained if it clicks.

This in contrast with the competitive Skiatron and Zenith enterprises. Former is a small organization playing for big stakes in the slot machine tv derby. Unlike Par, it would be obscure if toll tv doesn't come to be. Zenith has been the big investor in boxoffice tede. This is a king-sized corporation, whose stock has taken giant steps upward because of the possibilities inherent in its Phonovision process. If toll tv lays an egg, Zenith would continue in the corporate bigtime, of course, but its prestige, and likely its stock ratings, would be impaired.

ALLIED ARTISTS BOARD ALL IN NOMINATION

Hollywood, June 14.

Allied Artists' directorate of 10 incumbents are the management's choice for next year and slate will be submitted for stockholder vote at annual meeting in November, according to proxy Steve Brody.

Directors, in addition to Brody, include G. Ralph Branton, Arthur C. Bromberg, George D. Burrows, W. Ray Johnston, Edward Morey, Herman Rifkin, Morton V. Ritchey, Howard Stubbins and Harold Mirisch.

At board of directors meeting Marvin Mirisch, who joined Allied Artists last July as an executive, was elected to post of assistant secretary.

1,200 Legal Exhibits In Adelman Antitrust 1948 Suit Due for Trial

Houston, June 14.

A near record number of exhibits are expected in a multimillion dollar damage suit scheduled for a jury trial here in Federal Court. The suit was filed on March 29, 1948 by I. B. Adelman, owner of the Delman Theatre.

Adelman is seeking treble damages under antitrust from Paramount, Loew's, Columbia, RKO, Universal, Warner Bros., United Artists, Artists, and the Interstate Theatre Circuit.

He alleges that Interstate and the major producers conspired to exclude the Delman from the right to negotiate for top bookings of motion pictures.

At a pre-trial hearing in 1952, attorneys reported that 1,200 individual exhibits of photostats and microfilms had been taken from the files of the defendant. Some 6,000 pages of oral testimony has already been filed in the case at that time.

Hint Plea

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extended even to pix that have gotten Catholic prizes in Europe, such as "God Needs Men."

Responding to Arthur Mayer, IMPDA proxy, who urged him not to succumb to pressure to submit French films in advance to the Production Code, Flaud said he had no such intention. He reiterated that, while on the Coast, he would meet with Geoffrey Shurlock, the Production Code administrator, in an attempt to scout the possibility of obtaining a separate seal of approval for foreign film.

Flaud voiced dissatisfaction with the amount of money being remitted from the showing of French films in the U.S.—he had earlier put it at \$140,000—but was reminded that this wasn't a very realistic figure since not all earnings necessarily found their way back to his office. It was noted by several of the indies present that, by counting up their advances alone in 1954, the total would run to over \$140,000. Assuming, however, that a French producer sells his film to a British outfit, along with the American rights, the U.S. earnings would then not show up in Flaud's books.

The French government film topper admitted that this might be something to take up with his own producers.

Edward L. Kingsley of Kingsley International noted that hesitancy on the part of the French to import films without very high guarantees. Court stands at 35 imports in '54 against 100 films produced. Flaud said it was important for the French and the U. S. distributors to get together and seek the widest possible market for French pictures in the U.S. He noted that one aspect of this problem was the production of commercially acceptable films by the local studios.

It was Kingsley's contention that the arbitrary selection of what films to send to the U.S. was unrealistic in the light of the uncertainties of the market. "Who knows what pictures will go over here and which won't?" he stated. "The larger the choice of French films imported, the better the chances of a hit being found."

Flaud, who originally didn't have a meet with the indies on his sked, expressed his thanks to them for the job they'd done in the past on the French product.

Angles Affecting

Continued from page 3

less because of distributor "confiscation" of the benefits via higher film rental charges.

Congress Disregarded!

New approach, it's understood, will make no appeal for legislation, with any action on the part of the government being left to Senate group on the basis of the facts the exhibitors hope to present. However, the point will be hammered home that a government edict, via the tax cut bill to save the small theatremen, had been disregarded by the distributors and that the coin, rather than going to the theatres, is finding its way into the coffers of the film companies.

As backing for the "confiscation" argument, Alliedites are assembling statistical data which will show the prices charged for pictures prior to the tax reduction and the prices charged after the passage of the bill. According to an Allied leader, there is ample evidence of an increase in the number of 50% pictures.

Abram F. Myers, Allied general counsel, has been given the task of making preparations for the Senate hearings. They will be held either by a Small Business Subcommittee headed by Sen. Hubert Humphrey, D., Minn., or by a joint session of Humphrey's group and the anti-monopoly subcommittee headed by Sen. Russell Long, D., La. The probe, if requested by exhibitors, is expected to start some time before Congress adjourns this summer and probably will resume in the fall if not completed at adjournment time.

Since the Senate Small Business Committee lacks the power to report on legislation, it is regarded as almost a certainty that Allied will not make any move this year toward seeking introduction of its bill for Federal regulation of the industry. Allied's policy shift is believed based on the fact that the exhibitor feels that it can get widespread support among theatremen for the new approach to the government. Many exhibitors, including Allied as well as TOA members, have been reluctant to support any action that would see the government regulate the industry. Allied's romance with TOA, via the joint committee seeking meetings with the distributors, is believed due to the former's agreement to take the milder approach to the Feds. TOA leaders, in the past, have staunchly opposed "calling in the cops," but in recent weeks have shown a more sympathetic attitude toward an appeal to the government. TOA leaders, it's felt, would accept the Senate Small Business hearing but would revolt on a regulation bill.

July 1 Deadline

Meanwhile, Allied's Emergency Defense Committee, meeting in Chicago last week, recommended a deadline of July 1 for distributors to agree to meet with the joint TOA-Allied committee on trade problems. The new date represents a postponement from an original May 31 cutoff date. If the distributors fail to agree to such meetings, to be held between July 1 and July 31, EDC recommended that Myers "begin active preparations" for Congressional hearings "in order that the desperate condition of the exhibitors and the reasons therefore may be brought to public attention in case the committee's final report is negative and it appears that the necessary relief cannot be secured by the orderly processes of negotiation and agreement."

The EDC, headed by Bennie Berger, met to hear a report from the subcommittee which has been working with TOA in efforts to get better terms on pictures. In a joint statement, issued by Berger and Myers, it was noted that the postponement of the deadline "will afford the film companies full opportunity to meet with the exhibitor representatives and give practical effect to their off-stated view that trade problems and differences should be settled within the framework of the industry without outside intervention."

Present at the Chi meet were Allied proxy Rube Shor, Myers, Berger, and Allied regional toppers Jack Kirsch, Irving Dollinger, Horace Adams, Wilbur Snaper and Ben Marcus.

STATE BUILDING CODE WHERE NONE LOCALLY

Concord, N. H., June 14.

The State Senate here has given final legislative approval to House Bill 399, establishing a building code for public buildings with a capacity of more than 100 persons.

The proposed law would apply to those communities that do not have their own building code and will allow the state fire marshal to inspect the construction of the buildings.

Coney Island

Continued from page 1

knishes, by the way, is now served up in six gismacke flavors—potato, kasha, cheese, pineapple, blackberry and raspberry.

Competition is sharp as a meat cleaver in this area of grab-and-gobble gourmandizing. Both the Hollywood Knishes Emporium and Sal's Pizzaria (Coney's Pizza King) next door to each other on Stillwell Avenue, frequently take on the appearance of a congressional debate with their gastric forensics.

The hallowed name of Feltnan's is no longer evidence as purveyor of fine food on Surf Avenue. Nathan's is now the mecca for discriminating post-graduate scholars of the all-beef hot dog. Perhaps the city's \$25 fine anti-littering signs have had some effect on Nathan's patrons. There are now plenty of D.S.N.Y. receptacles in front of Nathan's to receive the discarded drippings.

A good weenie, today, will set you back 10-15 cents, ditto a pizza, or knishes and in the Coney Island grog shops you can swill special bar whiskey at 30c a shot. A good Tom Collins is available at 45c.

Rock 'n' Roll Moves In

Rock 'n' Roll contingents get equal billing with the human oddities at the Surf Avenue side shows and at the Shamrock-Irish House on the Bowery they continue to feature singing waiters and western bands. Again, Schaefer Beer and Coney Chamber of Commerce are staging Tuesday night fireworks, starting June 14, through August 30, with special show on July 4.

There's no inflation of prices at the skeeball alleys and one can try plenty variations of the old hoop-la game. The five-cent one-ring-over-Coke bottle is evidently the strand's top coin snatcher, as it was last semester. In some places, at certain hours, screwball prices prevail, such as nine-cent carousel rides and six-cent scooter mounts.

Among the fresher magnets at the island there's the Bat-A-Way Batting Range where the populace can win free tickets to Dodger games and the new drive your own hot-rod Jet Speedway. The "New Luna Park, at Bowery and West 12th bears not even a faint resemblance to the departed Thompson and Dundy Luna Park that once graced the main artery and was one of Coney's chief allurements.

Steeplechase's 59th

At Steeplechase Park, now in its 59th year, there's been a slight change in boxoffice prices with customers shelling out a dollar for 15 rides, Tuesday through Friday, and 12 attractions for a buck on weekends and holidays. Nothing on the island today can approach the Tillyou-operated Steeplechase Park. This huge outdoor enterprise is supreme in all divisions. It is to American amusement park operation what the Ringling B-B show is to circuses.

Melodywise, Coney's calliopes are now filling the air with the strains of Davy Crockett. But certainly not all of Coney's ops are wooing the multitudes with the much-abused alter Crockett ballad. Here and there a non-conformist game and ride op continues to pull 'em in with such faded recorded waxings as "Hatikvah," "Let Me Shake the Hand That Shook the Hand of Sullivan," "Giannina Mia" and "What Are the Wild Waves Saying."

With the possible exception of the boardwalk, Steeplechase Park and the upcoming Oceanarium, Coney's glory is rubbing off rapidly. The human ingenuity that once built this fabulous seaside fairyland is gone.

Considerably more than a bucket of red paint is necessary to restore this one-time wondrous watering

Darling of Dailies

Continued from page 1

budgets, are still short-staffed and keep clamoring for additional manpower.

There's no doubt about it, tv as a glamor medium has excited the imagination of the American public as nothing before it, and the nation's publishers, ever-mindful of the increased interest in tv features, stories and art work, have alerted their video scribes to play it big—space no objection.

Only a short while back the tv editor, columnist or critic (as in the case of his predecessor, the radio editor) was the "also ran" assigned by the city desk, and usually the guy doubling from the menial task of pasting up the daily logs. But today he's one of the more respected members within the scribe kingdom. (When, a couple weeks back, the Associated Press was confronted with the resignation of Wayne Oliver as tv editor, it posed a serious problem, since the AP's tv column enjoys a major billing on the trunk line. As Oliver's successor AP picked a vet of the business, Charles Mercer, who previously had touched base on such bigtime journalistic entries as the Alger Hiss trial, etc.)

Even 'Log Boys' Important

Even the "log boys" enjoy a new distinction today, for woe be to the guy who louses up the readership with phony or inaccurate agate slugs. The copyreaders and proofreaders give it the same meticulous o.o. as the stock market listings. Today a log is more than a log, especially on weekend editions; when they become either complete "slip-outs" (as in the case of the New York Post, N. Y. Journal-American and N. Y. World-Telegram & Sun) or the more ambitious magazine inserts, most notable example of which is the N. Y. Herald Tribune's 88-page supplement with its full complement of staffers, etc. (It's of such import to the Herald Trib hierarchy that the newspaper put \$100,000 on the line to promote the first issue a few weeks back via spot announcements, etc.)

Competitive situation among N. Y. dailies for tv page readership has hit a new high in recent weeks, as witness the Herald Trib's raiding of Marie Torre from the World-Telegram to do a five-a-week column similar to Val Adams on the N.Y. Times, with Miss Torre also designated asst. ed of the Sunday supplement. This is in addition to John Crosby's four-a-week (Mon.-Wed.-Fri.-Sun.) critical comments.

Meanwhile, the N.Y. Times has countered with two new staffers quietly slipped into the tv-radio dept. (bringing the full complement to six) and with seven-times-a-week critical appraisals by Jack Gould and J. P. Shanley. Earlier in the year the N.Y. Daily News inaugurated a second daily tv column.

What's been happening in N.Y. is fairly typical of tv coverage coast-to-coast. The Boston Post recently started TV Eye, weekly supplement running some 16 pages to replace the Sunday magazine section. Advertisers are paying a premium rate to use it. In Philadelphia the Sunday Inquirer has just burst forth with a major tv mag supplement—in this instance competing with the same Annenberg-owned TV Guide. The Inquirer's competition, the Bulletin, will also go with a bigtime tv supplement—using ROP color, as soon as its new plant is finished this summer.

Down in Miami both the News and the Herald are using color spreads of tv stars. All the Detroit papers have increased their weekend tv space. Columbus, Cincinnati and Cleveland all report more lineage to tv daily and Sunday. Ditto for the Denver Post. In Chicago, the Tribune, Daily News and Sun-Times coverage is unprecedented. And so on around the country.

In terms of national magazine (Satevepost, Look, Collier's, etc.) tv is the hottest copy around. They can't get enough of it.

attraction to its appropriate place in the social history of the stifling city.

Meanwhile, perspiring pilgrims to the city's playground can ogle the large army of anglers on Steeplechase Pier hauling in fluke, flounder, discarded winter drawers and old sneakers.

LOPERT FILM PRODUCTIONS present

KATHARINE HEPBURN

ROSSANO BRAZZI

in DAVID LEAN'S PRODUCTION of

Summertime

The great Hepburn at her greatest... in her first UA release since the Academy Award winning "African Queen."

Filmed in Technicolor against the magnificent splendors of the world's most fabulous city!

What "3 Coins in the Fountain" did for Rome — SUMMERTIME" does for Venice!

Here is romantic drama that must leave its impact — critically, and at the boxoffice.

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SCREEN
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ACHIEVEMENT

Color by
Technicolor

with DARREN MCGAVIN and ISA MIRANDA... Produced by ILVA LOPERT
Directed by DAVID LEAN... Screenplay by DAVID LEAN and H. E. BATES
Based on Arthur Laurents' "The Time of the Cuckoo"... produced on the Broadway stage by
Robert Whitehead and Walter Fried... Filmed on location in Venice, Italy

"Sure-fire at the boxoffice! Magnificent! Beautiful love story! Hepburn is the closest thing on the screen today to a Greta Garbo!"—HOLLYWOOD REPORTER
"Fine Hepburn, Brazzi performances, magnificent photography... should push it up the ladder of boxoffice success!"—FILM DAILY
"Rich topsoil of drama! Rossano Brazzi... heading for international stardom! Venice emerges as a great set for sheer eyeball appeal!"—VARIETY

Allied Artists, Loews (Int'l) Talk Deal

'The Friendly Persuasion' May Also Have 3d Partner, Associated British, on Hepburn Angle

Loew's International and Allied Artists are conferring on a co-production deal involving "The Friendly Persuasion," which William Wyler will produce and direct. In return for part of the financing, reportedly 40% of the budget, Loew's will obtain certain distribution rights, probably handling the picture in the Eastern Hemisphere. Allied would retain the Western Hemisphere rights. Loew's domestic organization is not involved in the deal. International topper Arthur Loew confirmed that he has been holding the talks with AA execs.

As in a similar deal involving Jose Ferrer, AA, Columbia and Mike Francovich's Film Locations Ltd. in the production of "The Matador," the Loew-AA arrangement may also include Associated British Pictures Corp., thus making it a three-company deal in addition to the participation of Wyler. ABPC's entry is based on the British firm's ability to deliver Audrey Hepburn for the starring role. Miss Hepburn, before she clicked in a number of Paramount pictures, under ABPC three pictures under a previous commitment.

In the case of "The Matador" all three firms are contributing towards the financing, with AA handling the Western Hemisphere and Columbia the Eastern and parts of South America where AA has no offices. It's expected that a similar arrangement will be made with Loew's.

"The Friendly Persuasion" is expected to start rolling in mid-August after Miss Hepburn completes her stint in the Paramount-Pontiac-Laurel film "War and Peace," currently being filmed in Italy. AA deal with Wyler is one of three the company has made with "name" directors as part of its entry into the big picture market. It has similar arrangements with John Huston and Billy Wilder.

Pix' Old Rut

Continued from page 5

personalities." Rhoden is chairman of the project.

Stars' Mortality High
"We have good studios and technical people, fine theatres and distribution personnel," declared Rhoden. He added: "The industry is in good shape except for personalities. The mortality rate is greater than the birth rate."

Rhoden mentioned a number of oldtime b.o. heroes who've passed out of the picture and haven't been replaced, such as Wheeler & Woolsey, Berry and Hutton, Dane & Arthur, Marie Dressler, Harold Lloyd, etc. "We must discover new stars such as these," said the exec. He cited Dean Martin and Jerry Lewis as the only new comedy team in prominence.

The Audience Awards, Rhoden continued, particularly that part of it concerning non-vets, should do much to influence the stepped-up spotlighting of the newcomers, their employment by producers and their acceptance by exhibitors. "If we can come up with five or 10 personalities a year it will be a tremendous asset," he commented. The public vote is set for next December and will cover 20 pictures to be placed in nomination by exhibitors.

Also important is the fact that the poll will focus attention on good pictures, said Rhoden. Cited product will be given a b.o. boost similarly as Oscar laurels mean publicity values and added coin for the pix involved, he feels.

Rhoden reiterated the COMPO contention that the public vote will complement, and not detract from, the annual Academy Awards. The COMPO program will be the voice of the people on only a few categories, in contrast with the intra-Hollywood verdict on 20 pic-making categories which is expressed via Oscar.

Rhoden said he is confident of full cooperation from the Motion Picture Industry Council, Coast outfit which some time back ankle the COMPO membership ranks. The COMPO treasury, incidentally, should provide sufficient capital to finance the poll, Coyne stated.

Rains in India

Continued from page 5

basis for use of the TOO-AO process. Todd outfit would have had no other interest in the venture other than that.

Along with AA v.p. Alfred Crown who accompanied him on the European trek, Mirisch negotiated a co-production agreement with Associated British Picture Corp. providing for three pictures to be made on that basis. Deal, however, is subject to AA approval and both Mirisch and Crown are outlining terms of the agreement on the Coast this week to prexy Steve Brody.

Trio of pix contemplated under the deal includes "The Quest," with Olivia de Havilland; "Loser Takes All," an Alec Guinness vehicle, and "Jeanie," which Marcel Hellman would produce. Associated British, incidentally, is a "partner" of long standing with AA. Both companies have made a number of pictures in the past on a joint production basis. Moreover, AA usually distributes ABPC product in the U. S. and vice versa.

Schlesinger Empire

Continued from page 3

things, his company has bought into one of the British commercial tv outfits. It's also producing its first tv film series for the U. S. in South Africa.

Cooperation between 20th and the Schlesinger interests has long been close. While 20th owns some 14 of its own showcases in South Africa (Metro also has its own), under an agreement reached last year, the Schlesinger circuit was building additional houses for 20th and was renovating others under a cooperative program.

Official confirmation of the negotiations in South Africa came locally last Friday (10) and immediately roused speculation on three continents as to the possible effects such a switch in ownership might have on non-20th picture in South Africa. Americo Aboaf, Universal's foreign sales topper, returned from Johannesburg this week, having surveyed the situation in the light of developments. In London, Murray Silverstone, 20th International prez, also confirmed his company was after the Schlesinger interests.

It's understood 20th is offering \$14 per share to holders of African Theatres common with the proviso it could get at least 90% of the outstanding stock. On the London stock exchange, reacting to the 20th bid rumors, the African Theatres common stock went up.

While 20th officially had no comment, it's reported that the board has already given the deal its blessings. Two weeks ago, Edward Lomba, 20th's South African manager, flew into N. Y. and attended a board powwow, after which he immediately returned home.

According to Skouras, the South African expansion is in line with the company's policy of gradually widening its overseas theatre net. He indicated that, on his forthcoming Far East survey trip he may decide to lease additional properties for 20th showcasing.

Schlesinger stressed in N. Y., Monday, that the deal was not closed and said he expected to go to the Coast before returning home. He wouldn't comment on how a deal might affect the distribution arrangements of 20th's competitors in South Africa.

HECHT PREPS 'TRAPEZE,' NEXT FOR LANCASTER

Harold Hecht (Lancaster Productions) left N. Y. over the past weekend for Paris to supervise production preliminaries on "Trapeze," to be lensed in the French capital with Burt Lancaster and Gina Lollobrigida in the leads.

He'll confab with James Hill, who's to produce; director Carol Reed and screenwriter Liam O'Brien.

Paramount Gives

Continued from page 7

arranged hurriedly to catch Bala-ban before his departure for Europe shortly. The committee is also speeding up its activities to meet the July 1 deadline set by Allied's Emergency Defense Committee for the completion of sessions with the film company toppers or their sales reps.

The TOA-Allied committee had a busy schedule yesterday (Tues.), meeting with Columbia sales chief Abe Montague, RKO domestic sales chief Herbert Greenblatt, and Metro sales v.p. Charles M. Reagan. Meetings with Universal's prexy Milton R. Rackmil and sales chief Charles Feldman and Warner Bros. general sales manager Ben Kalmenon and v.p. Albert Warner are being postponed for 10 days to two weeks because of the unavailability of the execs at this time.

Exhibs 'Urgency' Stressed But Outlook Nicer

While exhibitors are pleased with the turn of events in setting up meetings with film company executives on the rentals question and are encouraged by the tentative assurances received from Paramount and 20th-Fox, a feeling of urgency still exists on the problems of the smalltown and nabe theatres. Both Par and 20th have agreed that something must be done to help the small exhibs who, theatre men claim, are slowly being driven out of business by the excessive rental demands being made by the distribution companies.

"It's all right to hold meetings and discuss the question," a member of the joint Theatre Owners of America-Allied States Assn. committee declared, "but until the small theatres get at least a 5% reduction in the film rentals, they'll continue to be in desperate trouble."

Both the TOA and Allied leaders are being pressured by their membership, especially the operators of the smaller houses, to obtain definite assurances from the film companies. It's understood that 20th plans a sales policy change for small theatres. Par, however, has taken it under advisement and it will be well past July before the exhibitor group receives any commitment from Par.

Germany's Need

Continued from page 7

(already signed but not operative)—to "cancel Germany's participation in the General Agreement on Tariffs & Trade, under which the Germans are unable to impose quotas and other impediments to free trade that did not exist at the time they became signatories to the Geneva-created GATT.

Naturally, the American distribs are eager for the Germans to come up with a system of self-aid. Furthermore, Economics Minister Ehardt, known for his liberal trade policies, is anxious to avoid artificial limitations on imports.

Impression is gained by American observers that successful operation of a modified Eady scheme in Germany may lead the way to similar arrangements elsewhere in Europe where the government may then become convinced that their film industries could stand on their own feet, without governmental interference.

Both in Italy and in France, film industries are heavily government subsidized. As far as Hollywood is concerned, this automatically translates itself into a protectionist trend on the part of the various ministries concerned, since they are anxious to give the local industries maximum spread in the home markets.

In Germany, with some 700,000 admissions a year, the added 10 pf. ticket price would make available 70,000,000 marks annually, of which the production end could then draw to the tune of 35,000,000 marks.

Win-Place-and-Showfolks

Continued from page 2

The most dramatic figure among California owners, of course, is the stoic Louis B. Mayer. One dozen years ago Mayer plunged into racing with an enthusiasm rarely paralleled. He bought, swapped, imported and bulldozed his way to top owner ranks nationally in a very short time and in so doing had Kentucky hard boot heads wagging. He ploughed over \$2,500,000 into the turf in a very short time—and in almost as short a time he found Eldorado.

Just when his vast breeding gamble began to pay off, Loew's prexy Nicholas Schenck reportedly told the boss of Metro studio he would have to decide which he wanted to produce on a fulltime basis—pictures or ponies. Mayer chose pix and then, in auctioning off his equine empire, (that's right, proffreader, empire), pocketed \$4,500,000.

Mayer had set a record in turf annals for investment in horses. He set another for coin received in dispersal of a stable. Had he kept his string he would have made even more. On Trust, whom he sold as a yearling to plumber Earl Stice, earned more than a half million in the succeeding years. Other greats he sacrificed include Your Host, Solidarity and Honey-moon. Mayer set another record at the dispersal by netting more than \$500,000 alone for his stallion Alibhai.

That is only the second-act curtain in the Mayer melodrama of the turf; the play is still on. Within two years he was out of Metro and enroute home from the office that night he detoured by way of Kentucky and picked up a few head for a completely new start. The going has been rough, but sometimes a bet on patience pays off more than a bet on persistence around the tracks.

Mayer several years ago bought an Alibhai colt, Alidon, for \$10,500. The horse turned the corner this spring, and in the past four months has won four stakes for combined earnings of \$118,275. Six other geegoes in the Mayer menage also are more than paying their freight costs in flying the French Blue silks of the Mayer stable.

Sport of Kings
Sid Luft and Judy Garland, operating under the nom-de-course of Rainbow Stable, may not have paid their way out of equine investments which include foreign importations but they seem to be having fun. The King Brothers campaign what horsemen call a "useful" stable, and turn an appreciable yearly profit. Ronald Reagan concentrates purely on breeding and George Brent is veering more and more in that direction.

Mervyn LeRoy, in addition to being president of Hollywood Park, this year has returned to the ranks of the owners. He paid a hefty fee for a colt from the first crop sired by Citation. The youngster has yet to be unveiled. Jane Greer (Mrs. Eddie Lasker) has built up her stable to a dozen, and now is racing them both here and in New York. Her top horse, By Zeus, won the \$100,000 San Juan Capistrano 'Cap 15 months ago.

Huston Touts Greg Peck
The fever is catching. Gregory Peck popped into the Racing Secretary's office at Hollywood park last week and asked for stall space for a two-year-old, Tetrend, which he bought recently in Ireland. John Huston, also an owner, converted Peck by taking him to the Eire racecourse, Limerick, while they were making "Moby Dick." Peck next week will fly the colt here from Ireland.

Allan (Rocky) Lane, the actor, keeps company with Palamino and cow-paints. Lane, the owner, races a string of thoroughbreds. Director Dave Butler owns a few, Eddie (Rochester) Anderson one. Lou Costello not only races; he now has invaded breeders' ranks.

Warner on Honey-moon Kick
Harry M. Warner, while still prez of WB, apparently never goes on the studio lot anymore. He has an office and a secretary tethered there, but scuttlebutt has it that the aide chiefly devotes her time to sorting out condition books, stakes dates and stall applications. Warner this spring imported 12 expensive broodmares and is on an all-out breeding kick. He went east with his Honey's Alibi for the colt's engagements in the Kentucky Derby and in The Preakness. In the backstretch vernacular, Warner is a "horseman's horseman," i.e., the mount comes first, the man second. The money, if at all considered, is relegated to the show-horse.

No horses receive more meticulous care than Warner's; and, to observe him of late, no man is getting more enjoyment out of horses than Warner.

He has a thoroughbred stock spread across three farms and there is no more popular a matron in the Far West than Warner's great mare Honey-moon, who is being used as the bottom-line basic in the filmdom veteran's past and inventive breeding pattern.

The most dramatic figure among California owners, of course, is the stoic Louis B. Mayer.

Mayer's Hoss Opry Saga

One dozen years ago Mayer plunged into racing with an enthusiasm rarely paralleled. He bought, swapped, imported and bulldozed his way to top owner ranks nationally in a very short time and in so doing had Kentucky hard boot heads wagging. He ploughed over \$2,500,000 into the turf in a very short time—and in almost as short a time he found Eldorado.

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Godfrey Steed Unwillin'

Some showfolk in the east race strings, but with less success than in the west. Mrs. Nicholas Schenck now has at Elmont what The Racing Form refers to as "a modest stable." Ditto Maj. Albert Warner's Warben Stable. Arthur Godfrey, amid popping flashbulbs, two years ago bid in a colt at Saratoga's yearling sale for \$38,000, so far Godfrey has reaped more publicity than remuneration. The horse, Lord Willin', now runs in cheap plater company.

Here on the coast there have been some deserts from owner ranks—notably Bing Crosby, who sold his half-ownership in Binglin (Crosby and Lin Howard, auto dealer) Stud Farm several years ago. William Goetz quit about the same time, after turning a tidy profit in the few years he was flying turf colors. Stuart Hamblen also has hung up his tack.

Two Hollywood well-knowns shun the thoroughbreds for the Standardbreds—James Cagney and Charles Coburn. Each owns trotters and pacers and each gets the added boot of being able to exercise them.

A factor not to be overlooked in appraising this growing preoccupation of filmfolk with horses is—taxes. Racing stock breeders are, per se, agriculturists. On their farms they raise oats, alfalfa and barley along with horses. All money ploughed into the development and improvement of the farms can be written off income taxes, and losses can be deducted.

Then, too, there is the health angle. Nothing like hoss racing to get a man outdoors and into all that fresh air.

Elick Moll Has Arrived in L.A.

to collab with Daniel Taradash on screenplay of Phoenix "The Library," slated to roll in August as a Bette Davis starrer and produced by Julian Blaustein, megged by Taradash.



★

M-G-M presents in CINEMASCOPE and COLOR

DORIS DAY • **JAMES CAGNEY**

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as "The Gimp"

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LEAVE ME"**

Co-starring

CAMERON MITCHELLWith **ROBERT KEITH** • **TOM TULLY**Screen Play by **DANIEL FUCHS** and **ISOBEL LENNART**Story by Daniel Fuchs • Photographed in **EASTMAN COLOR**Directed by **CHARLES VIDOR** • Produced by **JOE PASTERNAK**

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BUSINESS IS GREAT!

CINCINNATI—Held Over!

First 6 days neck and neck with sensational "Blackboard Jungle"!

CLEVELAND—Held Over!

Equals "Blackboard Jungle's" happy grosses!

MINNEAPOLIS—Held Over!

Tops all M-G-M pictures for past 9 months!

MEMPHIS—3rd Week!**ST. LOUIS—2nd Week!**

NEW YORK—Music Hall in 1st week set new single weekday record; also new Sunday record; also new Memorial Day week-end record. 2nd week's gross close to 1st, and 3rd week topping second at press-time.

NEW ORLEANS—First 3 days beats "Blackboard Jungle"!

HOUSTON—First 3 days biggest M-G-M gross in past year!

PITTSBURGH—First 3 days second only to "Blackboard Jungle" in recent years!

SAN FRANCISCO—First 3 days biggest in years tops "Blackboard Jungle"!

MORE! MORE! MORE!—Poughkeepsie, Boston (2 theatres), New Orleans, Ft. Worth, Kansas City and more openings every day are terrific!

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GROWING! GROWING! DAY BY DAY!

Acclaimed by Redbook, Coronet, Look, Cosmopolitan, Time! Winchell broadcasts rave to the nation! IT'S THE HOTTEST ATTRACTION IN YEARS.

Picture Grosses

PORTLAND, ORE.

(Continued from page 9)

—**"Soldier of Fortune"** (20th) (3d wk). Fine \$6,000. Last week, \$7,000.
Gullid (Indie) (400; \$1)—**"Aida"** (IFE) (2d wk). Big \$3,500. Last week, \$4,200.
Liberty (Hamrick) (1,875; 90-\$1.25)—**"The Purple Mask"** (UI) and **"The Looters"** (UI). Star Colleen Miller is local gal and should hype take. Nifty \$8,000 or close. Last week, **"The Big Combo"** (AA) and **"Port of Hell"** (AA). \$6,400.
Orpheum (Evergreen) (1,600; \$1.25)—**"The Son of Sinbad"** (RKO) and **"Quest For Lost City"** (RKO) (2d wk). Neat \$6,000. Last week, \$9,500.
Paramount (Port-Par) (3,400; 90-\$1.25)—**"Strategic Air Command"** (Par) (4th wk). Unusually longrun for this spot. Lofly \$9,000 or close. Last week, \$11,100.

'Marty' Rousing \$14,000, Denver; 'SAC' 12G, 4th

Denver, June 14.

"Marty" shapes very big to pace field here this stanza. It will hold a second week at the Orpheum. Most first-run biz is fairly good. "Strategic Air Command" continues fancy in fourth Denham round, and stays on. "Magnificent Matador" is rated fairly in second Fox week. "Tall Man Riding" is fairly good at the Denver.

Estimates for This Week
Centennial Drive-In (Lee) (1,250 cars; 75)—**"Rage at Dawn"** (RKO) and **"Fast and Furious"** (Indie). Good \$3,000. Last week, **"Robbers' Roost"** (UA) and **"You Know What Sailors Are"** (UA), same.
Centre (Fox) (1,247; 60-\$1)—**"Magnificent Matador"** (20th) (2d wk). Fairish \$10,000. Last week, \$14,000.

Denham (Cockrill) (1,750; 60-\$1)—**"Strategic Air Command"** (Par) (4th wk). Fancy \$12,000. Holding. Last week, \$13,000.
Denver (Fox) (2,525; 50-\$5)—**"Tall Man Riding"** (WB) and **"Jump Into Hell"** (WB). Good \$14,000. Last week, **"Prize of Gold"** (Col) and **"Wyoming Renegades"** (Col), \$12,000.

Esquire (Fox) (742; 75-\$1)—**"Heart of Matter"** (Indie) and **"Inspector Calls"** (Indie). Fair \$1,800. Last week, **"Belles St. Trinian"** (Indie), \$2,500.

Monaco Drive-In (Lee) (800 cars; 75)—**"Rage at Dawn"** (RKO) and **"Fast and Furious"** (Indie). Good \$4,000. Last week, **"Robbers' Roost"** (UA) and **"What Sailors Are"** (UA), \$3,700.

Orpheum (RKO) (2,600; 60-\$1)—**"Bedevilled"** (M-G). Poor at \$4,000 or near. Last week, **"Interrupted Melody"** (M-G) and **"Jungle Moon Men"** (Col) (2d wk), \$7,000.

Paramount (Wolberg) (2,200; 60-\$1)—**"Marty"** (UA). Sock \$14,000. Holding. Last week, **"Five Against House"** (Col) and **"Chicago Syndicate"** (Col), \$11,000.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walk-ins; 75)—**"Rage at Dawn"** (RKO) and **"Fast and Furious"** (Indie). Nice \$3,200. Last week, **"Robbers' Roost"** (UA) and **"What Sailors Are"** (UA), \$3,000.

SAN FRANCISCO

(Continued from page 9)

Into Hell (WB). Good \$12,000. Last week, **"Strategic Air Command"** (Par) (3d wk), \$12,000.
St. Francis (Par) (1,400; \$1-\$1.25)—**"Mad at World"** (FM) and **"Tall Man Riding"** (WB). Trim \$10,000 or near. Last week, **"Prize of Gold"** (Col) and **"5 Against House"** (Col) (2d wk), \$9,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—**"Cinerama"** (Indie) (75th wk). Sock \$17,300. Last week, \$18,500.

United Artists (No. Coast) (1,207; 70-\$1)—**"Marty"** (UA) (4th wk). Hep \$6,000. Last week, \$6,500.

Stagedoor (A-R) (400; \$1-\$1.25)—**"Wuthering Heights"** (Indie) (reissue) (2d wk). Fancy \$3,000. Last week, \$2,300.

Larkin (Rosenberg) (400; \$1)—**"3 Cases of Murder"** (Indie) (2d wk). Good \$2,100. Last week, \$2,500.

Clay (Rosenberg) (400; \$1)—**"Belles St. Trinian"** (Indie) (3d wk). Oke \$1,500. Last week, \$2,100.

Vogue (S. F. Theatres) (377; \$1)—**"Animal Farm"** (Indie) (3d wk). Oke \$2,500. Last week, \$2,800.

Bridge (Reade-Schwartz) (349; \$1-\$1.25)—**"To Paris With Love"** (Indie). Sock \$6,000. Last week, **"Doctor in House"** (Rep) 11th wk, \$1,500.

'Matador' Bally \$11,000, L'ville; 'Joey' Good 6G, 'SAC' Lofly 6½G, 3d

Louisville, June 14.

First-run trade is shaping okay this week, with product bringing in the patrons and weatherman cooperation is helpful to indoor entertainment. Rialto with "Magnificent Matador" looks excellent. Mary Anderson's "Bullet for Joey" shapes good. "Strategic Air Command" in third stanza at the Kentucky is holding well.

Estimates for This Week
Kentucky (Swiftow) (1,200; 75-\$1)—**"Strategic Air Command"** (Par) (3d wk). Still perky at \$6,500. Last week, \$8,000.

Mary Anderson (People's) (1,200; 50-75)—**"Bullet for Joey"** (UA) and **"Capt. Kidd Slave Girl"** (UA). Good \$6,000 or near. Last week, **"Shotgun"** (AA) and **"Cry Vengeance"** (AA), same.

Rialto (Fourth Avenue) (3,000; 50-75)—**"Magnificent Matador"** (20th). Excellent \$11,000. Last week, **"Son of Sinbad"** (RKO) and **"Dial Red-O"** (AA), same.

State (United Artists) (3,000; 50-75)—**"End of Affair"** (Col) and **"5 Against the House"** (Col). Light \$7,000. Last week, **"Kiss Me Deadly"** (UA) and **"Canyon Crossroads"** (UA), \$7,500.

'Affair' Modest \$10,000 In Prov.; 'Lady' NSH 6G

Providence, June 14.

It's a dreary week here with the one exception "End of Affair" at the State doing passably okay. Fairish is Strand's "Hell's Island" "That Lady" is rated slow at the Majestic.

Estimates for This Week
Albee (RKO) (2,200; 50-75)—**"Man From Bitter Ridge"** (U) and **"Green Scarf"** (U). Fair \$6,500. Last week, **"Sea Chase"** (WB) and **"Murder Is My Beat"** (Rep) (2d wk), \$6,500.

Majestic (Fay) (2,200; 50-75)—**"That Lady"** (20th) and **"Trouble In Glen"** (Rep). Slow \$6,000. Last week, **"Soldier of Fortune"** (20th) (2d wk), \$9,000 in 5 days.

State (New) (3,200; 50-75)—**"End of Affair"** (Col) and **"5 Against the House"** (Col). Active \$10,000. Last week, **"Battleground"** (M-G) and **"Asphalt Jungle"** (M-G) (reissues) (11 days), \$15,000.

Strand (Silverman) (2,200; 50-75)—**"Hell's Island"** (Par) and **"High Society"** (AA). Fairish \$6,500. Last week, **"Strategic Air Command"** (Par) (2d wk), \$8,500.

BOSTON

(Continued from page 9)

"Dancing Years" (AA) (3d wk) and **"Run For Your Money"** (UD). Fine \$4,500. Last week, \$6,100.
Memorial (RKO) (3,000; 60-\$1)—**"Purple Mask"** (U) and **"Man From Bitter Ridge"** (U). Neat \$12,000. Last week, **"Soldier of Fortune"** (20th) and **"Quest Lost City"** (RKO) (2d wk), \$13,500.

Metropolitan (NET) (4,367; 60-\$1)—**"Magnificent Matador"** (20th) and **"Devil's Harbor"** (20th). Just okay \$14,000. Last week, **"Strategic Air Command"** (Par) (3d wk), \$17,500.

Orpheum (Loew) (3,000; 60-\$1)—**"Love Me or Leave Me"** (M-G). Stout \$23,000. Last week, **"Three for Show"** (Col) and **"Marauders"** (M-G), \$14,000.

State (Loew) (3,500; 60-\$1)—**"Love Me or Leave Me"** (M-G). Great \$12,000. Last week, **"Three for Show"** (Col) and **"Marauders"** (M-G), \$9,000.

SEATTLE

(Continued from page 9)

(2d wk). Nice \$7,000. Last week, \$11,100.
Fifth Avenue (Evergreen) (\$1-\$1.25)—**"Daddy Long Legs"** (20th) (5th wk). Okay \$5,500. Last week, \$6,700.

Music Box (Hamrick) (850; 75-\$1)—**"Doctor in House"** (Rep) (2d wk). Oke \$2,500 in 5 days. Last week, \$4,800.

Music Hall (Hamrick) (2,300; 90-\$1.25)—**"Sea Chase"** (WB) and **"Tall Man Riding"** (WB) (2d wk). Good \$6,000. Last week, \$12,400.

Orpheum (Hamrick) (2,700; \$1-\$1.25)—**"Strategic Air Command"** (Par) (4th wk). Trim \$5,000 in 5 days. Last week, \$8,400.

Paramount (Evergreen) (3,039; \$1-\$1.25)—**"Soldier of Fortune"** (20th) (3d wk). Fair \$5,000. Last week, \$7,300.

'Annapolis' Okay 10G, Indpls.; 'Wizard' \$8,000

Indianapolis, June 14.

Biz continues at moderate level here, with cold and rainy weather helping offset outdoor competition. "Annapolis Story" looks to lead town with an okay take at Circle. "Magnificent Matador" is oke at Indiana. "Wizard of Oz" reissue at Loew's is getting nice matinee play.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-85)—**"Annapolis Story"** (AA) and **"Seven Angry Men"** (AA). Okay \$10,000. Last week, **"Strategic Air Command"** (Par) (3d wk), \$8,000.
Indiana (C-D) (3,200; 50-85)—**"Magnificent Matador"** (20th). Slow \$8,000. Last week, **"Sea Chase"** (WB), \$9,000.

Kelth's (C-D) (1,300; 50-85)—**"Abbott-Costello Meet Mummy"** (U) and **"Glass Tomb"** (Lip). Good \$6,000. Last week, **"Man From Bitter Ridge"** (U) and **"Devil Dog From Mars"** (Indie), \$4,000.
Loew's (Loew) (2,427; 50-80)—**"Wizard of Oz"** (M-G) (reissue) and **"Marauders"** (M-G). Nice \$8,000 or near. Last week, **"Purple Plait"** (UA) and **"Twist of Fate"** (UA), \$7,000.

BALTIMORE

(Continued from page 8)

Modest \$3,500. Last week, **"One Summer Happiness"** (Indie) (3d wk), \$2,000.

Film Centre (Rappaport) (960; 50-\$1)—**"Doctor In House"** (Rep) (5th wk). Okay \$3,000 after \$3,500 in fourth.

Hippodrome (Rappaport) (2,100; 50-\$1)—**"Prodigal"** (M-G) (3d wk). Fairish \$7,000 following \$9,000 in second.

Kelth's (Fruchtman) (2,400; 25-\$1)—**"Strategic Air Command"** (Par) (3d wk). Good \$8,500 following \$10,200 in second.

Mayfair (Hicks) (980; 20-70)—**"Big House, U.S.A."** (UA). Moderate \$4,000. Last week, **"Son of Sinbad"** (RKO), \$5,500 in 10 days.
New (Fruchtman) (1,600; 35-\$1)—**"End of Affair"** (Col). Sad \$5,000. Last week, **"Magnificent Matador"** (20th), \$5,500.

Playhouse (Schwaber) (320; 50-\$1)—**"To Paris With Love"** (Indie) (6th-final wk). Dipped to \$2,500 after \$3,000 in fifth round.

Stanley (WB) (1,600; 50-\$1)—**"Far Horizons"** (Par). Pleasing \$8,500. Last week, **"Sea Chase"** (WB) (2d wk), \$9,000.

Town (Rappaport) (1,600; 50-\$1)—**"Soldier of Fortune"** (20th) (2d wk). Solid \$9,000 after \$12,500 opener.

Fete Flaud

(Continued from page 7)

production execs, such as Universal's Alfred E. Daff and Walt Disney.

While Flaud's visit was billed primarily as a combination pleasure-business trip—it's his first one to the U. S.—observers weren't unaware that it coincides with the renegotiation of a new Franco-American film agreement to replace the one terminating June 30. Talks on a new deal are set to start on Flaud's return to France.

American film execs who had an occasion to huddle with Flaud, and sound him out, said they found him without prejudice and very eager to make allowance for the American point-of-view. At the same time, he made it plain that he was dissatisfied with the showing of French films in the U. S. and their extremely limited earnings from that market; also with the Code setup as it affects European features.

Feeling among the American companies is that the Flaud o.o. of the situation in the U. S. may contribute importantly to a better understanding of mutual problems and that this approach will benefit them when it comes to hashing out difficulties in the future.

Washington Brass, Too

Washington, June 14.

Jacques Flaud was guest of honor for lunch at the French Embassy here Monday (13) and in the evening, was honored with a dinner and screening at the MPAA.

Among Eric Johnston's dinner guests were the French Ambassadors, Ambassadors of Greece and Egypt, and the Luxembourg Minister. Also attending were several members of Congress, Dr. Arthur Burns, chairman of the President's Council of Economic Advisors; Theodore Strelbert, head of the U. S. Information Agency; Nathan D. Golden, Commerce Dept. motion picture topper; and several persons from the State Dept.

Film Reviews

Continued from page 6

Jedda

Ngaria Kunoth, as Jedda, has the characteristic splay-nosed look of her race. She is merely adequate. Paul Reynell, white man who plays the half-caste, registers well, but speaks too impeccably to be authentic.

Continuity and editing are smooth. The color (Gevacolor) varies a little, but not violently. Carl Kayser's camerawork is splendid, catching the breadth of the wild, lonely country.

Yokichi

(JAPANESE-COLOR)

Tokyo, June 7.

A Daisai-Shaw (Hong Kong) coproduction (under supervision of Masachi Nagata) and release. Stars Machiko Kyo and Masayuki Mori. Directed by Kenji Mizoguchi. Screenplay by Taro Chishiro, Kawakuchi, Yoshitaka Yoda, Masahide Narusawa; camera, Kōhei Sugiyama; color supervision, Tatsuyuki Yokota; music, Tōru Takemitsu; historical research, Lu Shin-bou. Running time, 100 MINS.

First Sino-Japanese coproduction, and one of two Japanese films accepted for entry at the 16th Venice Film Festival, "Yokichi" is the prototype of a combo of Oriental styles which may result in a new squeeze on the Western film fan's pocketbook. Combining the cinematographic nowhow of Masachi's Daisai Studios ("Rashamon"), "Gate of Hell" with the untapped reservoir of colorful Chinese legends plus utilization of a Chinese historian for period authenticity of sets, costumes and general decor has brought out another exotic film. Unless U.S. filmgoers are

sated with the Orient, "Yokichi" looms as another success in smaller arty situations.

Based on a long poem, "Period of Long Lament," this deals with the tragic romance of Chinese Emperor Genzo (Mori) of the Tang Dynasty (618-906) and a commoner who eventually becomes empress Yang Kuei-fei (Yokichi in Japanese). The emperor's courtiers, seeking to curry favor, round up a bevy of native beauties to console him for the loss of his beloved wife. The ruler falls in love at first sight of Yokichi (Machiko Kyo), who is seen for the first time without the white makeup of "Rashamon" and "Gate of Hell" and marries her.

The emperor's generals and the people; resentful of her rise, petition Yokichi's banishment. When the emperor refuses, the people revolt. The emperor's wife is hanged.

Story, narrated by the emperor, and told through a series of flashbacks, ends with the death of Genzo of old age.

There is a bit of confusion in the flow of the story because the flashbacks are not worked smoothly enough. But Machiko Kyo and Masayuki Mori are confident and ease in the roles. With the exception of a slight overacting on the part of Mori, traceable to his Kabuki training, the histrionics are as smooth as any seen in Japanese films to date.

The Eastman color, the beautiful garb, low-key lighting and a weird music score assure "Yokichi" of undivided attention. *Lars.*

Capsule Foreign Film Reviews

Buenos Aires, June 7.

La Ciguena Diez Si (The Star Said Yes) (ARGENTINA). General Belgrano release of Enrique Luis and Nicolas Caputo production. Stars Lola Membrives, with Tomas Blanco, Esteban Serrador, Susana Campos and Hugo Pimentel. Directed by Enrique Luis. Screenplay by Carlos Lopez. Adapted by Alejandro Casona; camera, Alfredo Travieso; music, Vlady; editor, Jose Callego. At Normandie. Running time, 72 MINS.

This has strong marquee values locally, mainly because vet legit actress Lola Membrives, who starred in one of legit bits of 1954, is star of the pic. Pic is rated an improvement over the legit show because of Alejandro Casona's sprightly dialogue. Though light and inconsequential, the picture is pleasant with a sophisticated polish unusual in local productions. If manifestly old for the character she portrays, Lola Membrives carries off the assignment with remarkable verve, extracting the most out of every situation. The remainder of the cast appears colorless beside her. Although not sensational, this should do well as a dueler in other Spanish speaking countries. *Nid.*

Paris, June 7.

Ca Ve Border (Things Will Jump) (FRANCE). Daring release of Jean Nouvel. Stars Eddie Constantine; features May Britt, Jean Carmot, Jean Danel, Jean Seberg, Billie Burke, Jean Violette. Directed by Jean Berry. Screenplay, Berry, Henri-Francoise Rey, Jacques Aubert; camera, Jacques Lemare; music, Jeff Davis; editor, Marguerite Cadix. Running time, 95 MINS.

Now that the phenomenon of Eddie Constantine, U.S. singer become pic star, is a definite staple here, he has wisely brought the U.S. flair and knowhow into his gangster pix for good effect. Since his films are primarily imitations of the U.S. counterparts, the use of American director John Berry has given this new entry in this series a bombastic mounting, surpassing the French counterpart in its tongue-in-cheek treatment, well-staged fights and chases, but still covers the tough guy adventurer amidst the usual skulduggery.

Plot vaguely has the hero fronting for a gunrunner to uncover who is hijacking his shipments. This turns up an old flame married to a knife-throwing, scar-faced cabaret owner, many homicidal thugs and enough action to keep things moving at a rapid clip. Sketchily clad gals punctuate proceedings. *Mosk.*

Berlin, June 7.

Zwischenlandung in Paris (Intermediate Landing in Paris) (GERMAN-FRENCH). Schorch release of Corona. Hoche and Regina Leduc stars Dany Robin and Dieter Borchers; features Heinz Rühmann, Simone Renant, Francois Perier, Hans Nielsen. Directed by Jean Dreville. Screenplay, Jacques Combarieu. Joseph Tan, based on same-titled novel by Curt Riess; camera, Helmut Ashley; music, Paul Misraki. At Kiki. Berlin. Running time, 104 MINS.

The French airport of Orly, outside Paris, furnishes the back-

ground of this unpretentious Franco-German coproduction which depicts not too convincingly some episodes dealing with love, sentiment, business and dope-smuggling. Makes it a suitable programmer for the most domestic situations. In the U.S., the chances are very limited.

Screenplay by Jacques Compagnez, Joseph Tan and Curt Riess, based on latter's novel, appears quite a bit overloaded with complicated situations. Jean Dreville's direction makes good use of the fresh-appearing airport location.

Love affair is provided by lovely Dany Robin and Dieter Borsche, but the latter's portrayal of an American pilot is not very genuine. Technical credits are generally good. The musical score by Paul Misraki is noteworthy. *Hans.*

Stanley Kramer

(Continued from page 3)

has been planned and plotted for a year and a half by the producer. The latter selects, and buys the story, supervises the writing after choosing the writer, lines up the stars and most of the cast, sets the crew, sells the finished product after first having made the releasing deal.

Kramer's next feature "Passion," will be in Vista-Vision. Based on the C. S. Forrester novel, "The Gun," this depicts an incident during the Spanish resistance to the Napoleonic troops, in the 19th Century, when a group of guerrillas transported a giant cannon over the whole of Spain to get it in position for use against the enemy. It will be a hymn to human endurance, skill and dignity and will involve an English naval officer who is the only one who can fire the gun, the head of the Spanish guerrillas who has an emotional reason for the placement of the gun, and a girl who has her own reasons for making this epic trek. Marlon Brando may be in the film, along with Cary Grant and Ava Gardner. However, this is only tentative since shooting date is far off. He will also utilize many European actors and is now working hard on his Spanish. Kramer would like to do other pix in Europe but only if he had a story that called for and demanded the locale since the pix are primarily American films, made in English, for the international film markets.

Kramer heads Stateside for the opening of his "Not As a Stranger" (UA), and then flies back to Spain, where he will reside until the pic begins. "While here Kramer huddled with Charles Smadja on European distribution of "Stranger."

Yank Film-Makers as 'Goodwillers'

Washington, June 14.

The Americans who are making motion pictures abroad for Hollywood studios are serving as good will ambassadors for this country, Rep. Gordon L. McDonough (R., Calif.) said in a statement he placed in the Congressional Record last week. McDonough, whose district includes Hollywood, particularly mentioned directors Mark Robson and John Huston.

"Not only have motion pictures carried the message of our American way of life to every corner of the globe," he said, "but the motion picture companies have sent units to all parts of the world in their film-making efforts. The men and women who have travelled to far lands have acted as individual good will representatives of the United States and have, in their relationships with peoples of other nationalities and backgrounds, impressed on them the effectiveness of American methods and the ability of the American people to work in harmony with the people of other nations to accomplish a united purpose."

McDonough lauded Robson for his handling of the situation while making pix in Samoa, Japan, England and Germany. Huston was mentioned for creating good will in the Azores, Canary Islands and in India.

Inside Stuff—Pictures

Effect of last year's slash in the admissions tax from 20% to 10%, with motion picture admissions of 50 cents and less totally exempt, is showing up in a sharply reduced take for Uncle Sam. Cut became effective April 1, 1954. U. S. bite for the first nine months of the Federal fiscal year commencing July 1, 1954, came to only \$82,765,000, compared with \$207,435,000 for the same period of a year earlier when the old rate was in effect. Uncle Sam's take in March, 1955, was a thin \$1,891,000, in contrast to \$3,646,000 for March, 1954. New York's big 3d Internal Revenue District, all of Manhattan above 14th St. yielded only \$5,805,626 for the first three months of 1955. Under the old tax rate it sometimes used to deliver \$5,000,000 or better in taxes for a single month.

A bonus plan for exhibitors buying a pair of SuperScope lenses has been worked out by the Tushinsky Bros., inventors and manufacturers of the process, in a move to stimulate theatre installations. Project calls for any theatre in the U. S. or Canada purchasing a set of lenses at the standard price of \$395 to receive a \$100 bonus toward the booking of any SuperScope print. Upon placement of the theatre's order, latter by return mail will receive a validated certificate into which it can insert the name of the SuperScope picture and date of booking. SuperScope, in receipt of this information, will send its check to the exhibitor in the amount of \$100, to be applied against the booking. A total of 19 films either have been completed in the process or are slated for production.

Provocative "think" stories are coming into vogue again as a result of the success of "On the Waterfront" and "Blackboard Jungle," says director Mark Robson who recently completed "Trial" for Metro. Pic is described as "a violent story about people who are involved in political extremes." As Robson sees it, the studios now are again interested in "social significance" yarns that, for a time, were taboo. Today, all such rules have gone by the board," says the director. Confinement of subject matter no longer seems to hinder the studios in their search for good material." Robson says the public is ready for controversy as never before. "Even westerns and comedies today must have some social overtones to gain attention," Robson believes.

Metro sales chief Charles M. Reagan is acknowledging with a letter of thanks the proclamations of "Go-To-The-Movies Months" issued by various state and municipal officials during recent months.

The proclamations stemmed from M-G's "1955 Motion Picture Celebration," with the film company sparking "salutes" to the nation's theatres. The campaign, still actively in progress, stresses the theatre's importance to the local community and urges cooperation with local merchants to build business area traffic.

Pine-Thomas-Shane Productions is the new handle for Pine-Thomas Productions, following writer-director Maxwell Shane becoming a partner in the indie firm which was launched in 1940. Toppers now comprise William Thomas; Howard Pine, son of the late William Pine, who moved back to P-T after the death of his father; and Shane.

Company has a multiple-picture distribution deal with United Artists, for which the first will be "The Big Caper," Lionel White novel just acquired and slated to roll Aug. 15.

A Boston bandit, who got top police billing of "No Face," because of his use of thick pancake makeup rendering his features unrecognizable, was nabbed by a motion picture fan while trying to stage a holdup of the second run Uptown Theatre on Huntington Ave. here Wednesday (1). The theatre patron, standing in line to buy a ticket, spotted "No Face" ahead of him and clasped his arms around him preventing the stickup.

Paramount is bragging about being first with the mostest. Noting that 20th-Fox is to shoot on 55m negative and Metro on 65m for some pictures, Par claims it set the pattern with its VistaVision process under which two regular frames of film are exposed in place of one. Company is pointing to a V-Vision brochure distributed in April, 1954, which stated: "A large negative image is the feature that others must follow if they are to reduce grain, eliminate fuzziness and gain bigger, brighter and 'better pictures'."

Misprint in last week's issue of VARIETY distorted the meaning of a sentence quoted from an editorial in Commonweal, the Catholic magazine. Discussing the Legion of Decency, the piece said the Legion was necessary and added: "But it is unfortunate that Catholics appear always to play the public role of phillistine—and this they must do for as long as they adopt a narrowly and exclusively moralistic approach to the arts." Last week's quote substituted "fortunate" for "unfortunate." (Which was unfortunate.)

An RKO Theatres spokesman last week said that booking of "That Lady" into the Palace Theatre, N. Y., didn't indicate the start of any new policy at the house; also that the Palace was not in trouble but in fact was doing very satisfactory biz with its combo vaude-pie fare. He said the Palace had played several important films and would continue to do so. Set for the house after "That Lady" are "Moonfleet" (Metro) and "Ain't Misbehavin'" (Universal).

Thanks to Davy Crockett, Louisiana's coonskin market is booming, according to the state's wildlife and fisheries commission. Prior to the coming of the "King of the Wild Frontier," there was practically no market for raccoon pelts here.

Since, prices of raw coonskins have soared in recent months from below 50c a pelt to \$3.50, and there's a shortage.

Film studio average weekly paychecks for hourly workers hit \$124.44 level during April, under flat paycheck average of \$126.95 for March, according to Calif. labor statist. April figures up over \$117.54 average same month year ago.

SCIENCE FICTION COMBO

Columbia Pair Into 31-Theatre L. A. Spread June 22

Los Angeles, June 14.

Columbia is packaging a science-fiction thriller combo, "It Came From Beneath the Sea" and "The Creature With the Atom Brain," for a 31-theatre spread in the L. A. territory June 22. Multi-openings tie in with company's plan to give combination mass territorial dates in 27 exchange areas, where a combined total of at least 2,200 theatres is expected to be reached.

More than \$250,000 will be spent in saturation ad campaigns, according to Columbia.

600 Situations In All

Idea stems in part from the success which RKO had with its reissue a couple of years ago of "King Kong." With the latter, mass bookings in the New England area, first, were accompanied by heavy plugs on radio and tv.

Col reps state that \$250,000 will be spent on "bally" for its two new pix, meaning unusually tall coin for entries of this production caliber. Additionally 30 men in the field will participate in the promotion.

Double bill is set to open in nearly 600 situations in eight exchange areas during the three weeks starting June 22. Bookings will then spread to 19 other territories. Idea is to get the science fiction show in subsequent dates early enough to derive benefit from the opening-run promotion. Newspaper ads will list all play-dates in each area.

Dual Role For Reade Drive-In

Big new Dover shopping center in Dover, N. J., will have a "second story" drive-in operated by the Walter Reade circuit. It's billed as the world's first-ozoner to be built completely above ground level.

Main expense is being borne by the shopping center, with Reade tossing in around \$80,000 for speakers, projection equipment, etc.

The drive-in, holding 1,000 cars, will serve as a parking area for shoppers during the day and will be converted into a theatre at night. One problem remaining is the one of control, i.e., what's to be done with the cars still parked on the roof by the time the first show starts.

Bottlers' Strike Cuts Theatre Beverages

St. Louis, June 14.

Water is the only drink available at St. Louis theatres and ozoners in St. Louis County since a strike of CIO bottlers and helpers in 20 St. Louis soft drink establishments began two weeks ago. Soft drink deliveries were discontinued June 1 when delivery men refused to cross picket lines set up by the strikers who are seeking a wage hike of 45c per hour over the present \$2.05 per hour.

Theatres are mulling a plan to "import" soft drinks from outstate bottlers who will not be affected by the picket lines.

Cookie Box (and Adult) Gets Kids Into McVickers

Chicago, June 14.

In an attempt to entice adult patronage to a pic more heavily slanted to the moppet trade, Universal promotion for "This Island Earth" in Chicago is tying in with the Salerno Biscuit Co. in a co-operative promotion. Pic opens June 24 at the McVickers theatre and the kids will be admitted free when accompanied by an adult and a Salerno cookie boxtop.

Salerno will plug the film on tv, radio and in the press as well as with point-of-sale displays. Universal will conduct its usual exploitation, in addition to the estimated \$8,000 worth of free advertising it will get from the tie-in. Pic opens in 900 theatres in June and is being plugged in a heavy tv saturation campaign nationally.

If Right Type Feature, Drive-Ins Bid for Firstrun; 20th-Fox Outdoor Biz 15% of Total

Exhib Also Pharmacist

Albany, June 14.

Morris H. Klein, who operates the Hi-Way Drive-In at Cossack and the Mountain Drive-In at Hunter, was graduated Thursday (9) from Albany College of Pharmacy.

His parents conducted the Hunter theatre in Hunter (Catskill Mt. town) for years.

Win Barron 'Commutes' To New York Weekly, Unseen Voice of Canada's Newsreel

If the new age of transportation requires some dramatization, it might easily be found in the person of Win Barron, owner of Canada's most-heard voice and (for a public figure) least known face.

Barron, who's editor of and commentator for Canadian Paramount News, is currently marking his tenth anniversary in the job. And to do it properly, he "commutes" each week from Canada to New York, spending half of his time at home and the rest at the N. Y. homeoffice putting together the reel and recording his Canadian commentary.

Back in 1942, Par decided to have a Canadian edition of its reel and asked for soundtracks of Canadian voices, numbered but not identified. At the time, Barron was working as Par's Canadian publicity man, but he submitted his soundtrack along with the rest. New York picked him as its unanimous choice. That gave him two jobs. In 1945, he added a third, becoming also the editor of Canadian Paramount News.

He thrives on all three occupations. When he gets Canadian items that are newsworthy elsewhere, he shoots them all over the world. His mail is full of letters from Canadians in places like Karachi, India, and Melbourne, Australia, telling him they have heard his voice on the soundtracks of news clips he's exported.

Barron started in radio as an engineer on Canada's first station, Toronto's old CFEA. That was back in the relaxed days when shows emanated from the back of a barn or some two-room hotel suite. One-day, no announcer showed up and Barron filled in. He hasn't been out of reach of a mike since.

As a news man, his greatest "beat" came in 1947, at the Royal Wedding in London. He flew over the day before the event and had a complete film in the can, with soundtrack and edited, by nine that night, on its way back to Canada. And he scooped the world. Barron had the royal wedding playing in Toronto and Montreal houses just 36 hours after it took place in London. 3,000 miles away—even before audiences were seeing it in London. He even had his own Par organization in N. Y. scooped by a day.

His regular weekly travels don't faze Barron a bit. "It's good for you," he says. "Keeps you on the go and gives you a different outlook on things."

WB'S OWN OFFICE IN BANGKOK, THAILAND

Warner Bros. has reopened its own distribution office in Bangkok, Thailand. Decision was made by International prexy Wolfe Cohen following the company's recent far east sales confab in Japan and was based by the growth of the market in the Thailand territory. During the past four years, WB product has been distributed in the area by Shaw Bros.

E. V. D'Souza, formerly Warner branch manager in Pakistan, has been named manager in Thailand. He'll operate under the supervision of Berry Greenberg, field division manager for Warner International.

Drive-in season, shaping up as one of the best on record, this year is expected to provide 20th-Fox with an \$11,500,000 bonanza, according to company execs.

If this expectation is realized, and the early grosses would bear it out, 1955 will see the ozoners contributing about 15% of 20th's entire domestic rentals. Last year 20th got close to \$7,000,000 from the drive-ins, and that total set a record.

Meanwhile, the strong grossing ozoners are asserting themselves via the closed situations. Walter Reade's Lawrence Drive-In at Trenton, N. J., for instance, won Metro's "The Prodigal" for a first run in a bidding situation opposite some regular accounts, including the RKO chain and some indies. The 800 car drive-in took in \$10,000 for the first week and held the pic over for three days.

The Lawrence Drive-In also captured "Far Horizon," a Paramount film, first-run, and another Reade ozoner—the Trenton Drive-In—did likewise with "Son of Sinbad" (RKO) and Universal's "Foxfire." Spokesman for Reade said the drive-ins could do very well with first-run product "but only if it's the type that lends itself for a drive-in audience. There are a lot of pictures we wouldn't—and couldn't—try for." In the East, it's very unusual for a drive-in to out-bid the indoor opposition.

As for 20th's expected record in the ozoners, 1954 isn't a good comparison since, at the peak of that season, a great many outdoor situations weren't yet equipped for CinemaScope. Also, the early part of the year was list to the company due to its initial insistence—lifted in May last year—that C'Scope could be played only with stereophonic sound.

Current total of drive-in C'Scope installations stands at 2,610, which is more than half of all the ozoners operating in the country. According to 20th, C'Scope in the drive-ins is a big gross booster and most of its heavy coin comes from equipped installations. This is explained in part since 20th has by now played off all of its important 2-D features.

BAUSCH & LOMB 16M C'SCOPE LENS IN JULY

First Bausch & Lomb 16m CinemaScope projection lenses will become available in July and will retail in the neighborhood of \$150. Outfit at the start is set to produce about 450 lenses per month. Part of the lens package from B & L is a new standard lens. Several manufacturers are currently working on a collapsible screen for 16m CinemaScope projection.

Dance, Makeup Folk To New Academy Sections

Hollywood, June 14.

Two new sections, for Choreographers and Makeup Artists, have been created by the Academy of Motion Picture Arts and Sciences. The new groups will be part of the Academy's Membership-at-large Branch, with all other rights of active membership except that of direct representation on the Board of Governors.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"LOVE ME OR LEAVE ME"
in CINEMASCOPE and COLOR starring
DORIS DAY • JAMES CAGNEY
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

1001 SCRIPTS
Source Buk for Script writers, Injun to Operal Comd of Monte Cristo explained! \$2.50; Ltd. Ed.
A. F. ROBERTSON
52 Berkeley St., Boston 16, Mass.

Jerrold's Decode-It-Yourself Sparks a Scrambled-Up Debate

With last Thursday (9) the final deadline for filing comment with the FCC on the subscription-tv issue, nearly everyone got their piece in last week, but the issue which raised the most heated discussion in the trade was the "bootlegging" warning by Jerrold Electronics. For a couple of days, the talk of the trade was "electronic cryptography," with opposing factions whooping up the Jerrold challenge that any scrambled tollvision signal could be decoded in bootleg fashion "with ridiculous ease."

The Jerrold contention was the principal basis of its plea to the FCC that the Commission refuse to okay any scrambled system but instead approve a completely "wired" system, employing closed-circuits from the point of transmission to the actual viewer's set. Jerrold also recommended that the FCC approve tests in communities already wired for community antenna systems, ranging in size up to 60,000. Community antennas, their equipment, installation and operation, is Jerrold's principal business.

The bootlegging warning, in essence, was that any decoder installed by the toll-tv companies in a person's home could be copied by "any technician" and manufactured and sold to non-subscribers who could then scramble the toll-tv pictures without paying for them. Milton J. Shapp, Jerrold prexy, said a wired system would not be so vulnerable to bootlegging, since an installation would have to be made to a person's home and the controllable wire laid before the person could get programs, while with an on-the-air system, anyone with the decoder or a copy of it could pick them off the air without the knowledge of the toll-tv companies.

Both Skiatron and Zenith immediately labelled Shapp's position "ridiculous," both pointing out that to bootleg a program, the viewer would not only have to possess a decoder but the keys to the individual codes. Zenith made the point that each subscriber will have a different combination he must punch on his decoder in order to unscramble the signal, and that the combination would be constantly changing. The Skiatron system used IBM cards with printed circuits, and a viewer would not only have to bootleg a decoder but his own individual IBM card to go with it.

Faught's Challenge
Jerrold's position was announced at a press conference in New York simultaneously with the filing of their comments to the FCC in Washington, and it was one of the strangest press sessions on record, but with not only four estates present, but reps of the tollvision companies and even a couple of gents who apparently were independent promoters on their own, to judge by their questions. Zenith con-

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Trenner to MBS In Top Sales Spot

Vacancy created earlier this year in the top sales spot at Mutual Broadcasting System by the departure of Ade Hult has been filled finally by Harry Trenner. He becomes the radio network's vice-president in charge of sales on Monday (20).

Part of his agreement in arranging the new post included purchase of his most recent venture, Station Film Library, Inc., by General Teleradio, parent corporation of the network. Trenner was a Mutual salesman some 13 years ago and, until five or six months ago (before starting Station Film Library), he was a partner and radio-tv chief of William Weintraub agency.

Trenner will report to Jack Poor, exec v.p. in charge of the network. The new exec at Mutual will help implement the new programming-sales concept unravelled by the web at the NARTB conclave recently.

Trenner vidfilm company, only a

(Continued on page 35)

Punchy Commish

Washington, June 14.
FCC last week sent out a frantic call for a decoder to unscramble the comments on toll-tv.

Storer on Toll-TV: 'All the Public Will Get Will Be a Bill'

Washington, June 14.
Subscription tv will add nothing to what the public now gets except "a bill," Storer Broadcasting Co., nation's largest radio-tv station-indie, told the agency last week.

The history of the motion picture industry, Storer said, shows that the "grand promises" of cultural programs won't be fulfilled. Economic necessity, company said, has driven Hollywood to cater largely to comedy, love stories and spectacles. "There is no reason to believe that pay tv will be more immune," Storer asserted, "and that its offerings will be less geared to demand at the box-office."

Storer declared that toll tv is a "substitute" for and not an "addition" to present programming. The end result can only be that the public will get the same programs it now gets free but will have to pay for them, said the broadcaster. Possibility that subscription tv could hurt radio was also expressed by Storer. It's reasonable to assume that certain events, like the World Series, would black out the radio audience to protect toll tv "gate," Storer said.

Among other comments: Robert Sweczy, exec veepee of WDSU-TV in New Orleans: Toll tv would provide "a relatively inconsequential amount of programming" to supplement that now offered free "and would have the ultimate effect of extracting a fee from the viewers for every type of program enjoying any appreciable popular acceptance."

More than half of the population of New Orleans receives an annual income of less than \$2,500. These people could not afford to pay for programs.

If subscription video is authorized it should be given separate channels on a closed circuit basis and should not infringe on the channels allocated for free broadcasting.

ADC's Claims

Americans for Democratic Action: "With proper government safeguards, subscription tv does offer promise of halting the present monopolistic trend in commercial tv broadcasting under which two networks and a limited number of large market VHF outlets control and profit from the most lucrative programming."

"There is nothing in the concept of subscription tv which is inconsistent with the American system of broadcasting provided that subscription tv is set up on a basis which would permit the

(Continued on page 38)

Glib Gelb

Minneapolis, June 14.
KUOM, U. of Minnesota radio station, is proposing to give its dialers "Something to Think About" with a Phil Gelb show series under that title.

Programs will examine into whether lobbyists are an asset or liability, whether we're having a religious revival, what would happen if Christ returned, if there's a place for speech courses in the liberal arts curriculum and the significance of controversial legislation.

It's producer Gelb's intention to present "dozens of people thinking about these aforementioned things out loud."

Series starts this week and is on the air at 7:30 p.m. Tuesdays.

NBC-TV 1st With Mary By Skin of Its Teeth In Rival Web Jockeying

With Mary Martin playing both sides of the network street next season because of her non-exclusive deals with both NBC and CBS, the former will go to the post with her first '55-'56 spec as result of negotiations concluded for the showcasing of "Skin of Our Teeth" on the Sept. 11 Sunday night "Color Spread." It'll be a two-hour show (7:30 to 9:30) starring the same cast (Miss Martin, Helen Hayes, George Abbott) performing the Thornton Wilder play in Paris, with a subsequent U. S. tour prior to the tv performance.

CBS was also in there pitching for the Martin-Hayes lighter, and for a while it looked like they might have had it. But NBC won out. Miss Martin will do some Columbia specs, one with Noel Coward, but they won't tee off until later in the season.

I'll Say It Again Under Oath, Sez E. F. McDonald

Chicago, June 14.

In the latest barrage from the Windy City sector of the verbal-warfare between Zenith prexy Comdr. Eugene F. McDonald and RCA chairman David Sarnoff, the Zenith headman offers to repeat under oath his charges that RCA sought to buy his firm's Phonevision subscription tv patents. In last week's exchange Sarnoff emphatically denied McDonald's statement that RCA had offered to buy the Phonevision patents on three different occasions in recent years.

Pointing out that the Justice Department's antitrust case against RCA is pending in a federal court, Zenith prexy asserts that if he were to be called by the U. S. attorney general he would be "very happy to tell, in open court and under oath, the full particulars of RCA's attempts to secure control of Phonevision. I am sure that Mr. Sarnoff, as the defendant in that case, will have an opportunity to repeat his denial, this time under oath."

"There is no more truth in that denial than in Mr. Sarnoff's recent claim that RCA invented magnetic tape video recording and atomic batteries—both of which were actually discovered by independents long before the RCA claims. It is an old Russian custom to claim credit for the work of others and to deny that anyone else can produce a worthwhile discovery," McDonald states.

NON-BROADCASTER GETS WICHITA NOD

Wichita, June 14.

Third tv channel has been granted here, FCC last week authorizing the Wichita Television Corp. to go ahead on Channel 3. Channel also was sought by Radio Station KFH and the Taylor Radio and Television Corp.

Wichita Television Corp. is headed by George M. Brown, president of Wichita Ice & Cold Storage Co. Hearings on the case were held in 1952, and FCC followed recommendations of an examiner submitted last fall.

'21st Precinct' Prefers Spring Hiatus to Summer

Newest wrinkle is the spring hiatus instead of a summer hiatus, as pertains to CBS Radio's "21st Precinct," which resumes on July 2 (just about when everybody else starts to hiatus) after a six-week layoff.

Show's return will find Stanley Niss back doing producer-director-scripter duty. In the six-week interim, Alden Schwimmer of the Ashley-Steiner office hustled up a "Gangbusters" production assignment for Niss.

NBC-TV's Summer—Like Mid-Season

NBC-TV yesterday (Tues.) firmed up its summer schedule and, reading from left to right, it approximates a mid-season roundelay of entries, with a 92% SRO sponsor status and representing a 33.9% increase in biz over the previous summer semester.

Included in the lineup are four specs (all, however, bypassing color) in addition to the June 27 Ford-RCA-sponsored "Wide World" preem in the 8 to 9:30 block, with U. S.-Canada-Mexico pickups marking a tv cross-border first. Further, there will be a flock of new shows getting their initial exposure.

The big one-time 90-minute specials include "Remember—1938" on Sun. (19) in the 7:30 to 9 slot with Groucho Marx as host commentator, to be sponsored by Reynolds Metals; "Allen in Movie-land" on July 2, starring Steve Allen with a Universal-International tie; "Svengali and the Blonde," July 30, a musical version of George du Maurier novel "Trilby" starring Carol Channing, Basil Rathbone, Russell Arms, with Ethel Barrymore as narrator, and "One Touch of Venus," Aug. 27, with Russell Nype, Janet Blair and George Gaynes. Oldsmobile will sponsor all three latter shows.

The new summer entries follow:

"Arthur Murray Party," starting June 28; Tuesday, 8:30-9 p.m.

Associated Products and the Toni Co. will alternate sponsorship.

"Make the Connection," panel, audience-participation show based on humorous and dramatic recognitions of friend-and-family, starts July 7 and will be seen Thursdays, 8:30-9 p.m. Borden will sponsor.

"Best in Mystery," dramatic series, starting July 15, Fridays, 9-9:30 p.m. American Tobacco Co. and Simoniz will sponsor.

"The Dunninger Show," will begin June 25 and will be seen Saturdays, 8:30-9 p.m. Hazel Bishop is the sponsor.

"The Soldiers," live situation comedy based on Army life, and starring Hal March and Tom D'Andrea, will make its debut Saturday, June 25, from 8-8:30 p.m.

"Commando Cody," children's science-fiction series, starts July 9, Saturday mornings at 11 a.m. General Foods will sponsor.

"Matt Dennis Show," new musical series will bow June 27, and will be seen Mondays, Wednesdays and Fridays, 7:30-7:45 p.m.

"Caesar Presents," new variety series, live from New York, based on the exploits of a travelling band, and featuring Phil Foster, Bobby Sherwood, Bill Hayes, Barbara Nichols and others, will begin July 4 and will be seen Mondays 8 to 9 p.m. It will be sponsored by the American Chicle Co., Lee, Ltd., and RCA.

"Vaughn Monroe Show," will make its debut July 19 and will be seen Tuesdays and Thursdays, 7:30-7:45 p.m.

"Musical Chairs," panel show featuring Johnny Mercer, Mel Blanc and Bobby Troup, begins July 9. S.O.S., Tums, Johnson & Johnson, and Griffin Shoe Polish will sponsor.

"Your Play Time," half-hour dramatic series, starts Saturdays beginning June 18, 10:30-11 p.m., and will be sponsored by American Tobacco Co. and Warner-Hudnut.

"Television Recital Hall," will return as a summer replacement with Sunday afternoon concert programs starting July 3, from 4-4:30 p.m.

'We're Standing (W)PAT'

Paterson Station Takes Its Cue From TV Menace And Finds a Profitable Formula

Don't Look Now, But - - -

Chicago, June 14.

With the cost-per-thousand the prime yardstick for national ad spot placements on the hinterlands tv stations, a new dodge has crept into agency time buying and station representation. It happens that a good many of the top local spot carrying shows in a given market are those angled towards the kids and not necessarily the best vehicle for a pitch aimed at mom and pop.

To get around that, it's become a cliche here, there in national spot presentations to retitle the shows slightly so as to leave out the moppet identification. For example, an "Aunt Mary's Fun Room" might be listed as "Mary's Theatre" or the "Uncle Peter Penobscot Show" might be simply tagged the "Peter Penobscot Show" to give them grownup flavor.

All kidding aside, the best thing that seems to have ever happened to WPAT, the Paterson (N. J.) radio station, is television. Since 1951—less than a year after the then shaky 5 kw was almost ready to give up entirely—it began running in the black and has been showing a nice net profit ever since.

In 1950, at a time when N. Y. television (the radio station hits most of the metropolitan area) was growing into a real power and WPAT had been running at a loss for the nine years of its existence, ownership threw in a cheap musical "filler" from 7 to 9 p.m., figuring to keep costs as low as possible in the face of nighttime video supremacy. After refinements, (Continued on page 38)

Borden Buys TV 'People's Choice'

Irving Brecher's new situation comedy series, "The People's Choice," starring Jackie Cooper, has been bought by the Borden Co., which is dropping "Justice," on which it's been picking up the tab for three years. Year's deal is for 37 first-run films and 15 repeats.

Deal puts Brecher's show on at 8:30 p.m. Thursday nights on NBC-TV, between Groucho Marx's quiz show and "Dragnet."

Brecher created, produced and directed the pilot on "Choice." He has a production-financial tie-in with George Burns' McCadden Productions, which is shooting the series.

"Justice," the show axed by Borden, is a live program with about half the budget of the vidpix series, but the Young & Rubicam agency's strong recommendation swung it over to "Choice."

Alan Lipscomb and Bob Fisher are writers of the new series. Pat Breslin has the femme lead opposite Cooper, and supporting cast consists of Leonid Kinsky, Margaret Irving, Paul Maxey and John Stevenson.

TV & Radio Balm To Nation's Medics

Atlantic City, June 14.

American Medical Assn., which drew some 13,000 delegates to the resort last week (6-10), utilized the facilities of radio and television more than it has during any convention since its formation.

Top program was the NBC-TV program "March of Medicine" of last Tuesday night (7) carried live from the AMA scientific exhibits on the lower level of Convention hall and then switched to Walter Reed Hospital in Washington, where a woman patient went under the knife to determine if a lump in her breast was cancer. Doctors have viewed the program on receivers in Convention Hall with a nation of tv viewers. Coordinator Ben Grauer was here to handle this end of the telecast.

During the same evening the in-

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NBC'S 'BUY ME, BUY MY SPEC'

Bill Paley Has 'Come Home'

If there's a heightening of anticipation around CBS these days, those in the know say it's because board chairman Bill Paley has taken command, notably in the realm of programming, in a manner reminiscent of his prewar activity and the era of "Paley's Comet" which brought all the top comedies to CBS Radio. It's due, of course, to the excitement generated by the rival NBC outfit in the wake of Pat Weaver spec-ing up the spectrum this past season and it was considered inevitable that Paley, not accustomed to taking a back seat where programming is concerned, would move in and seek to recapture some of the glory and prestige that's shifted back to NBC over the past year.

The Columbians recognize it's a tough row to hoe by virtue of NBC's full year head start in wrapping up everything and everybody it could lay its hands on. Thus when it began to look like CBS might get Humphrey Bogart, NBC already had him committed. Paley, goes the word, didn't like it a bit. Then on top of that came the CBS negotiations for Bing Crosby to star in a tv spec version of "Our Town." It, too, looked good until CBS found out that NBC had "Our Town" wrapped up for Frank Sinatra.

Thus it isn't surprising that a lot of the CBS boys feel they're more or less on probation with a year to make good, now that Paley's "come home" and is in there slugging. Some say that the recent Coast overhaul, with Al Scalpone moving into Harry Ackerman's post and Ackerman shifting into creative operational facet to develop new ideas and shows could be only the beginning unless things start humming.

'30-MINUTE ONLY' SPONSORS TABOO

If NBC has anything to do with it—and the network is already moving into action to crystallize the new pattern—the upcoming '55-'56 season will be the last one in which sponsors will be permitted to buy half-hour shows exclusively, without committing themselves in some way in embracing the NBC-TV spec formula.

In perhaps the most revolutionary stand yet taken by any network, NBC and its prexy Pat Weaver seem determined to bring into the spec fold all the holdouts, notably the well-heeled clients such as Procter & Gamble and General Foods, who thus far have ruled the specs out of bounds and continue to pour their tv millions into the half-hour formula.

In a sense NBC is throwing down the gauntlet to bankrollers who continue to hold themselves aloof from "Operations Weaver." Having hurdled the initial milestone and season in making both advertisers and the nation's viewers spec-conscious, NBC is now looking to the '56-'57 semester to shoot the works and, rather than restrict the spectacular to Saturday-Sunday-Monday exposure, convert the 90-minute and two-hour showcase into regular fare cross-the-board as the half-hour show gradually fades from the spectrum—or so NBC hopes.

Whether Weaver and NBC will win over the P & G's and GE's to their way of thinking is something that will unquestionably generate a lot of trade excitement in coming months. Despite the success of the specs thus far—and they've become the No. 1 space-grabber today in spiraling NBC's prestige—the fact remains that the established 30-minute program pattern remains the tv industry's bread-and-butter, accounting for the major chunk of network billings. P & G and GE are all over the lot with multi-million dollar expenditures poured into half-hour shows. They, too, wield a mighty weapon in terms of billings.

While it's now accepted practice for NBC to pact half-hour tv clients on a three-weeks-out-of-four basis to allow for program reemptions so that other clients can move in with their one-month specs, NBC intends to go a step further. The same client who buys a half-hour show must also buy the alternate time when the spec goes on, whether it's every fourth-week or every other week. It's now a case of "buy me, buy my spec."

Just how serious NBC is going about its spec business is evidenced from the fact that practically all the web's resources are being poured into the big-big-big thinking. There's only a minimum of concentration on half-hour programming, as was particularly re-

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MCA, Wm. Morris 'Control' of Talent Faces Early Public Airing in TV Probe as Senate Mobilizes Forces

Washington, June 14.

Oops, Wrong Number!

Jackie Gleason, on a recent show, got a big laugh with the line telling the viewers "And in New Jersey, the number is Bigelow, etc.," in parroting the pitchmen.

Only thing is that he mentioned a real number and the people living there clocked more than 200 calls in the first 24 hours. They've put the matter into the hands of an attorney. Gleason is covered on this count by insurance.

The extent to which Music Corp. of America and the William Morris agency control talent for television and the connections between the agencies and the major networks will be one of the first matters due for public airing by Sen. Warren G. Magnuson's Interstate Commerce Committee probe of all angles of video, according to word here.

Number of complaints of monopoly control of tv, squeezing individual stations and keeping talent off the ether, have been filed with the committee.

Stations have complained that when they want to program live for major local shows, they must go either through MCA and William Morris, or through the big webs. Similar beefs have come from the radio field, although the Magnuson probe will concentrate upon tv.

Performers have also advised the committee quietly that they are at the mercy of the alleged "trust" and are being kept off the tv air. The probe will make a thorough investigation of talent sales, roadblocks which prevent some first rate talent from getting on video, and alleged tlein sales of talent by the two big agencies.

While the FCC has leaned over backwards to keep its influence away from the talent and programming end of television, the FCC may be asked during the hearings whether this attitude is in the public interest. There is some belief on Capitol Hill that the FCC has, and should exercise, the right to make rules on the purchase of talent by the stations and networks. Such rules, it is claimed, would put an end to any monopolistic control and would give all talent an equal opportunity to work.

The investigating committee is speeding its action in building a staff and lining up its program for the sessions which will not get under way until late summer. It will go into all aspects of tv and may explore toll tv.

Interesting angle is that the committee's majority counsel, who

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Ex-B'way Plays, Novels, Originals, Short Stories on U.S. Steel Agenda

When U. S. Steel's "Hour" joins General Electric's "Front Row Center" as a rotator in the Wednesday 10 to 11 spot on CBS-TV July 6, it will be under a script setup that contrasts sharply with the GE series. Latter opened to something less than clicko appraisal a couple of weeks ago with "Dinner at Eight" ushering in a skein of Broadway-to-video entries and "Center" will presumably continue largely with the made-over legit offerings until at least the fall. Steel, on the other hand, lining up a tentative schedule until the end of February, brings in a mixture of ex-Broadway plays, adaptations from novels and short stories, and a number of originals. Here's how the "subject to change" lineup reads:

July 6—"Meanest Man in the World," by Augustin MacHugh, adapted by Joseph Julian, starring Wally Cox, Josephine Hull, Betsy Palmer and Kenny Delmar.

July 20—"The Gambler," by Irving Richlin, starring Jack Carson. Aug. 3—"The Seventh Veil," from the 1945 James Mason-Ann Todd British film by Muriel and Sydney Box, adapted by Arthur Arent. (Arent, incidentally, wrote Steel's finale show on ABC-TV, "Red Gulch," from a short story by Bret Harte and fronting Teresa Wright and Franchot Tone next Tuesday.)

Aug. 17—"The Dress," by Ernest Pendrell, starring Dorothy McGuire.

Aug. 31—"Laburnum Grove," by J. B. Priestley, which racked up 131 performances in the 1934-35 season on Broadway; Gilbert Miller and Lee Shubert produced; Edmund Gwenn headed the cast.

Sept. 14—"Return of Madame Karen," by Anne Howard Bailey.

Sept. 28—"O'Toole of Moscow," the first of Rod Serling's pair of originals so far carded (see below).

Oct. 12—"The Great Adventure," adapted by Kay Arthur from Arnold Bennett.

Oct. 26—"The Bride Cried," by

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Quaker Oats To Co-Sponsor 'Ozzie'

Chicago, June 14. Quaker Oats, which had just about given up on finding a second nighttime tv show to backstop its "Sergeant Preston of the Yukon" film series that starts next fall on CBS-TV, has bought into ABC-TV's "Adventures of Ozzie & Harriet." Purchase, through J. Walter Thompson, goes into effect on the Friday night show Sept. 30 when the cereal firm takes over as an alternate sponsor with Hotpoint.

Quaker fills in the vacancy left by Lambert Pharmacal who departs next week.

Don't Mention It!

New Orleans, June 14.

The Item, city's leading afternoon sheet, has been flooded with letters kudosing it for a service to television which is believed to be a newspaper "first," so far as can be determined.

When WDSU-TV circuit burned out recently, throwing it off the air during entire last act of NBC-TV's "The Petrified Forest," switchboards of station and newspapers were flooded with calls from disappointed watchers who wanted to know what happen and how play ended. Item following day carried synopsis of act missed in box on radio page as service to readers. Deluge of letters of thanks resulted.

Ashley-Steiner's 'Hey, Look at Us' On Scripter Deals

"Today the talent agencies are putting the major stress on writer deals and if the % coin accruing the agency isn't as formidable as with performer contracts, it's all in keeping with the trend toward perpetuating the scripter's newfound place in the video sun.

For example, the Ashley-Steiner agency is doing considerable chest-thumping on the placement of new and vet scripters on major tv showcases, as with:

Terence Kilpatrick, whose "Drop on the Devil" has been sold to Kraft for use on June 22 show, and Loring Mandel, whose "Shakedown Cruise" is scheduled for "Studio One" in the fall; Stanley Niss' "Along Came a Spider," for the summer "Studio One," no date scheduled; William Durkee, who is dramatizing a portion of William Faulkner's "The Sound and the Fury" for "Producers Showcase" in the fall; Anthony Spina, whose "Day Before the Wedding" plays July 4 on the summer "Studio One," Reginald Rose's "The Expendable House," for "Elgin Hour."

ABC, incidentally, bought the latter script from Rose for Elgin use on last night's (14) show, but insufficient time to prepare it deferred its performance until fall, with the possibility that ABC will use the script elsewhere in the event Elgin scrams. At any rate, ABC has the rights to the script for six months.

Alden Schwimmer, of Ashley-Steiner, negotiated the deals.

Garroway Thataway (WM)

Dave Garroway has signed a management contract with the William Morris Agency. With this pact, the NBC personality is following a trend that has been established by many of the network talents in getting a percenter to handle pending network negotiations. Recently, Ed Sullivan and Jackie Gleason got Music Corp. of America to negotiate hefty increases for them. Tendency these days is to get the agency to steer the pacts into the upper coin.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

Clean House Of 'Touts, Pitchmen,' B'casters Warned

Jacksonville, Fla., June 14.

Warning that the FCC won't tolerate "bait and switch" advertising, Warren E. Baker, the agency's general counsel said here yesterday (Mon.) that it is "imperative" that no part of the broadcasting industry "fall into the hands of confidence men and swindlers."

In an address to the Jacksonville Rotary Club, Baker declared that failure of the broadcasters to protect the public from pitchmen and similar operators "can only bring on the inevitable exercise of authority by the FCC in connection with renewal applications."

While much has been done through state legislation, NARTB and Federal Trade Commission to stamp out fraudulent advertising, Baker said there is still "room for improvement" in the broadcasting industry. "Codes and resolutions, while certainly steps in the right direction," he declared, "will not themselves effect a cure. Primary responsibility for keeping radio and tv honest belongs to the broadcaster. It's his business and yours to set the house in order."

What's needed, said Baker, is "an effective screening system" by which stations would make "reasonable efforts" to determine whether advertising offered violates federal or state laws, whether the sponsor is reliable and whether it "can and will" make good on offers to the public.

While the FCC cannot act "directly" against the "touts and pitchmen" or the companies and products they represent, said Baker, it can insist that the stations which lend their facilities to the mark. "If necessary," he added, "it can be done to the tune of the hickory stick."

DELCO'S TV BUY IN POST-DISNEY SLOT

Delco division of General Motors has bought in on the post-"Disneyland" 8:30-9 Wednesday night slot on ABC-TV. Delco will share the tab on the time, for which a program has not yet been set, with American Tobacco, which had previously bought it on an every-week basis. American, however, will hold on to the every-week setup for eight weeks after its July 20 start, with Delco coming in as alternate-week bankroller on Sept. 14.

It's Delco's first major network tv buy, although the Delco Batteries operation is represented on the radio with Lowell Thomas on CBS. Just what products will be peddled on the show isn't clear yet, but it's likely it will be the batteries. Delco buy, incidentally, represents growing extension of GM's use of ad media to plug auto accessories.

CBS-TV Revamps Coast Prod. Staff

CBS-TV is reshuffling its production staff on the Coast following the positioning of Al Scalpone as program v.p. succeeding Harry Ackerman, with latter doffing his veepee cap to take on special assignments at the web under a participating arrangement.

Nat Perrin already had been installed as an executive producer on the upcoming Johnny Carson show, to be launched June 30 in the 10 p.m. Thursday spot under General Foods and Revlon rotation. Tapped for the writing chore on Carson is Carroll Carroll, vet scripter.

Doug Whitney goes into Scalpone's department on special assignments, thus relinquishing his coproducer post shared with Jack Donohue, who has moved over to NBC-TV's new "Colgate Variety Hour." Hal Fimberg has been pacted to mastermind the Bob Crosby daytimer in a collaboration with Gil Rodin. Fimberg will also provide the scripts. Greg Garrison, ex-NBC, takes over as director.

Hal Hudson, general manager of the program department on the Coast, has moved out to become v.p. of Zane Grey Productions, being formed by Romer Zane Grey and Hudson to produce theatrical and telepic based on the Grey stories. Charles Holden has been tapped as production manager by CBS with Hudson's post scrapped.

Mail Referendum on AWARE Issue To 4,500 AFTRA Members This Week

The referendum to decide whether or not to condemn AWARE Inc. goes out today (Wed.) or tomorrow by mail, after nearly a week's delay, to more than 4,500 members of the American Federation of Television & Radio Artists. Predictions on the outcome of the voting are being based on the number of votes returned by the unionites.

AWARE Inc. is an organization which has some high AFTRA officials on its board and which supports strict "anti-Communist" measures in the radio-tv acting fields. Outfit was censured by a secret ballot of AFTRA members at a recent meeting. However, the reason for the referendum was a request from the pro-AWARE element inside the union who feel that the censuring didn't represent a sufficiently large portion of the whole union N. Y. membership.

Consensus is that if the mail vote doesn't exceed the average count of 1,200 to 1,300 in such matters, the decision will favor AWARE proponents. Informed unionites, in tracing all the mail voting over the past three years in AFTRA, show that the conservatives, who are generally in support of AWARE, have won all elections plus the lone referendum run off two years ago. Over 3,000 did not vote.

The anti-AWAREites at the last meeting won support in labeling AWARE for adopting "smear methods" and "blacklisting." Vinton Hayworth, speaking for the other side, said, however, that "these membership meetings are not indicative of the general membership's feelings." He asserted that his side's statement, prepared to accompany the referendum, "only obliquely mention AWARE." Instead, he pointed out, the remarks presented "what we've stood for over the past several years."

Referendum has been held up by AFTRA officials since last Friday (10) to give both sides time to prepare statements to accompany the ballot.

'Alice' to Preem Hallmark TV'ers

Kansas City, June 14. First of the eight tv productions of the forthcoming fall-winter Hallmark series is tentatively to be "Alice in Wonderland," a company spokesman said here last week. The series begins Oct 23 at 4 p. m. and shows are to be 90 minutes in length.

Series to be produced by Maurice Evans is regarded as a good piece of merchandise for the company, largely because of past associations (and results) in the presentations of "Hamlet," "King Richard II" and "Macbeth." All the new shows are to be in compatible color, where the former shows were in black and white and two hours in length.

It's likely that more than 100 stations will carry the series. Response from tv stations surpasses anything in the way of previous reaction to a Hallmark announced series, the spokesman said.

Plans call for production to alternate between NBC's Color Studio in Brooklyn and the new NBC Color City at Burbank. In this way the sponsor, producer and network hope to avoid jumpstarts that might occur if production was concentrated in a single studio.

Evans' role in all productions will be as the Hallmark host, and he is expected to star in some shows.

CITY OF HOPE NETS 203G IN TELETHON

Hollywood, June 14. City of Hope garnered \$203,749 in cash and pledges in 17-hour telethon held over KTLA from Saturday night to Sunday afternoon. With those in charge expressing confidence when all returns are in, total will be around \$250,000.

Event was held with official sanction of Theatre Authority which okays two telethons yearly here. Talent from pix, tv and records participated in marathon.

WABC TAPS BERNARD FOR KEY SALES POST

Charles (Chuck) Bernard, who two weeks ago moved over from the DuMont-WABD (N.Y.) sales setup to the sales staff of WABC, the ABC Radio flagship in N.Y., has been named sales manager of the radio operation. He'll report to general manager Mike Renault.

Though at DuMont for nearly two years, Bernard spent most of his time in radio, having begun at WITB in Baltimore as a sports announcer and switching to sales at WISD there. After a stint at WCAO in Balto, he moved to New York for successive posts with the MCA radio department as an agent, WOV, ABC Spot Sales and WINS.

Bernard, who moved to WABC two weeks ago was one of three appointments to the station's sales setup at that time. Others were John Knox, who left John Blair & Co., where he handled radio sales promotion, and Barry Mayer, formerly with WOND, Atlantic City.

NBC-TV's Red-Carpet World Preem of Korda Pic, Just Like Theatres

CBS-TV wouldn't say yes and wouldn't say no last week in response to a rumor that it is negotiating for one or more high-budget motion pictures to rival NBC's coup in pacting Alexan er Korda's "The Constant Husband," starring Rex Harrison, for a spectacular slot next fall. "Husband," at a reputed \$250,000 for the one-shot, will be displayed on NBC prior to theatrical release in this country.

Meanwhile, Al Rylander, installed as exploitation director of NBC, is blueprinting a "world preem" for "Husband," complete with red carpets, the floodlight treatment and possibly the presence of Harrison at the premiere fanfare. There will probably be a series of advance screenings for the press, hinting at reviews that will break in abbreviated form before the show is exposed. However, the critics will be asked to hold their fullblown reviews for the post-opening, as in the case of the film critics.

GE's 'Let 'Em Shine Again' Summer Sked on Stars

General Electric starts a 13-week skein of summer repeats o its CBS-TV Sunday night "GE Theatre" June 26, and in the 13-week span will cram in more top Hollywood names (among them, "first tv appearances") than video has ever been able to produce in a like period. Among the stars set to reappear via film and kinescope are Jack Benny, Alan Ladd, Joan Crawford, Jane Wyman, Fred MacMurray, Myrna Loy, Joan Blondell, Joseph Cotten, Henry Fonda and Cornel Wilde.

Benny kicks the summer runs off with "The Face Is Familiar," the comedy he did on the show last November. Ronald Reagan, who'll also make a repeat appearance in a dramatic role, will continue on through the hot days as host.

Philco's ABC 1-Shot

Philco has signed with ABC-TV for a one-shot telecast from the Fontainebleau Hotel in Miami Beach June 28 in the 8 to 9 p. m. Tuesday time slot. Firm is holding its convention there at the time, with some 800 company personnel present, and is planning the telecast as an institutional public relations gesture.

ABC will produce the show, bringing in talent, etc. Nobody's been signed yet to participate, but show will comprise indoor and outdoor entertainment, the latter at the pool with high divers and other aquatic acts. Deal was placed via the Hutchins agency.

Schenectady — Appointment of John E. Schmulbach as manager of sales for WGY has been made by Merl L. Galusha, station manager.

Bendix Buys 'Hayride'

Chicago, June 14.

The NBC-TV hiatus filler, "Midwestern Hayride" out of Cincinnati, has been sold out of Chicago. The Bendix appliance division of Avco signed on for six of the Friday night half-hours as of Aug. 19. Meanwhile Kleenex which earlier had ordered four shows starting July 8 added two more to run through to the Bendix pickup.

Earle Lugin agency reps Bendix and Foote, Cone & Belding handles International Cellucotton's Kleenex.

Marshall Field's TV Reentry Poses Problems for Chi

Chicago, June 14.

It's a bit of an anomaly that the Chicago television stations have greeted with something less than a blast of enthusiasm the word that Marshall Field & Co. is again on the hunt for a major local video showpiece. Field's, the retailing pacesetter as Chi's prestige department store with its several projected suburban centres, is strictly in the hometown bluechip class and there isn't a station in town that wouldn't be proud to have it on its client list.

It's sort of an axiom in retailing circles here that the way Field's goes so goes most of the rest of the State St. lineup of name department stores. And as it was with radio, the tv sellers would like nothing better than to crack the newspapers' stranglehold on the Loop merchandising ad coin. There has never been any doubt in the minds of tele exponents that their medium can do a selling job for Field's as it has done and is doing for scores of other local clients.

But what is especially worrying the Chi tv'ers is that if this latest Field's video venture should come a cropper, it could well be the industry's last opportunity to establish a State St. beachhead for a long while. Back in 1952, the big store made its initial tele splash with a lush-budgeted 13-week package on WBKB, tagged "Pace of Chicago," as part of its Centennial hoopla. Although reportedly costing an average \$10,000 per show, "Pace" hardly ranked as a major success. It is significant that since then, with the exception of a special Christmas series last year on WBBM-TV and an institutional identity on WBKB's telecast of the Daily News Relays last winter, Field's has bypassed tv. Likewise, its Main Stem rivals have been conspicuous by their absence.

The store's latest bid indicates that its brass and the Calkins & Holden agency are still largely wedded to the institutional concept for tv. And that's the big puzzle for the tele sales and programming execs who for the past couple of weeks have been whipping up ideas to submit to the retailer. They figure the only way they can prove tv's effectiveness to Fields and the other State St. "observers" is to provide a vehicle which can build a concrete track record in specific terms of sales and store traffic. They're aware that while shows designed to sell prestige and good will have their place, they rarely create "success" stories of the detailed type that can be used in renewal or new sales presentations. All of which are especially important in trying to crack a new block of bankrollers.

It's believed that Field's renewed interest in tv is at least partially the result of the spectacular growth of the Polk Bros. lineup of discount outlets. The Polks have relied almost exclusively on video as an outlet for their appliance co-op ad coin and just recently repacked a new \$650,000 sponsorship deal on WBKB. They have no reservation about using the medium for both the hard and soft sell.

Because of the "last chance" overtones, three of the four Chi stations — WGN-TV, WNEB and WBKB — have been spending considerable time and effort devising show formats for Fields. Only station not making a pitch, apparently because of the lack of any good local time, is CBS's WBBM-TV.

Dem Femmes' 'Teas for TV'

Washington, June 14.

Democratic femmes are keeping their campaign eyes peeled on tv in their fund-raising efforts for 1956. Latest idea to come up from the fertile minds of the distaff side of the Democratic National Committee is "Teas for TV," a gimmick whereby series of parties held at a grassroots level will stockpile funds to put national and local candidates on video.

Katie Louchheim, director of femme activities for the Demmies, includes the suggestion for tv parties in her latest "News and Comments" bulletin, which is sent out monthly to regional and area leaders. Pointing out that the cost of a nationwide telecast for a Presidential candidate runs as high as \$60,000 per half-hour, sans trimmings, Mrs. Louchheim urges the gals to rally around the country's channels by organizing the tv teas, working up from the area to the precinct to the state level until the idea pyramids into a coast-to-coast effort. Aim is to start with 10 women, each paying \$1 to sip tea and parlay her party's tv activities, until virtually every femme in the country, Demmy of course, has contributed her buck for the cause. Half the funds thus raised would remain in the community to buy tv time for local candidates, half go to the National Committee for tele-campaigning of top candidates.

Aim is to tee off drive at once, so that tv funds for '56 will be collected by December of this year. And slogan for the unique political effort is, "Come and take a cup of tea—put the Democrats on TV."

DENVER CAN SUPPORT 4 STATIONS: O'FALLON

Denver.

Editor, VARIETY:

I must refute the last sentence in the article reporting my activities in behalf of Toll-TV appearing in May 25 issue—particularly any inference that I personally feel that Denver can't support four tv stations.

I confidently believe that Denver can and eventually will support four tv stations and that our well-equipped 100 KW Channel 2 station can receive an adequate share of this support if properly financed to assure its becoming a strong independent operation. Of course, I also believe that Toll-TV can become an important factor in providing income to assure its success.

If Denver can support 13 metropolitan radio stations (most of them non-affiliated) and a dozen or so more in its primary area, it certainly can support four tv stations in the reasonably foreseeable future.

Today, many an independent radio station is more profitable than those with network affiliations—we predict that history will repeat itself and we'll see the day when the same will apply to television.

Gene O'Fallon,
KFEL-TV Channel 2

NBC's Tom Gallery Sez Nay to Off-Air Pickup For Closed-Circuit Bout

NBC's decision not to allow an off-the-air pickup of the national telecast of the De Marco-Basilio fisticuffs for closed-circuiting in blacked-out Syracuse did not deter the International Boxing Club from going through with its plans. IBC, via Theatre Network Television, hired a local video station crew to handle the closed-circuit telecast. Bout was piped to the New York State Fair Coliseum where it was seen by boxing fans at \$3.50 per head on two 20x25 foot screens set back to back.

NBC sports director Tom Gallery nixed the pickup—although it had been okayed by the sponsor, Gillette—on the grounds that it was unfair to charge for a "free" telecast in a blacked-out region. IBC's argument was that it was okay since the fight was a sellout at the 9,000-seat Syracuse War Memorial, and since it had a right to determine the black out area, it could also decide to closed-circuit the event if it wanted to.

If NBC had allowed the pick up, Gillette commercials would have been included in the closed-circuit telecast. As it turned out, however, the vidcast was handled like a regular closed-circuit event, with no commercials included.

Peculiar aspect of the situation was that NBC cooperated with TNT in allowing the Syracuse crew to share the same platform as the network technicians. The closed-circuit telecast grossed better than \$20,000, adding to \$50,000 the IBC received for the national tv rights.

ELDER EXITS NARTB

Washington, June 14.

Oscar Elder resigned yesterday (Mon.), effective July 1, as assistant government relations veepee of NARTB to join Robert K. Richards, public relations counsel.

DuMont Lists New Chain of Command

Now that Jim Caddigan has been moved from his network program captaincy over to N. J. as merchandising overseer for the electronic chain, the chain of command is revised thusly:

Ted Bergmann, as managing director of the broadcast division, is on a par with the research and manufacturing chiefs of the DuMont corporate setup, and therefore, according to the latest official word, retains over all command of the N. Y. activities of the electronic chain, the remaining network dealings and Ted Cott's o&o brace. Next is Jack Bachem, who, in addition to staying as general manager of network remnants, assumes direct command of the electronic chain as far as Madison Ave. interest is concerned. Right under him, and handling the more creative aspects, is Werner Michel, billed as director of the electronic production department. He'll coordinate production, engineering and facilities and be program boss for the live-film camera.

Under Michel, will be Douglas Downs—director of photography on electronic; James Graham—biz manager of the unit; Roger Gerry—production supervisor, and Don Trevor—manager of electronic operations.

And, in engineering at the broadcast division, Harry Milholland succeeds Rodney Chipp, just named director of engineering for all DuMont manufacturing. Under Milholland will be Eric Herud as assistant manager of technical operations for the broadcast division.

OLD HOME WEEK FOR ROBBINS' 'DISK DERBY'

Saturday's (18) edition of CBS Radio's "Disk Derby" will be Old Home Week for emcee Fred Robbins. Guests include Dr. Theodore Halbert Wilson, prexy of the U. of Baltimore, Robbins' alma mater; Dr. Chester H. Katenkamp, principal of Baltimore City College; a high school in that city also attended by the "Derby" man, and Charles Scott, prez of Baltimore U.'s student council. Robbins and "Derby" will be cited by Baltimore U. for "distinguished service in the field of network radio broadcasting." Garry Moore, a classmate of Robbins at Baltimore City College, will also be on tap to receive kudos from that institution.

To encourage teenage attendance at the East 52d St., N. Y., studios where "Derby" originates, producer Lou Melamed has worked out a deal with neighboring Madison Ave. Schrafft's to supply sandwiches and coffee for audiences. Record albums are also distributed to studio onlookers.

BETTY GRANGER'S WLBI SHOW

Betty Granger, women's editor of the Amsterdam News (largest Negro weekly in New York) has signed to do a cross-the-board daytime stint on WLBI, the Gotham indie servicing the Negro market. It'll be primarily a service show directed at housewives.

Series started Monday (13) in the 12:30-1 p.m. slot.

PLAYING TV FOR A SUCKER

British Com'l TV's 'Don't' on Ads

Washington, June 14.

A lot of U. S. tv stations would find themselves in a very hungry business if they were forced to comply with the "Principles for Television Advertising" laid down recently by the British Government to govern video commercials there.

While the British code obviously drew on the Television Code of our National Assn. of Radio and Television Broadcasters, it is much tougher and tighter. The NARTB Code is voluntary and merely recommends, but the British document permits no choice in the matter. It is a flat "must" for commercials.

The British are very specific and especially tough regarding medical and children's commercials. Their Code states that no commercial for children's programs may be used "which might result in harm to them physically, mentally or morally, and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children." In addition, five specific points are laid down:

1. No advertisement is permitted "which encourages children to enter strange places or converse with strangers in an effort to collect coupons, wrappers, labels, etc."
2. No commercial is allowed which contains an appeal or suggestion that unless children buy or encourage others to buy "the product or service they will be failing in some duty or lacking in loyalty to some person or organization, whether that person or organization is the one making the appeal or not."
3. Commercials are tabu which might make children feel themselves "inferior in some way to other children" or liable to be held in contempt or ridicule for not owning a certain product.
4. Any commercial dealing with a club must have the program director's inspection and okay and "secret societies" are out.
5. "While it is recognized that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interest of any particular product or service."

(This last would put a lot of American breakfast food advertising off tv.)

Very rigid rules are laid down for advertising cures, patent medicines and the like. No commercials should appeal to fears; none may claim "contrary to fact," that the article is a "natural product;" no commercials are permitted for weight reducing and slimming medical products. There is a long list of ailments for which products may not be advertised... such as, baldness, persistent indigestion, chronic insomnia, obesity, and more serious ailments.

One firm rule is that no product in the "cure" field may contain a money-back offer, in the commercial on tv.

Conversion of Sets a British Poser In Getting Comm'l TV Off Ground

By HAROLD MYERS

London, June 14.

With the defeat of the Labor Party, the polls having removed the last obstacle in the way of the launching of commercial television in Britain, everything is ready for a Sept. 22 starting date in London—except enough viewers to receive the alternative program. Until a year or so ago, all British tv receivers were made to pick up the single channel for BBC transmissions and only since the launching of the rival web have manufacturers produced multi-channel sets.

In London, particularly, this means that the majority of sets as they stand at present, will not be able to tune into the commercial wavelength, unless specially converted for the purpose. The cost of conversion depends on the age and type of receiver, but is, on average, reckoned to be \$15 to \$25. In addition, most set owners will need a new antenna, the cost of

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30% Upswing In Local AM Revenue

Radio Advertising Bureau figures reveal that there has already been an approximated 30% upswing in radio revenue from local advertising during the first quarter of '55 over the same period a year earlier. Local advertising provided the medium with a 12-month total in '54 of \$350,000,000, with steady increases from \$245,000,000 in '49.

R. David Kimble, director of local sales and service for RAB, attributes the local upbeat to four types of advertisers who have increased radio expenditures: (1) the department stores have started chipping in; (2) auto dealer, with help from the manufacturers; (3) local retail grocers, and (4) chains such as W. T. Grant, Sears and Penney's which contribute locally.

CAVIAR FOR PIX, CRUMBS TO TELE

There's a growing element in the television industry that's convinced Hollywood is playing tv for a sucker. The motion picture-television relationship, they claim, has been "all take and no give" by the studios, which while tossing a few crumbs video's way with spot announcement campaigns, have walked off with millions in free exploitation, have used tv to compete for video's own audience, and have even employed the crudest rate-cutting methods in the little paid-tv they do buy.

Just how much worth of exploitation do the studios get through those free tv plugs? One video exec pointed to a single instance, Paramount's trade ad (aimed at exhibitors) on the Bob Hope starrer, "The Seven Little Foys," which boasted of the "advertising" the pic was being given. The ad copy read:

"Full color national ads and terrific tv-radio coverage—Life, Saturday Evening Post, Woman's Home Companion, American Weekly color pages—plus page ads in Seventeen and 11 fan magazines to grand total of 125 million readers. Top air shows to millions more via rating-leaders like Ed Sullivan's 'Toast of the Town,' Edward R. Murrow's 'Person to Person,' 'Lux Video Theatre,' General Foods NBC program, Arthur Godfrey, Dave Garroway, 'Home' and many, many more."

Not a Penny to TV

By its own admission, the tv exec pointed out, Paramount is spending thousands of dollars in magazine advertising and not a penny in television, and getting about the same results from each. "See the terribly blatant contrast between the first and second sentences," the exec noted. It neatly crystallizes the sad fact that the movie companies spend millions on magazines, etc., but not one cent for television. This, in return for what little the companies offer in the way of "entertainment" values in the form of a film clip or a brief interview of a star.

In reply, the majors often point to heavy tv advertising on local stations to stimulate pic b.o. One video brainstruster who's made the switch from films to tv points out, however, that "to imply this brotherhood of media," they quote rate cards, not their actual investments. Instead of buying on card rates, he points out, they usually demand rakeoffs which are as great or greater than the worst of the cut-rate advertisers. The rakeoffs are manipulated in one form or another, he says, with the Hollywood timebuyers having "thrown away

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Bill Corum's Riddle-Me-This

One of the country's best known sports figures may unwittingly be put on the spot before the current turmoil over Pay-To-See-TV subsidies.

He is Bill Corum, longtime N. Y. Journal-American sports columnist, longtime radio-tv commentator for Gillette's Cavalcade of boxing bouts, horses races, Bowl contests and World Series baseball games and not so longtime major domo of the Churchill Downs race strip, scene of the Kentucky Derby.

Now the Kentucky Derby is one of the sports attractions repeatedly mentioned by Pay-To-See promoters when anyone asks them just what important programs they intend to telecast for dough if they ever get the greenlight from the FCC.

And thereby hangs this tale. No one has ever asked Zenith, or Skiatron, or Telemeter if they have any definite commitment for the Derby or whether they are talking through their respective derbies.

On the other hand, no one connected with the Derby has ever said they would not turn it over to

the slot-machine network if and when the offer is made.

What really makes it interesting is that Gillette, Corum's employer for about 20 years, has had a latch on the Derby ever since tv was in swaddling clothes. Many observers rank the Derby, along with the World Series (another Gillette property to which Pay-To-See stakes verbal claims) as the best buy, audiencewise and interest-wise, in all of tv.

Where this leaves Corum is anybody's guess. Is there such a thing as loyalty in today's business scramble? Will his long and warm connection with "how are ya fixed for blades" persuade him to turn his back on the coin-box brigade?

Or will Corum forget the many lucrative nights he spent at ring-side filling in while Don Dunphy caught his breath and his equally lucrative sessions in World Series press boxes chasing 5 o'clock shadows? Will he toss his Derby into the Pay-To-See ring?

There's more than a straight dollars-and-cents angle to the problem, as far as Corum is concerned. With the possible excep-

NBC May Have a 'Big 4' Hot Potato In 'Nightmare in Red' Telementary

Maybe It Happened!

Des Moines, June 14.

A local three-year-old got excited when he heard Arthur Godfrey's voice in the house and found the television screen dark. His mother explained that it was coming from a radio that had just been repaired after years of silence.

"Radio?" said the small boy, "what's that?" "It's just like television except you don't have to look at the picture," the mother explained.

"My, my," said the boy, admiringly, "what will they think of next?"

NBC-TV's Chi Plant May Draw a Blank On Fall Anchorings

Chicago, June 14.

Unless there are some switches before fall, the Chi NBC-TV plant could well raise the curtain on the new season without a single network-bound studio production. The fate of "Hawkins Falls," the network's singleton daytime serial, is still very much up in the air and likely will get the bounce unless a sponsor is found by autumn. Web is hesitant about giving up on "Hawkins," its oldest soaper representing something like a \$2,000,000 investment down through the years.

Also there is a strong possibility that Don Herbert may ditto Dr. Frances Horwich and her "Ding Dong School" by moving his Saturday afternoon "Mr. Wizard" to Manhattan. Herbert, currently hospitalized for acute exhaustion and minor surgery, is reluctantly considering moving his base of operations to New York. He's repacked with General Electric for another year as its "progress reporter" on the Sunday night CBS-TV dramatic show and is anxious to cut down on the commuting schedule next fall. Move, however, is still in the talk stage.

If "Wizard" does make the Gotham switch, it'll leave "Zoo Parade" as the solo Windy City NBC-TV entry. Later is an "outside" show, remoted from the Lincoln Park Zoo and next October portends a slightly revamped format for the Sunday afternoon program with out of town visits to be scheduled on a regular basis.

NBC-TV's public affairs sector is latching on to the global "cold war" situation on two related fronts. One of its long-in-work shows, "Nightmare in Red," may cause reverberations that could well affect the tenor of the Big Four parlay in Switzerland next month. That depends on the date of slotting. "Nightmare" is the "inside Russia" telementary put together by Henry Solomon on his European junket last year and which was screened for the press yesterday (Tues.) afternoon. Some of the footage made on foreign soil has never been shown publicly.

The web may decide to present "Nightmare" in the fall rather than expose it before the Big Four meeting gets under way. Meanwhile, NBC is putting forth "Meeting at the Summit" as a Sunday, July 17 "spectacular" at 8 to 9 p.m. This is the day before the chiefs of state assemble in Geneva in an attempt to alleviate the world situation. "Summit" will be a live and film stanza demonstrating the mechanics of such meetings from start to finish, inclusive of such items as the seating arrangements and protocol. The network is aiming to put some of the world's top leaders on the show—that is, excluding those who are participating at the Swiss powwow. Reuben Frank is producing and scripting. Sponsorship is being sought.

'Morning Show' As 2-Part Entry

CBS-TV's "Morning Show" will most likely be set up in two one-hour formats under single billing on the exit of Jack Paar (with Paar moving into the daytime strip spectrum on July 4). The first hour at 7 shapes up as a news and information pattern fronted by Charles Collingwood and to be repeated for the Central Zone at 8 o'clock. The second 60 minutes is to be styled for the kids under current thinking and will also be repeated.

A "Project X" design for "Morning" was viewed by the upper brass and turned down as unsuitable. Current project with the pair of separate formats might go in as a summer phase and then restyled for the regular season. John Henry Faulk has been earmarked to fill in for the exiting Paar for a couple of weeks while the new show is being worked out. Faulk is identified on N. Y. radio local WCBS where he has an afternoon show.

Fitch Shampoo's 400G A Real Tonic for 'Today'

NBC-TV's "Today" show came through last week with one of its gaudiest sales to date. Grove Laboratories is plunking down approximately \$400,000 gross for 81 participations on the morning cross-boarder ringmastered by Dave Garroway.

On the basis of two spots a week, Grove, pitching Fitch Shampoo, will have its plugs spread over a 40-week period. Contract becomes effective Sept. 1.

Barber Exits 'Monitor'

Red Barber has quit as a "communicator" on NBC's radio "Monitor" on which he was to start next weekend. Apparently some possible sponsor conflicts dictated the sport-caster's move since as one of the hosts he would have to front some commercials. He'll be repped on the show later on, however, with spots plus pickups from Mexico where he'll junket this summer.

No replacement for Barber is set as yet.

Court Raps FCC for Brushhoff In Protest of TV Authorization

Washington, June 14.

The FCC was taken over by the coals last week in a decision by the U. S. Court of Appeals for the D. C. Circuit, which said in no uncertain terms the agency must grant a "full" hearing, not merely an "oral argument," to a party in interest who protests a tv authorization.

Court's ruling requires the Commission to reconsider its grant of last July to the Ohio Valley Broadcasting Co. of channel 12 in Clarksburg, W. Va., after hearing arguments on a protest by Clarksburg Publishing Co. The Court held that FCC dismissed the protest on the basis of "a seriously inadequate record." It therefore remanded the case for further hearing.

The decision means Ohio Valley's projected station, WBLK-TV, on which the original authorization was issued in February, 1954, will be further delayed.

Aside from the procedure question, the Court's ruling took the Commission to task for refusing to consider whether existence of community antennas which carry into Clarksburg the programs of Ohio Valley's affiliated station in Wheeling, WTRF-TV, constitute an overlap question.

The fact that FCC has not asserted jurisdiction over c.a. systems, the Court held, "cannot support a conclusion that the systems are not service within the meaning of the rule. It is unrealistic to overlook the fact that, through the community systems, Clarksburg residents are receiving and are, in a sense, being served by the programs of the Wheeling station. To the extent that this reinforces the voice of Ohio Valley in the city of Clarksburg, it would appear to be contrary to the policy embodied in the multiple ownership rule."

While Ohio Valley does not own the c.a. systems and does not exercise control of the programs they carry, the Court asserted, "this does not tell us whether Ohio Valley may prevent the systems from carrying its programs free of charge or whether it has elected to tolerate the system for the additional audience it brings and the consequently increased value of the station to advertisers."

The Court also questioned the speed with which the Commission issued the original grant, following the dropout of the competing applicant and a \$14,000 "payoff," and disposed of issues relating to duopoly and diversification of the media of mass communications.

Noting that Ohio Valley's application was granted a day after the withdrawal of the competing applicant, the Court declared: "There may be cases in which the Commission, in one day, can review an application and properly determine that a grant would be in the public interest. Perhaps that present case is among them. But because this record gives no reason to think it is, we feel that the 'full hearing' called for by the protest is essential to permit the Commission to reexamine the propriety of its . . . action."

Godfrey Client Shuffle

With Toni dropping the Thursday 11-11:15 a.m. segment of Arthur Godfrey's CBS simulcast, Frigidaire will move into the time. Dow Chemical takes over Frigidaire's 10:30-45 spot and the 11:15 quarter every fourth Friday.

On the web's radio side, the U. S. Army Reserve Recruiting Program will sponsor Rosemary Clooney's Monday stanza starting July 4.

Kovacs' Early-Morning WABC Slotting Cues A Flurry of Client Panic

WABC, the ABC Radio flag in New York, is approaching saturation status in the early mornings only a week after its new Ernie Kovacs waker-upper hit the air. Installation of Kovacs as a "one voice instead of several" (a replacement for several shows) in the time resulted in a 100% carry-over of all the bankrollers who were previously in the time, and the addition of six new participating sponsors who are paying the freight for some 25 more participations per week.

Additionally, the station is all but sold out on its new news strip operations, in which it junked the 8-8:15 a. m. news segment in favor of five-minute capsules on the half-hour. Bank for Savings has bought the 6:25 a. m. segment; the 6:55 spot is still unsold, though a deal is near on a weather capsule with a fan company; Eastern Airlines and the Bank for Savings share the 7:25 slot; Horn & Hardart, which had the quarter-hour segment, now has the 7:55 and 8:25 spots; while Pure Foods has bought three days a week on the 8:55 newstrip.

General Manager Mike Renault has solidified his Saturday a. m. operation by moving Martin Block to a 9 a. m. starting time to follow Kovacs. Result: is two shows occupying all Saturday morning, with Kovacs kicking it off at 6 a. m. and Block holding down the 9 to 12 fort. Kovacs and the new Block contrasted to the virtual dead-air commercial situation before 10 a. m. a couple of weeks ago.

Dr. Spock's TV Series

NBC-TV has brought Dr. Benjamin Spock into camp for a live half-hour series aiming at a Sunday afternoon slotting in the fall. Dr. Spock is the famed baby specialist, author of many books on the subject, of which his latest is "A Baby's First Year" with Dr. John Reinhart his collaborator.

Spock stanza will deal with family relations from the child's point of view and is out of Davidson Taylor's public affairs hopper at the web. It's available for sponsorship.

TNT PLANS EXPANDED CLOSED-CIRCUIT USE

Promoters of closed-circuit tv business meetings feel that the medium has reached the stage where it should no longer be considered as a "one day wonder" to be used only on special occasions. Tele-Session's division of Nate Halpern's Theatre Network Television, one of the active closed-circuit firms, is pitching the network concept in selling facilities to small and large business firms.

With over 50 large screen units available and capable of being set up quickly in theatres, hotels, and auditoriums, TNT is planting the idea that the medium is designed for regular and systematic dissemination of corporate intelligence. It already has Smith, Kline & French Laboratories, a pharmaceutical firm, under contract on an annual basis for a series of medical telecast to doctors throughout the country.

Point being hammered home by TNT is that a closed-circuit telecast reaching sales staffers, dealers and other company personnel at the same time will set off a simultaneous chain reaction of comment and action.

'Lux Studio Workshop' Set as Summer Series

Los Angeles, June 14. "Lux Video Theatre" summer series, teeing off June 30 and running through Sept. 15, will be known as the "Lux Studio Workshop," presenting hour-long dramatic shows based on film studio properties not yet produced as theatrical features.

New young dramatic talent from the studios will be given opportunity on NBC-TV series, on which Earl Ehl, Richard Goode and Buzz Kulik will continue as alternate directors and Cal Kuhl as producer. LVT returns for fall season on Sept. 22.

WHIM's 469G Sale

Providence, June 14. WHIM, the Robert Engles-George Taylor radio indie in Providence, was sold last week for \$469,000 to Inter-City Broadcasters, a new wholly-owned corporation set up by Frank W. Miller Jr., secretary-treasurer of the Headley-Reed station rep firm and owner of WSAR in Fall River, Mass. Engles and Taylor will continue as co-managers of the station, but disposed of their interests in order to clear the way for a television buy, presumably into the WPRO-TV setup.

Deal was negotiated through the Blackburn-Hamilton station brokerage house.

WATV's UKRAINIAN SERIES

It's still another foreign-language program for Newark tele outlet WATV. Saturday (11) station sales topper Bertram Lehar Jr. started "The Ukrainian Melody Hour," believed the first video show in that tongue.

In a 10 to 10:30 p.m. anchorage, show'll be emceed by Roman Marynowich and Helen Demydchuck.

British-Eye View of U. S. TV—II

By ENID LOVE

Asst. Head of School Broadcasting, British Broadcasting Corp.

For three months I was fortunate in being able to travel widely throughout the U.S.A. as the guest of the State Dept. under the International Leadership Program. I had three objectives in mind:

1. To secure as complete a picture as possible of attitudes and conditions throughout the U.S.A. as a whole.

2. To gain some firsthand knowledge of American education—particularly at the high school level;

3. To study American tv with the needs of a future British Schools Television Service in mind.

It is with the last of these three that these notes are mainly concerned.

My hosts did everything possible to provide a wide picture of the U.S.A. I travelled from Maine in the north to New Orleans in the south; from Washington and New York in the east to San Francisco and Los Angeles in the west, and had opportunities—and time—to visit art galleries, museums, concerts, the opera and the theatre and to see the midwestern Congressional elections in progress. I "sat in" on classes in schools and universities, a Hollywood film production, the United Nations Political Committee and the President's Press Conference. Everywhere I met with great kindness and proverbial American hospitality took me into many homes, both "white" and Negro. It was a most stimulating experience and I wish to express real gratitude to the American Government for their generosity and for efficient help throughout my stay.

TV in the U. S. A.

1. The General Picture: (a) Commercial Television: The development of tv since World War II has been rapid; over 400 commercial stations are now operating. In the largest cities, such as New York and Los Angeles, viewers have a choice of as many as seven programs about 16 hours a day on seven days a week and the urban communities in which I stayed had, on the average, four stations. (On the other hand, many small towns and rural areas have only one station, or none at all.) Inevitably, an output of this size can only be maintained by the inclusion of a very high proportion of poor quality material and by a considerable amount of "overlapping" in the provision of competing stations: old films, wrestling, boxing, parlor and "stunt" games and "soap operas" occupy a great deal of the time.

Nevertheless, the comparatively small proportion of good programs can be very good indeed and show liveliness, skill and originality of approach, e.g., the Ed Murrow programs, "Meet the Press," "Omnibus," "The Search," and the presentation of the national news and telecasts from the United Nations.

The ability of American television to do without announcers in vision (off camera) is also refreshing. In addition, some "public service" or non-sponsored programs, which, as the FCC requires, seek to serve "the public interest, convenience or necessity," combine seriousness of purpose with considerable skill in production. Many of the schools (educational) programs come under this heading; unfortunately, those for adult viewers are only too frequently relegated to inconvenient viewing times.

(b) Non-Commercial Educational Television. In 1952, the FCC lifted its four-year "freeze" on the granting of licenses to new television stations and, at the same time, set aside 251 channels out of about 2,000 for non-commercial stations. This step was taken in response to representations from parents, educators and public spirited citizens working through two voluntary organizations, the Joint Committee on Educational Television and the National Citizens Committee for Educational Television. I talked with the officials of these two bodies in Washington and with their supporters throughout the country.

'Sins of Omission'

Undoubtedly the movement draws its strength in part from a reaction to the sensational and violent fare frequently served up by commercial stations, especially to children; but its greatest support

seems to stem from concern about the sins of omission, rather than those of commission, on the part of commercial television. Certain minority and local interests, such as schools, adult education, cultural minorities, farmers and housewives, are felt to be ill-served by commercial broadcasting; it is these needs which the non-commercial stations hope to meet. Many educational broadcasters went out of their way to emphasize that they are not working in competition with commercial stations; they merely have quite a different job to do.

There is no uniformity in the organization of such educational television stations as have already taken the air. All, like so much that is good in American life, rely to a great extent on local initiative, local support and local talent; all by comparison with a national public service like the BBC are operating on extremely small budgets. The initial step of getting the station on the air seems to be far less of a financial headache than is the problem of keeping it on the air once it has started. Quite apart from the greater degree of voluntary effort and generosity which can be expected for any enterprise in the excitement and optimism of first beginnings, many of the big foundations, notably the Ford Foundation, have given generous help towards the capital costs of these non-commercial stations.

Costs a Problem

In facing this problem of day-to-day running costs, the most fortunate, it seemed to me, are those stations like East Lansing, Mich., or Madison, Wis., which are supported by an annual grant from a University or State Dept. of Education. Their resources may be limited, but at least they are secure (at any rate for the financial year). They can thus concentrate upon questions of program planning and quality free from concern about routine problems of hard cash (such as payment of secretarial staff or telephone accounts) which frequently confront those stations, like Pittsburgh and San Francisco, run by specially constituted cooperative bodies. These latter are obliged to live a "hand-to-mouth" existence by means of house to house collections; sales of special badges, membership cards or program booklets; and other community money-raising activities.

In the two years immediately following the FCC's allocation of channels for non-commercial television, five educational stations took the air. Of these, KTHE at Los Angeles has run into problems of personality and finance and has ceased to broadcast. The transmitter stands unused and the well-equipped studios serve only for closed-circuit work by the University. No one to whom I spoke, including the University director of radio and television training, held out any hope that the station would take the air again.

Station WQED at Pittsburgh is in low financial waters; the station manager has been able to raise only about one-third of the money for which he asked. Several members of staff, including the program director, have been dismissed as an economy measure and the programs are now put out largely by unpaid volunteer staffs.

In Wisconsin a state referendum resulted in a 2 to 1 vote against the establishment of a statewide educational television network to match that long operated in radio. The single television station, at Madison University, however, continues to broadcast locally. On the other hand, stations at St. Louis, Cincinnati and San Francisco are now operating, so the total number of stations on the air at the time of my visit stood at seven—seven out of 251 channels awarded nearly three years ago.

It is not a heartening picture. One is therefore all the more impressed by the courage and enthusiasm of those in Boston, Chicago, Detroit, New Orleans, Washington and elsewhere, who continue to have faith and show determination to make non-commercial television a local reality. (Since my return to England a report of October, 1954, shows that a total of 10 stations has now taken the air.)

SAPHIER'S 3-WAY NBC-TV JACKPOT

Passing almost unnoticed amid the hoopla of Bob Hope's bright new five-year exclusive pact with NBC were three other deals sewed up by the Jimmy Saphier office last week. With Saphier himself repping the comic in the long-term, his New York manager, Jim Schulke, went to the front on some of the other compacts, all of them NBC-TV entries. Tony Martin's 7:30 p.m. Monday slot will have Webster Chicago Corp. (Webcor) alternating with Associated Products in the dropout of Toni. The Hal March-Toni D'Andrea live series, "The Soldiers," was set for 8 p.m. Saturday starting June 25 as 12-week replacement for the cancelled Mickey Rooney teleplay and thus far rides as a sustainer.

Third deal out of the Saphier office was swinging "It Pays to Be Married" over to the tv side for a July 4 start in the 3:30-4 cross-board berth with Bill Goodwin as the m.c. Radio version may go mornings.

Good Neighbor Policy

Minneapolis, June 14.

When KEYD-TV suffered a technical breakdown that was keeping its main theatre of operations off the air during a multiple sclerosis telethon and its own technical crew wasn't equal to the occasion of repairing it, competing station WCCO-TV proved the good neighbor.

F. Van Konyenburgh, WCCO-TV veepee and general manager, an old friend and former business associate of L. L. Whiting, KEYD-TV general manager, came to the rescue and saved the day, averting the necessity of calling off the telethon. He did it by putting the WCCO-TV engineers and camera crews on the job. And they were able to get things going.

KEYD-TV's telecast was scheduled to go on the air from the local Lyceum theatre, legit house, at 9 p.m., but at the very outset a defect in the microwave transmitter stopped it. The transmitter was to send the program via a remote truck from the KEYD tower headquarters.

Engineers worked on the trouble for three and a half hours, until 12:30 a.m. while performers, including Preston Foster, Pinky Lee, Bill Lawrence, George Liberace and Florian ZaBach, rotated between the Lyceum and the KEYD studios. In a very limited way the telethon was kept on the air from the studios, home audiences not witnessing, of course, the entertainment that was being offered on the Lyceum stage.

When at 12:30 a.m. the operating difficulties still persisted Whiting called to WCCO-TV for help and its Van Konyenburgh responded. The WCCO-TV engineers and camera crew were roused from their sleep to help. They worked throughout the night and until early the next day side by side with KEYD-TV people and finally had things in tiptop shape again.

GOTTA HAVE NATIONAL SALES

That Kid Audience

Latest audience composition survey for late afternoon and nighttime viewing supplied by Trendex points up anew the tendency of advertisers and programmers to overrate the size of the children's audience in the early evening and to ignore the adult viewers. Trendex study, based on April data, indicates that even as early as 6 p.m., the total adults per set nearly equal the children, that at 6:30 they outnumber the kids and that by 7:30 it's more than 2 to 1 adults over the moppets, with the women alone outnumbering them then.

Seven-day average for 6 p.m. shows 1.19 children per set, compared with 0.65 women and 0.51 men. At 6:30, it's 1.01 children, compared with 0.78 women and 0.63 men. At 7, there are 0.97 children, 0.92 women and 0.76 men per set. At 7:30, the kids are outnumbered: 0.87 children, 1.01 women and 0.76. By 8, the kids are off to bed, with 0.75 children per set as contrasted with 1.11 women and 0.85 men. Wednesday, presumably through the influence of "Disneyland," stacks up as the moppets' late night, with children per set achieving its highest daily average (covering 6 to 10:30 p.m.) with 0.79 kids per set. More children are up at 7:30 (1.16 per set) than any other night; ditto for 8 (0.96 per set). At 8:30, Friday night is highest, with 0.78 just shading Wednesday's 0.76.

TV Networks, Metro, Aldrich Slug It Out on Censorship of Trailers

By DAVE KAUFMAN

Hollywood, June 14. Disclosure that tv censors here are blue-pencilling some pix clips used as commercial trailers here has resulted in a round-by-round embroglio involving the three major networks, Metro and producer Robert Aldrich.

Aldrich is asking his lawyers to study legal angles involved when CBS-TV censor Ed Nathan rejected his "Kiss Me Deadly" (UA) teleburbs for web's KNXT on grounds they were "detrimental to KNXT and the public interest." Aldrich, in letters to MPAA proxy Eric Johnston, and UA prez Arthur Krim, has asked for unified pix industry action against "the newest form of anti-Hollywood censorship."

Aldrich scored Nathan for denying station time to "Deadly" teleburbs and for criticizing the film as one which "has no purpose except to incite sadism and bestiality in human beings."

Nathan had made his comments regarding the Aldrich-produced film in explaining why he nixed tv trailers for "Deadly." After commenting that Nathan "went into print at rather great length about the worthlessness of my picture" as well as denying him commercial time, Aldrich said, "it's a rather remarkable position since other CBS outlets throughout the nation have already accepted identical ads."

On another local front there was confusion regarding scissoring of (Continued on page 35)

WOR-TV's Got A Cowboy Pix Yen

WOR-TV, N. Y., is considering placing its two strongest film properties back to back in cross-the-board slotting next fall. The General Telleradio-owned station is also mulling other important changes in its nighttime sked.

The chief plan would put the Roy Rogers-Gene Autry hoss operas which were purchased from MCA-TV directly ahead of the current "Million Dollar Movie." The cowboy pix, designed for juves, are plotted for the 6:30 to 7:30 zone with the feature films, most of whose sponsors are after adult consumers, continuing to pick up at 7:30. Despite the juve tag on the cowboy material, the station is inclined to feel that it constitutes a powerful lead-in for the features.

Gordon Gray, station topper, is also said to be weighing a recommendation to revise the current "MDM" layout, which runs twice nightly and a collection of eight times on weekends for a total of 16 exposures of the same feature picture. Each pic runs from Tuesday through the following Monday. Any change by WOR-TV would most likely end in cutting the number of successive exposures.

NOT ENUF JUST TO SYNDICATE

That elusive "national sale," once so difficult to achieve by telepix distribution houses, is now becoming a key factor in the operations of most syndicators. Finding "pure syndication" wanting from several aspects, not the least of which is a "shrinking market" in terms of potential revenue for a new series the first time around, the syndicators once again are looking for the "nationals" as a new base upon which to cushion their economic foundations.

Surprisingly, they've been highly successful this spring. No less than five syndication houses have set national deals so far, with more in the works. Official Films set its first-network sale in over two years (last was the short-lived "My Hero") with "Robin Hood" being picked up by Johnson & Johnson and Wildroot for a CBS-TV ride. Television Programs of America, which already had three network shows on the books ("Halls of Ivy," "Lassie" and "Captain Gallant"), drew another ace in "Thunder," which it sold to General Foods for NBC-TV exposure. Hollywood Television Service, the Republic Pictures subsidiary, had never made a national sale until last week, when it set "Commando Cody," a space series which it filmed a year ago but never put on the syndication market, with General Foods for a 13-week first-run summer ride to hold the fort until "Thunder" is ready in the fall. And Screen Gems, which perhaps more than any other telefilmery has been successful in the national field, set a deal to film "Tales of the Texas Rangers" for General Mills and CBS-TV ride, making the eighth national series in which the Columbia Pictures subsid is involved.

Networks Easing

Key to the bright situation on the network front is a change of heart by the webs themselves in re ownership of packages and control of production. Perhaps it's the rumblings in Congress about network "monopoly" that's done it, but at no time in the recent past have the webs been so liberal about clearing time for non-network packages as at present.

The liberality doesn't extend to the syndicators alone, but to all vidpix comers—Hal Roach Jr.'s "Screen Directors Playhouse" is set for Eastman Kodak on NBC; Quaker Oats placed its "Sgt. Preston of the Yukon" on CBS; Kellogg switched its "Wild Bill Hickok" from a national spot setup to a CBS lineup; even CBS Television Film Sales, the web's syndication arm, registered its first network deal (via CBS, of course) with "Navy Log" going to Sheaffer Pen and Maytag. Esty agency is getting its own "Crusader" series on CBS in place of "Topper"; Reynolds Metals picked up Tony Miner's indie "Frontier" series for NBC. And the number of summer replacement deals by syndicators has never been so high (see separate story).

Whatever the reason for the network relaxation on time clearance—syndicators in the past were able to find sponsors, but the bankrollers couldn't clear time—it certainly comes at a propitious time for the telepix business. Syndication market has been steadily shrinking (Continued on page 28)

SG's Canada Subsid

After nearly a year of exploratory discussion and negotiations, Screen Gems has set up a Canadian subsidiary, Screen Gems of Canada Ltd. New firm will headquarter in Toronto, with branches in Montreal and Vancouver. Partnered in the new setup with Screen Gems will be Joseph Dunkelman and Lloyd Burns, toppers of Telepix Movies Ltd., Canadian distribution outfit.

New firm will sell both Screen Gems properties on the networks in the U. S. and in syndication and those properties currently handled by Telepix.

Seidelman Buys Out Unity TV In \$5,000,000 Deal; Nearly 1,000 Subjects

McHenry to ATV

Murphy-McHenry has exited Transfilm to join ATV Film Productions as sales promotion manager. Moveover of McHenry presages an expansion of ATV, which has been concentrating on commercials, into industrial and business films as well.

McHenry, before joining Transfilm, where he was an account exec, was exec v.p. of Productions on Film Inc. of Cleveland.

Arche Mayers has sold Unity Television Corp. to a group headed by Joseph Seidelman. Sale price was in excess of \$5,000,000, according to Mayers.

Seidelman, ex-president of Universal-International, takes over the Unity top post from Mayers who describes his own plans as "rather vague." He did say, however, that after taking the summer off, he might open vidfilm offices in the fall.

The Seidelman-headed syndicate which bought out the five-year-old tv distribution company has already taken over active control. The catalog includes roughly 650 features, 140 cartoons, 25 serials and 400 miscellaneous short subjects. Of the feature film catalog, there is the "Plus 80" package comprising 20 Charlie Chan pix, a like number of Zane Grey stories and others. Mayers said the firm grossed about as much from distribution deals last year as Seidelman paid for the company. In '50, the year Mayers began Unity, he said that he "took in only a few thousand dollars."

TPA Siphoning \$5,690,000 Into New Product

Television Programs of America has allocated \$5,690,000 in production coin to be spent between now and February on six series and two pilot films, one of the largest eight-month telefilm budgets for an independent yet. In addition, if the firm gets a renewal on "Halls of Ivy," which isn't considered likely, the 26 new films involved would raise the ante to over \$6,500,000.

Coin has been allocated to three new series and three already on the air. Bob Maxwell will turn out 39 new "Lassie" pix for Campbell Soups; Arrow Productions has slated 26 new "Ramar of the Jungle" Jon Hall starrers; and Harry Salzman will roll 39 more "Captain Gallant" episodes, all of which have TPA financing and to which the firm owns rights. In addition, board chairman Edward Small will turn out 26 "Thunder" pix, already bought by General Foods; 39 "Count of Monte Cristo," as yet not sold but possibly pegged for syndication; and 39 "Tugboat Annie" episodes, which would probably be put up for national sale.

Pilots will be shot on "Grand Hotel" and "New York Confidential," with dates for the pilots not set yet.

Rival Local Breweries Alternate in Sponsoring 'Ellery Queen' in Tampa

For perhaps the first time in broadcasting, two rival firms have gotten together to alternately sponsor the same program in the same time slot every week. Companies are both breweries in Tampa, Fla., and they, jointly bought the "Ellery Queen" series over WFLA-TV there for alternate sponsorship.

Companies are the Tampa Brewing Co. (Tropical Beer) and the Southern Breweries (Silver Bar Beer), both local breweries. Idea of joint sponsorship was broached to them and their respective agencies by Alton Whitehouse, Television Programs of America salesman covering the Florida territory. Whitehouse pitched the idea on the basis that the breweries had less to fear from competition between themselves than from the competition of national brews. Whitehouse, in New York last week for a TPA sales convention, made his bid on the basis that the big national breweries have been gaining in volume at the expense of local and regional breweries since the coming of tv.

Jack Lacey agency, representing Tampa, and the Henry Quedneau agency, for Southern, along with the companies, went for the idea and bought the show. Commercials, while pitching the virtues of the individual brews, also put in a strong "buy local-made beer" bid.

U-I Oldies Put On Tele Market

Universal-International has put eight features made between '40 and '45 on the tv market at a price reportedly between \$45,000 and \$50,000 each. Understood that the pix are being pitched in behalf of indie producers by the major, which heretofore has been stringent in avoiding any connection with homescreen whatsoever.

Attempt to sell the pix by U-I may have been brought on by pressure from original investors to fulfill contracts to the letter and get every cent out of the features that's available. Before U-I has been known to turn films back to producers rather than have to sell to video.

Four pix star Olsen & Johnson. They are "Hellzapoppin'," "Crazy House," "See My Lawyer" and "Ghost Catchers." Others are: "Boys From Syracuse," with Allan Jones and Martha Raye; "Butch Minds the Baby" and "Tight Shoes" with Broderick Crawford, and "Pardon My Sarong" with Abbott & Costello.

Atlantic City Footing Bill for John Reed King Series of Quiz Vidpix

Atlantic City, June 14. A tv filmed quiz program will replace the Paul Whiteman-produced show of last year, "On the Boardwalk" which was offered from George Hamid's Steel Pier. City Commissioners last week (9) authorized Mayor Altman to execute a contract with John Reed King, local boy featured for many years past on New York radio and tv shows.

Reed will stage five 30-minute quiz shows in the resort on July 1, 8, 15, 22, and 29. Programs will be filmed and televised subsequently over at least 12 stations in Washington, Baltimore, New York, Wilmington, Lancaster, Reading, Harrisburg, New Haven, Chicago, Detroit, and Johnstown, Pa.

Reed will pay King \$4,300 for the five programs but the contract will permit another one to be made here during Pageant week, Sept. 5. Contract will also provide for similar programs to be financed by the Atlantic City Television Committee. These programs are scheduled to be filmed on Aug. 5, 12, 19, 26, and Sept. 7. The committee, composed of resort hotel and businessmen, will pay King the same sum for its sponsored programs.

CameraVision Sets \$5,000 Daily Rental; Expect to Roll in August

Arthur S. Lyons and Philip Rivero have set basic rentals on their CameraVision system which combines standard film and electronic cameras in a monitoring setup which they anticipate will cut production costs by as much as 50%. Lyons and Rivero, currently in New York negotiating with networks and majors for rental of the unit, anticipate that it will be in full use by Hollywood studios by the end of August.

Basic rentals on the unit will be \$5,000 per day for a minimum of 100 days, the pricetag including a basic six-man team which will operate the system. Lyons and Rivero are also in Gotham at the invitation of three Wall St. brokerage houses to talk about floating a stock issue, but the rental system they're evolved may obviate that. As they accumulate contracts for the unit, they will be enabled to borrow from the banks to build more units, repaying the loans with 50% of the rental coin. Consequently, there's no need for an issue for working capital. They haven't ruled out an issue, however, since they might use such coin to build additional units to service smaller producers who can't take on that 100-day-minimum burden.

Currently, CameraVision has only its one unit, the experimental one which it exhibited on the Coast in a series of tests in April. Two more are in production in Pasadena and by mid-August a total of four will have been completed, three of them employing 35mm film cameras and one a 16mm (they're interchangeable, however). By that time, Lyons and Rivero expect to have contracts in the works which will put all four units into action, one of them in New York. Units, incidentally, cost about \$150,000 each, although the entire system took \$1,000,000 and six years to develop.

Lyons says so far he's encountered no resistance to the CameraVision operation, which synchronizes a film camera and an electronic camera and operates three or four slave units off a monitoring system, with the director and editor both directing the switching and getting on-the-spot pictures via the monitors and also through a kinescope process involving almost instantaneous processing of the kinnie and immediate projection of it. Lyons reports that producers, directors, cameramen and even the unions have reacted favorably to the prospects of such a setup. The networks, too, are highly interested, both for replacing their present kinescoping methods and recording programs like spectaculars for reuse later on. Webs also are interested in terms of their film productions and their syndication subsides.

Lyons feels that the system, which can shoot color and wide-screen (even the electronic monitors can adjust to widescreen proportions) can reduce below-the-line production costs by up to 50%. He says he can guarantee feature film producers 15 to 20 minutes of usable film per shooting day, contrasted with as little as one or two minutes under present methods. As for telefilms, he believes shooting time can be reduced by two to three days. At these savings, producers of both features and telefilms can increase the quantity of production (in the case of feature producers, relieving the product shortage) and quality of production in terms of scripts and stars by the savings derived from use of the system.

Six-man teams which will be provided with each unit are presently training with the system and would comprise soundman, an electronic engineer, a head cameraman, a director (producer could use his own director, retaining CameraVision's in an advisory capacity), an editor and a processing expert. All controls and processing facilities, incidentally, are in a mobile truck which could be parked on location as well as at a soundstage.

Lyons and Rivero will stay in N. Y. until they've completed talks all around. Meanwhile, they've set the firm's general counsel, naming the law firm of Schwartz & Frohlich to the spot. They're also planning to set up a N. Y. office, with one of the duo planning to take charge in Gotham.

Flying A Gets Rights To Red Ryder Strip

Gene Autry's Flying A Enterprises has bought up the television rights to Fred Harman's Red Ryder comic strip and will shoot the series in color in time for fall delivery. Flying A is currently casting the series, which will be shot at the Red Ryder Ranch in Pagosa Springs, Col., in Eastman Color. First prints will be ready Aug. 1.

Deal was negotiated by Mitchell Hamblurg, Flying A sales v.p., and Hugh Sears of Red Ryder Enterprises, and involves a merchandising tie also. "Red Ryder" will be flying A's sixth series, others being "Gene Autry," "Range Rider," "Annie Oakley," "Buffalo Bill Jr.," and "Adventures of Champion."

WGN-TV's Vidpix Festival June 22

Chicago, June 14. WGN-TV has scheduled its fourth annual tv-film festival for June 22 as an ad agency-sponsor showcase for the new syndicated telepix properties which will be available in Chi next season. Station's film director Elizabeth Bain, generally considered the town's top celluloid expert, is currently screening the new packages which will be edited into five and 10-minute capsules for the festival screenings.

Per custom, as with last year when 33 new bundles were shown, the festival is open to all comers from the production-distribution field.

Pincus' 375G Litigation Claims Vivian Blaine Breached Vidpix Pact

Los Angeles, June 14. Breach-of-contract suit for \$375,500 has been slapped against Vivian Blaine and her agent-husband, Manny G. Frank, for actress' alleged failure to appear in a new telepix series.

Action, filed by Norman and Irving Pincus and Screen Televideo, claims that Miss Blaine contracted last February to appear in 26 half-hour video films during the first year of a five-year pact, but refused to complete agreement after completing the pilot film and a trailer for use as a sales pitch to prospective sponsors.

It was also charged that Frank had wrongfully informed prospective buyers of program that actress wouldn't appear in series. In asking court to enjoin actress from breaching alleged pact, plaintiffs stated they had already spent \$75,000 on the project, a musical series tagged "It's Sunny Again," and in which Jules Munshin, brought from N. Y., was to have also appeared.

ART GROSS UPPED IN GUILD SHUFFLE

Guild Films has upped Art Gross to the newly created post of assistant general sales manager co-incident with the departure from the firm of syndicated sales v.p. Joe Smith and sales administrator Karl Gericke. Gross will report to Erwin Ezze, who takes over as v.p. over sales after a stint as v.p. in charge of feature sales (Ezze moved over from Motion Pictures for Television when the MPTV film library was handed over to Guild for distribution). Mannie Reiner continues as v.p. over national sales.

Gross joined Guild immediately after its inception, serving as publicity topper, assistant to the president and operations manager before organizing the client relations department, of which he was chief until the new appointment. Curtis Kaufman (son of Guild prez Reub Kaufman), Gross' assistant in client relations, moves up to head the department.

White Dove Disturbs Peace on Cleve. Vidpix Front in 'Holmes' Shift

Cleveland, June 14. Local imbroglío over a time slot for the "Sherlock Holmes" vidpix series caught the show's sponsor and WEWS with their advertising showing. White Dove mattress outfit, whose contract for the show with WNBK has some 26 weeks still to run, had decided to switch the show to WEWS in an effort to get a better time slot. After a week of advertising and publicizing the switch, WNBK pulled the rug out from under by insisting the mattress outfit live up to its contract and stay put on the station.

"Holmes" had a Monday at 10:30 slot on WNBK, and when WEWS offered a Sunday at 10 position, the bankroller decided to move the show, claiming he wasn't pulling ratings on Mondays. White Dove had already signed for the time on WEWS, and had heavily advertised and promoted the switch (including paying the bill for a transatlantic phone interview between Plain Dealer radio-tv columnist Tom O'Connell and "Holmes" star Ronald Howard) when the NBC o&o informed the bankroller that it must stay on WNBK unless it wants to face legal action. WEWS thereupon let White Dove out of its commitment.

As a compromise, WNBK offered to let White Dove out of its pact at the end of 13 weeks instead of the 26, and to let it go also if it found a substitute sponsor for the Monday night time. WNBK also offered other time slots for the show, but the bankroller had his heart set on that Sunday night segment on WEWS.

BENNETT'S 'BIG IDEA' AS A TELEPIX ENTRY

Donn Bennett, whose "Big Ideas" show had a network exposure on DuMont a couple of years back and has been continuously sponsored for the past five years in Philadelphia, is putting the show on film for a try at the syndicated sweepstakes. Bennett has signed RKO Pathe to film 52 of the shows in New York starting June 20, with Bennett planning to sell them for September airing.

Show will continue live in Philadelphia, where it's been sponsored for five years by the Philadelphia Saving Fund Society on WCAU-TV. But Bennett's currently dickering a spot deal for some 10 other markets on film for the show, which deals with inventors and their inventions. RKO Pathe has assigned exec v.p. Jay Bonafield to act as exec producer on the show, with Bennett as producer, of course, and Lew Trenner as his sales chief.

National Sales

Continued from page 27

because of price-cutting and oversupply. The market per-show first-run potential in syndication (assuming a sellout in 230 markets) as recently as nine months ago was about \$45,000. Today, one syndication exec claims it's shrunk to \$35,000. When a series costs \$20,000 and more for the negative alone, it's a losing proposition. Thus, the ability to make a network sale gets the syndicator almost completely off the hook on negative cost, and his first-run non-network market sales cover distribution, etc. On reruns, he can deal them in the area of pure profit, discounting distribution costs.

Some companies have always operated on this principle. Screen Gems, for example, has never made a series directly for syndication. It shoots pilots and develops properties for national sale, and won't go into fullscale production on them until a national deal is made. Philosophy is that syndication alone is an uneconomic business, but there's plenty of coin to be made on reruns of network originals. TPA has followed the same example to an extent, successfully selling most of its product nationally. Even Ziv, synonymous with syndication, has tried national sales on such properties as "I Led Three Lives" and its upcoming "Underground."

Ziv Paces Field on In-Person Tours As Stars Play Up to Local Sponsors

Coogan, Hayden Seek 'Cowboy' Accounting

Los Angeles, June 14. Jackie Coogan and Russell Hayden are asking for an accounting of profits assertedly due from their appearance in the telepix series, "Cowboy G-Men," in a suit filed in Superior Court against Telemount Pictures Inc.

Although contracts called for 5% of net profits, according to complaint, duo claim they received only sums ranging from \$500 to \$600 each per film for the 39 subjects they made.

Drugs' TV Blurbs Made in Britain

Trend toward making tv films abroad has reached the point where they're shooting commercials overseas too. First big order for commercials to be shot abroad was placed last week by Dancer Fitzgerald-Sample for 109 Sterling Drug blurbs to be shot in Britain within the next 12 weeks. Deal was set with PETVC, Inc., an organization set up for the task by Peter Elgar, who handles the Sterling commercials in the U. S., and TV Commercial Ltd., the British firm currently active in shooting blurbs in England for the upcoming commercial system there.

Elgar goes abroad the end of this week to start work on the spots, which will comprise 75 one-minute announcements and 34 20-second spots. All the commercials will be used on Sterling's shows in the U. S. and Canada. Shooting will be done at TV Commercial's new Barnes studios in London. Scope of the project is indicated via the fact that there are some 200 sets involved and some 150 actors and actresses. Sterling and D-F-S set the deal to attempt a change of pace and locale (there will be a good deal of location footage) for their blurbs.

Leon Goodman and Roger D. Proudlock, who head up the British firm, were in N. Y. recently to set final details. They report that their studio is currently going at capacity producing commercials for British tv, which would indicate that the commercial setup is pretty well sold out. TV Commercial Ltd. is virtually the only firm in its field in England, but the theatrical commercial houses, of which there are several, have converted a good deal of their time and space to the production of tv commercials.

OLYMPUS FILM PROD., WLW SUBSID, SOLD

Cincinnati, June 14.

Olympus Film Productions, a subsidiary of WLW Promotions, has been purchased from the Crosley outfit by James B. Hill, Olympus' general manager. Hill will maintain the outfit at its present site, continuing in production of commercial and industrial films and expanding into the area of slide film service, editing, scripting and motion picture consultancy.

Firm is currently in production on color pix for Avco Mfg. and the Crosley Broadcasting setup.

Freemantle Repacks Davis Cup Matches

Freemantle Overseas Radio and Television has for the fourth consecutive year filmed international tv (film) and radio rights to the Davis Cup tennis matches. FORTV topper Paul Talbot plans to add four new countries, France, Germany, Switzerland and Sweden, to the film lineup carrying the court show.

NBC will handle live video on the matches, this year from Forest Hills, and Talbot will distrib radio and tv film to all other countries. Aussie radio will get a play-by-play via live sound, and in addition to the four new countries, Talbot hopes to vidfilm it (shortly after the Aug. 26 opener)

One of the more tangible goodwill-promotional aspects of the syndication field as contrasted with network telepix is the ever-expanding accent on personal appearances by stars of syndicated shows on the local level. Leader in the field by far is Ziv Television Programs, which thus far in 1955 has gotten eight of its personalities to hit the road with no less than 378 separate personal appearances.

While the network sponsor doesn't underestimate the value of local-level promotion by the stars, he's seldom in a position to deliver them. In syndication, particularly in the case of Ziv, the local bankrollers, sometimes numbering more than 100, are more than willing to put up the coin to get the bigtime goodwill plusses that a Hollywood name can offer, and this is perfectly all right with Ziv, which contrives to deliver the stars so long as their shooting schedules are unhindered.

While the benefits to all can't be counted up in terms of sales and ratings, there are definite values to all concerned. For Ziv, the p.a.'s provide a bundle full of local publicity for their shows and stars, and cement client relations. For the stars, it's a push toward the bigtime via the grassroots, or, if they're big time already, it's a means of staying there. For the sponsors and stations, it's a chance to cash in on the publicity values, to up their sales and get better merchandising cooperation from dealers, to hike the morale of their own organizations via the personal touch, from execs down to secretaries, and to get that extra community goodwill as a public servant.

That the sponsors are perfectly willing to plunk down the coin to fly a star in from the Coast and put him up for a couple of days is indicated in the fact that Ziv itself seldom foots the bill, yet has gotten in more p.a.'s under its avert in the past six months than the average motion picture exploitation department manages in several years. The figures are particularly significant in light of the fact that Ziv started the whole business of vidpix p.a.'s only five years ago, when Duncan Renaldo ("The Cisco Kid") and Leo Carillo got out in the field for their largest sponsor, Ward Baking Co. Since that time, all the Ziv shows and stars have gotten into the act. This year alone, "I Led Three Lives" star Richard Carlson and Herbert Philbrick, on whose experiences the series is based, together totalled up 172 appearances contrasted to 160 for all of 1954. Philbrick, incidentally, does a lecture circuit which is included in the total.

But others aren't far behind. Renaldo and Carillo thus far this year have done 77, with an additional 18 already slated for July and August. "Favorite Story" host Adolph Menjou has been out 45 times this year. "Mr. District Attorney's" David Brian has done 38, while Ann Baker, of "Meet Corliss Archer," who's sometimes accompanied by Mary Brian, who plays her mother in the series, has turned in 46 to date.

Interestingly enough, not all the tours are requested by Ziv sponsors. Miss Baker is currently on a 10-city swing for Jantzen Bathing Suits, on which she's concentrating on local department store fashion shows, high school appearances, etc. Sponsors of the show tie in with the Jantzen promotion, however, and reap all the benefits, including publicity for the show itself. In the case of Renaldo and Carillo, they do many fair and carnival dates for fees, but here again, the local bankroller reaps the harvest of publicity and goodwill.

Nate Watt's Vidpix Setup

Hollywood, June 14.

Nate Watt, vet motion picture production executive, has swung to video and set up Global Productions, with himself as prexy and producer-director.

Associated with him are financier Rene Lenoir, board chairman; Robert Beche, secretary-treasurer; and Earl Baldwin, veepee and story editor. Takeoff series of 39 hour-hourers is "Dial Emergency."



DO CALL US . . . IF WE DON'T CALL YOU

That man Alexander Graham Bell invented the telephone and secretaries adopted it as their main line of defense.

How do you get through the telephone and around the Secretary?

THE BEST WAY IS TO ADVERTISE IN *VARIETY*

The Secretary Can't Keep This Paper Out . . . the Boss would fire her. So your message gets through to him—it gets around. It impresses even the Secretaries.

IN PARTICULAR YOUR SELL BELONGS IN
THE 10th ANNUAL RADIO, TELEVISION AND
TV-FILM REVIEW AND PREVIEW ISSUE
(Out in July)

For Your Space Reservations — DO Call Us
. . . If We Don't Call You. You're in the
Advertising Business — So Advertise.



MAKE YOUR SPACE RESERVATION AT ANY OFFICE

VARIETY

NEW YORK 36
154 W. 46th St.

HOLLYWOOD 28
6311 Yucca St.

CHICAGO 11
612 No. Michigan Ave.

LONDON
8 St. Martin's Pl., Trafalgar Sq.

NBC Radio's 'Monitor' a Hopped-Up Divertimento in Thisa & Data

By GEORGE ROSEN

NBC applied some of its "spectacular" window dressing on Sunday (12) as its answer to "what's-wrong-with-radio-and-this-is-what-we're-doing-about-it" as the network's prexy, Pat Weaver, personally unveiled the ambitious "Monitor" weekend show in a 4 to 5 p.m. simulcast preview prior to the radio show's fullblown 40-hour edition next weekend.

Originating in New York out of NBC's newly-built Radio Central, a \$150,000 pushbutton listening post of the world's "Sunday's capsule AM-TV version of what NBC describes as an exciting new venture in weekend radio programming" was attended by all the necessary hopped-up advance bally and a razzle-dazzle simulcast dedication strictly out of the Weaver school of broadcast pyrotechnics. And therein may lie the possible

MONITOR

With Sylvester L. Weaver, James Fleming, Dave Garroway, Bob & Ray, Clifton Fadiman, Morgan Beatty, Al Kelly, W.W. Chaplin, Roscoe Drummond, Michael Ellis, Walter Kierman, Victor Jory, Art Van Damm Quintet, others

Executive Producer-Editor: James Fleming

Producer-Director: Michael Zeamer

40 Hours; Sat. 8 a.m. to Sun. mid-night

PARTICIPATING
NBC, from New York, Various Points

success of "Monitor" as NBC's contribution to revamping the kilocycles and recreating a new listener interest in the sound medium.

It's fairly apparent that there can be nothing very revolutionary lurking around the corner in this day and age to make radio different from what it's ever been. Whatever NBC's boast of "Monitor's" entertainment-information potentials as the newest thing in weekend radio—and Sunday's abbreviated wrapup managed to convey what the network has in mind—it still adds up, when broken down segment for segment, to the kind of radio we've long been accustomed to with the exception of some souped-up special events and features that will intermittently punctuate the 40 hours of weekend fare.

NBC characterizes the whole as a "modernized radio concept" with flexibility as the keynote designed to enlist the entire resources of the network in bringing listeners all the special events, all the news, all the major sports—wherever they are happening; plus a continuous succession of personalities, music, drama, comedy, human interest, etc., with no fixed time limit for any one vignette.

Thus Sunday's hour simulcast preem featured Jim Fleming, exec producer and "editor" of the series; "communicators" Dave Garroway, Clifton Fadiman, Morgan Beatty, W.W. Chaplin, Walter Kierman and N. Y. Herald Tribune political appraiser Roscoe Drummond; "Monitor" cameras and mikes went to Hermosa, Calif., for a jazz concert led by Howard Rumsey and to Chi for the Art Van Damm combo's concertizing; inside the walls of San Quentin; to Idlewild Airport for the departure of a TWA constellation carrying a special "Monitor" transmitter, with reports on progress of the flight replayed directly back to "Monitor" throughout the day and into the night as the show continued on AM until midnight. There was a discussion of "The Spiritual Climate of America" with Dr. William Saltontal, principal of Phillips-Exeter Academy interviewing Dr. Nathan Pusey, Harvard prexy; a pickup of Jerry Lewis at Brown's Hotel in the Catskills for the world preem of his newest pic; a dress rehearsal of Victor Jory's "The Fairly Fortune" at Bucks County Playhouse" with added commentary by producer Michael Ellis; Al Kelly's double-talk interview with some baseball fans. Integrated into the Sunday night schedule will be such perennials as "Meet the Press," "Gildersleeve," "Fibber & Molly," "American Forum," etc.

Obviously there were some added sight values designed to cater to the preview's TV audience (and which incidentally bore a striking likeness to Garroway's "Today" show) without any serious downgrading of the audio-only edition, and withal it represented a smart overlapping of media in the utilization of video as a buildup for an

AM show. Sunday night's radio-only samplings combined the bizarre with the eliche, some of it enlightening and entertaining, some of it dull and repetitive. And the thematic "Monitor Mambo," while perhaps an introductory cutie, was by signoff time Sunday night heaping itself into too much of a good thing.

This, in essence, is "Monitor." Hardly sensational in terms of programming and perhaps even a calculated risk for the NBC affiliate station which today, more than ever, recognizes the importance of local personalities and "playing to the home folks" in the fight for radio's survival.

But the acceptance of "Monitor" among affiliate managers (at least in terms of partial pickups for integration with local formats) runs high; so, too, does the sponsorship acceptance (with a pre-prem 70% saturation of its SRO potential and nearly \$1,500,000 in the house). For this, and for the reason that NBC has been willing to go out on a limb in an effort to generate some excitement for radio and thus invite new listenership interest, regardless of the medium's limitations, a pat for Pat.

THE GRADUATION

With George Waite
Director: Gustav Christiansen
Writer: Eric Nicol
30 Mins.; Thu., 11:30 p. m.

Sustaining
CBC Trans-Canada Network, from Winnipeg

Eric Nicol, one of Canada's top humorists, is often rated successor to Stephen Leacock. He's a young columnist on the Vancouver Sun, writes farm magazines, and has had two collections of his pieces published. His two TV scripts so far have laid 60-minute eggs, but his radio jobs show the skilled satirical touch and underlying seriousness revealed in his columns.

"The Graduation" brings a minister of agriculture to a university to receive an honorary LL.D. on the day he expects his son to graduate. Latter, however, has failed one course by seven marks, and pop tries to browbeat the philosophy prof into upgrading him. With the obsequious, p.r.-conscious president's aid he believes it's in the bag, then his son flatly refuses because "I'd rather be a legitimate failure than a phony success." The mother, long divorced from the politician, remarks, "Having a degree isn't important—Milton and Steinbeck and plenty of others didn't get degrees." The son's girl friend, a silver-medallist and daughter of a timber tycoon of the opposition party, berates him for his angry sarcasm to his son.

Eventually he quits trying to tamper, and the play concludes with his acceptance speech: "... I'm no smarter than I was five minutes ago. Maybe that's why we old fogies get degrees—so young folks can see it doesn't necessarily show how much you've got between your ears."

Characterization was somewhat mercurial, but the script was deft, sometimes searching, often very amusing. Satire was two-edged, cutting both the father with his degree at any post-ven and the son, who had dabbled in architecture, Sanskrit, Russian, home economics etc., then left without a degree to marry a rich girl and join the air force. Philosophy prof was characterized sadly by the prexy as "old-fashioned—not much interested in administration and public relations. He only comes out to teach."

Production was excellent under Gustav Christiansen's direction, with well-balanced performances by George Waite as the politician, Peter Perrinckus as the son; Jean Murray, Sandra Allenthorpe, the prexy and his oily administrative assistant Walter Coplon's incidental music, which he composed and conducted, was appropriate.

Groucho Paces Hub

Boston, June 14.

Top rating in the Hub for the May television season went to Groucho Marx, Ed Sullivan and the "Climax" show, according to the American Research Bureau. The survey was based on the May 1-7 period.

Jackie Gleason was off the night of May 7, and "Stage Show," which subbed for him, came in seventh in the ARB ratings.

"I Love Lucy" came in tenth,

RHYTHM ON THE ROAD
With Elliot Lawrence Orch, the Honeydramers; Kay Armen, Bob Manning, guests; Bob Dixon, announcer-emcee

Producer-Director: Bruno Zirato Jr.
Writer: Charles S. Monroe
60 Mins.; Sun., 4 p.m.

AMOCO
CBS, from New York
(Joseph Katz)

CBS has a worthy all-live-from-N.Y. summer returnee in "Rhythm on the Road." As per its labelling, the 60-minute is addressed to Sabbath motorists and Amoco couldn't be more of a natural as the financial host making a big play of the "no lead" factor in its petrol. Between times there were taped cuts on safe driving voiced by Bing Crosby and the team of Jack Benny & Rochester; and at the quarter-hour mark there are local inserts on traffic and weather reports plus the sports scores.

Musical end makes for relaxed listening showbacked by the Elliot Lawrence orch with the Honeydramers as the vocal regulars. Guests at the opener were Kay Armen and Bob Manning, a couple of smooth singers duetted and soloed. Miss Armen, sans "style," is one of the most stylish thrushes around, a straight belter who, praise be, articulates the lyrics so they can be followed and who is a prime interpreter of old and new pops. It is no particular secret that she is one of the most "unsung" pipers around. Manning is a pleasant chanteur with a nicely developed sense of rhythm and an easy way about him that's ditto on the ears. Miss Armen mixed 'em up with "Love Me or Leave Me," particularly fine interpretation of "A Blossom Fell" with the Honeydramers, "World On a String," "Trolley Song," another socko in "Summertime" (again with the group) and "Whatever Lola Wants," a song they can give back to the "Damn Yankees." Manning joined her on "Bidin' My Time" and was on his own in "The Nearness of You," "Birth of the Blues" and "Something's Gotta Give" for an all-around good score. The Honey D's romped in "Wrap Your Troubles in Dreams" and "Learnin' the Blues. Lawrence was at the uptight for the orch's snappy edition of "Tico Tico." Bob Dixon, longtime Amoco plugger, doubles as the host and follows the relaxed pattern of the show.

Trav.

Les Deuel, Albany manager for Capitol Records, returns to his first radio love: the presentation of modern music in the jazz field. He long featured this type on deejay shows over WOKO; turntables it, hers, with authority, sureness and cool enthusiasm. Deuel does not compromise in the 60 minutes of air time. He presumably reasons that there are sufficient hit-parade programs of recorded music on other blocks and over other stations; believes that an audience for the progressive type exists among listeners to the 50,000-watter.

On the blocks heard, the instrumental overshadowed the vocal, although Deuel included the latter. Of one male vocalist the miker commented, "Don't tell me you can't dig him. He's tops." Deuel tabs the individual men and their instruments, with the smaller combinations; speaks knowingly of their techniques. He seems to lean backward in choice of labels, giving no indication of the association with Capitol. Last time caught, Columbia Records and albums received a big, though not exclusive, play—especially "I Like Jazz."

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From the Production Centres

IN NEW YORK CITY . . .

Zlatko Balokovic fiddled last night (Tues.) on the heralded "King Joseph" Guarneri in Mary Bothwell's regular WAAT stanza. Max Beerbohm reads one of his own essays on tomorrow's (Thurs.) "Spoken Word" on WQXR. . . . Soprano Margaret Roberts into Mutual's "Enchanted Hour" Sunday (19). . . . Tex Fletcher, Mutual's "Wagon Train" host, heads home to Spearfish, S. D., next month to stake a rodeo. . . . Basil Heatter, Mutual network, back from Israel.

In view of his WOV acquisition, they're now calling him Morris Wovik. . . . Transcript of Rocky Graziano's remarks on WCB's "Let's Find Out" covering juve delinquency was requested by Sen. Estes Kefauver. . . . Joseph Murphy named merchandising coordinator of WRCA. . . . The Four Guys to sub for vacationing Chordettes on CBS—Robert Q. Lewis show June 18 and 25. . . . WRCA's Al Collins interviewed Victor Borge backstage at the Golden last week on what to do with people who eat garlic before going to the theatre. . . . Eric Sevareid to receive award from Joint Defense Appeal at Hotel Plaza dinner tomorrow (Thurs.). . . . WRCA producer Draper Lewis off for two weeks of vacation in N. J. . . . Hank Besayne, director of the WCB's "Music Till Dawn," off to Newport, R. I., with wife and daughter. . . . Zaek Taylor, associate ed of Sports Afield, guested on Sydney Smith's WRCA "Byline" yesterday (Tues.). . . . Johnnie Ray and Robert Merrill booked for CBS "Woolworth Hour" Sunday (19). . . . Martha Wright leaves for Seattle June 27 to join "South Pacific" tourer slotted in the WCB's singer's hometown July 4-10 at Aqua Theatre. . . . Bob Haymes' director, Don Ickes, elected vice-commander of Wilson Ritch American Legion Post in Port Jefferson, L. I. . . . Hamm Brewing added a Sunday afternoon Joe Ross sports capsule on CBS making total of 13 a week. . . . Gov. Averell Harriman to address commencement exercises of City College tonight (Wed.) aired by WRCA. . . . Milton Kaye, musical director for Lanny Ross on WCB's, completed arrangements for first solo record album by his wife, Shannon Bolin, of the "Damn Yankees Cast" on B'way, and will be issued in the fall. . . . Phil Alampi, WRCA's farm & garden director and a Phi Beta Kappa, hired another PBK man, Allan A. Swenson, as an aide. Allan started on June 6 and asked for a day off on the 8th to attend graduation ceremonies at Rutgers.

Ruth Selmon, of Arthur Henley's CBS "Make Up Your Mind" staff, to wed Mort Shapley, a sales exec of American Photocopy Equipment Co., June 19. . . . Max E. Buck, director of ad-promotion-merchandising of WRCA, will host a cruise June 29 for the Grocery Manufacturers Repts on the Circle Line. Group will disembark in New Jersey to take in the GG's at Monmouth Park. . . . John Henry Faulk hospitalized 72 hours after minor surgery. . . . Danton Walker, Murray Kempton and Margaret Truman will be Bill Leonard's guests on WCB's "This Is N. Y." this week.

ABC v.p. and assistant to the prez Ernest Lee Jahnke a busy guy these days: just returned from two weeks of reserve duty at the Naval War College in Newport where he attended global strategy sessions, planes to San Francisco and Los Angeles tomorrow (Thurs.) with ABC prez Bob Kintner, and on his return next Wednesday (22), accompanies ABC v.p. in charge of radio Charles Ayres to the NARTE board meeting in Hot Springs, Va. . . . Ruth M. Crawford, ABC librarian, in Detroit attending the annual convention of the Special Libraries Assn., of whose convention program committee she was a member. . . . Murray C. Evans, sales manager of WGBB in Freeport, L. I., has been upped to v.p. in charge of sales. . . . Joeko Maxwell, WNJR (Newark) sports chief, to do a series of boxing articles for Referee mag. . . . Veterans Hospital Radio Guild has voted in a new slate of officers: Hubert Wilke was reelected prexy, and Douglass Parkhurst and Michael Enserro, first and second veeps, respectively; Marianna Norris is secretary, and Roy Deets, treasurer.

IN CHICAGO . . .

WGN program director Bruce Dennis last week notched his 25th anni with the Chicago Tribune Co. He joined the Trib sports staff in 1930 and 10 years later moved over to WGN. . . . ABC prez Robert Kintner in for a quickie scan of the Chi plant and a round of agency calls. . . . Ed Cotter, ex-WJJD, added to the WMAQ sales staff. . . . Don McNeill and his ABC "Breakfast Club" airer celebrate their 23d anniversary next week (23) with a special show taped at the toast-master's country place. . . . Chi Mutual sales manager Virg Reiter on a Wisconsin fishing junket. . . . Chi NBC public affairs and education director Judith Waller off on a European trek with a bundle of new honorariums in her portfolio. . . . Pioneer educational broadcaster received an honorary Doctor of Humane Letters from Northwestern U.; was elected to the board of the Chicago Council of Foreign Relations and the Friends of the Chicago Public Library. . . . V-M Corp. is sponsoring "Your Big 10 on WGN" hosted Friday nights on the Chi Trib station by Saxie Dowell. . . . Norm Barry subbing for vacationing Joe Wilson on his various WMAQ-WNBB-sports shows. . . . Wade Barnes, southwest sales manager of General Teleradio, up from his Houston base for a Windy City survey. . . . Virginia Marmaduke, ex-Sun-Times byliner now a feature writer for the Sunday Tribune magazine, bows Monday (20) on WMAQ with a thrice-weekly femme news show. Frayn (Mrs. Clifton) Utley takes over on Tuesdays and Thursdays.

IN WASHINGTON . . .

Don Owens is new d.j. at WARI, hillbilly music station in suburban Arlington, Va. . . . Also added to WARI's staff of country music platter spinners, is Howard Fisher. . . . WTOP-CBS top-rated d.j., Eddie Gallagher, beat Perry Como to set a new record at Fred Waring's "Music Men's" golf tournament at the orch leaders Pennsylvania hostelry, Shawnee-on-the-Delaware. . . . His Royal Highness Prince Wan, Thailand's Foreign Minister and permanent UN rep, appeared on CBS' "Face the Nation" hours after arriving in New York to attend daughter's graduation from Wellesley and to tour U. S. . . . Town's major stations had a field day past weekend covering the International Golf Tournament. . . . William Sprague leaves NBC in New York, where he has been coordinator and narrator of web's "World News Roundup," to join news and special events staff of WRC, NBC's o&o station here.

IN MINNEAPOLIS . . .

With transmitter trouble keeping Lyceum theatre off air initial three and a half hours and hurting badly, the KEYD-TV telethon for multiple sclerosis collected only approximately \$45,000, failing to reach \$150,000 goal by considerable distance. In-person performers included Preston Foster, his wife singer Sheila D'Arcy, Pinky Lee, George ("Superman") Reeves, singers Bill Lawrence, Jack Owens and Joy Lane, violinists George Libera and Florian ZaBach, guitarist Perry Botkin, comedian Jackie Miles, drummer Gene Krupa, and emcee Jack Rourke. . . . KSTP-TV's Mel Jass show with Kathi Norris staged from Montgomery Ward's main floor lobby. . . . Fred Heywood, recently named CBS Radio Spot Sales promotion manager in New York, was WCCO Radio promotion and publicity director here before being transferred to St. Louis two years ago. . . . Mary Paul, of WCCO Radio research department, on a whirlwind European tour during which she'll visit London, Paris, Rome, Madrid, etc. . . . Bill Ingram, KSTP-

(Continued on page 35)

Tele Follow-Up Comment

Television finally caught up to the lung cancer story. It took a long time and brought back memories of the day the first big story on the lung cancer-cigarete link broke and the network tv news shows had no part of it. It took Ed Murrow's "See It Now" to cover the story "in depth" in a two-part, and it's still rather a poor reflection on the tv industry that video coverage both took so long and had to come as an isolated study by a commentator whose prestige puts him in a special position unattainable by others in the industry. In short, Murrow has freedom to do as he pleases in the public interest; who else on tv can do the same?

For all tv's gun-shyness on the matter, the Murrow study, though exhaustive enough, demonstrated that the controversy isn't the hot potato that tv thought it was. For every claim that cigarettes are cancer-producing, an equally persuasive counterclaim from a reputable source said it ain't so. The newspapers carried both sides as they broke day-by-day, but the duckies. The duckies wasn't worth the effort, if the Murrow show is any standard. For all the noise, cigarettes' cancer-causing capacities are far from proven.

Murrow was a strict neutralist in the feud; his only concession to his own personal emotions or wants was the fact that he smoked during both shows. But in this attitude of neutrality, he got a point across — nobody has the answer yet. Shows were done in typical "See It" fashion, first showing one side, then the other, then back to a new protagonist for the first side. 'Twas up to the viewer to decide which arguments were the most potent, but the pros and the ants both put their best foot forward with persuasiveness and power. Sloan-Kettering Institute execs showed mice given stink cancer, a California scientist gave mice the same cancer with polluted air samples; and a third pathologist, from Yale, said that during 10 years of experiment, he had failed to implant lung cancer in mice via the transplantation of embolic tissues saturated with the tars into live organs. And so it went — one scientist presented statistical "proof" of cancer incidence in smokers as compared to non-smokers, another disputed the statistics with a set of his own or the point that figures can be made to say anything the statisticians want them to say.

Murrow ended the project with the claim that all the scientists on both sides were agreed on one thing — that more information is needed and they will help each other in finding it. But to one viewer, the scientists destroyed an illusion — they were more like hot-tempered politicians than the cool and cautious scientist of textbook and storied fame. Each appeared to have his own particular axe to grind, each was vitally certain of his own accuracy in the face of equally convincing data from the other side. What ever happened to the scientist who kept his mouth shut until all the evidence was in and carefully weighed? Where's the "scientific detachment" that examined each argument and each development and slowly built an unbreakable chain of proof before making claims? The Murrow show performed the valuable service of demonstrating perhaps there's more emotion than detachment on both sides, and that there's gotta be a fire first before there's any smoke. Chan.

Reginald Rose hopped from the area of realism, which has characterized his work in the past, to fantasy on "Studio One" Monday (13), but for some viewers at least, the transition was a little too hurried. He got caught with his symbolism showing in "The Incredible World of Horace Ford," which will probably keep the audience and the trade guessing for months as to what the thing was really all about.

Up to a point, the play approached the masterly, abetted no little by a persuasive and poignant performance by Art Carney, who gets better in each of his occasional dramatic roles. In telling the story of a regressive-minded toy designer whose sole preoccupation is with memories of his "them were the days" boyhood, Rose spun an interesting portrait. And when Carney visits his old neighborhood and becomes convinced the kids he sees are the very same ones he played with 25 years before, the fling into fantasy is interesting, even suspenseful. By the third visit, the motivation for his regres-

sion is seemingly explained — the kids are shown giving his prototype a beating, and one realizes perhaps that all the talk about the "good old days" was an attempt by Carney to convince himself that he had a happy childhood.

But with an ending that's strictly symbolic, Rose snafus the entire bit, making the mistake of extending his fantasy to the rest of Carney's family and into the real portion of the play. He has one of the kids, who had delivered Carney's gold watch after each of his visits to the neighborhood with the explanation, "He dropped it," return for a final delivery, this time bringing with him a Mickey Mouse watch which Carney had worn when he was a kid. Just what this is supposed to mean is anybody's guess.

But despite the mystifying elements of the play, Rose drew up an excellent personality portrait, and Carney delivered one of the really skillful performances of the year, lending nuances to the role that made the plot seem more dramatic than it actually was. Supporting cast was fine, with Leora Dana especially handling the difficult role of the puzzled but sympathetic wife in topnotch fashion. Jane Seymour turned in a unique characterization as Carney's mother, while House Jameson and Jason Robards were good as Carney's boss and coworker. Franklin Schaffner's direction was subtly paced, building to a strong climax, and the general production values were tops, including the neighborhood set. This, incidentally, was the last regular "Studio One" of the season, with "Studio One Summer Theatre" kicking off next week. Chan.

The much-done (perhaps overdone) "Barretts of Wimpole Street" provided the latest CBS-TV summer last Wednesday night (8) on "Front Row Center." Producer Fletcher Markle wasn't too inspired in his choice of the Rudolph Besier drama for an hour TVer — once seen, it becomes more or less pedestrian, no matter how good the acting or direction.

That was the trouble with the Wednesday night production. Sir Cedric Hardwicke, Geraldine Fitzgerald and Robert Douglas were excellent in key roles, James Shelton's direction was crisp, and Markle's allover production was topflight. But the vigor of the production just couldn't wipe the crustiness off the drama. Perhaps with today's dramatic emphasis on the psychological — mother dominance, homicidal kids, and the rest of the mesmerized neuroticism — Pappa Barrett seems much too simple, a selfish and frustrated old man, instead of the highly complex character he used to be.

At any rate, Hardwicke, although delivering a nicely shaded performance, couldn't seem to arouse the animosity the role requires. And as for the romance between Miss Fitzgerald and Douglas as Elizabeth Barrett and Robert Browning, it appears that an hour just wasn't enough to get across that 99 and 44/100th percent pure feeling that would justify it for today's audience. Miss Fitzgerald played her part prettily and with spirit where the occasion demanded, Douglas with a sense of authority. In the supporting cast, Joan Egan was excellent as Henrietta. Noel Drayton good as the doctor and Lillian Bond somewhat uncomfortable as Arabel, the third sister. Vincent McConnor's adaptation left the principal action and motivation intact without sacrificing pace, but it's time "Wimpole" was returned to the amateur dramatic companies where it can serve a better purpose. Chan.

'Camera 3' Shifts Again

"Camera Three," No. 1 public service show of WGBS-TV, N. Y., will undergo another "the slot thickens" kickaround next month. First reshuffle had already been set for last June 5 when it departed the 11:30 a.m. berth on the entry of the "Wild Bill Hickok" telepix series under Kellogg. So "Camera" switched to 3 o'clock, but not for long. Beginning mid-July and into early September, it will be slotted at 3:30.

July will also mark the return to WGBS-TV of Dr. Frank Baxter's "Shakespeare on TV" series, which'll be spotted 3:45-4:30 for July 3 and 10 and 4:45 thereafter for the summer ride. Baxter kines will be new for WGBS-TV although seen on web's Los Angeles outlet where series was created.

SHOWER OF STARS

With Sarah Vaughan, Dan Dailey, Betty Grable, Harry James, Tony Martin, Ethel Merman, Red Skelton, Dick Foran, Shirley MacLaine, Marilyn Maxwell, Gene Nelson, Jack Oakie, Sheila Bromley, James Burke, Patricia Rosemond, William Lundigan, host Producer: Nat Perrin Director: Seymour Berns Music conductor: David Rose 60 Mins., Thurs., 8:30 p.m. CHRYSLER CORP. CBS-TV, from Hollywood (McCann-Erickson).

It takes more than stars to make a tele show. Producer Nat Perrin rounded up a galaxy for "The Shower of Stars" final outing of the season on CBS-TV Thursday (9) but he never made 'em shine. It was an uninspired hour with one act piling on top of another without rhyme or reason.

Caught in black-and-white (show was also sent out in color), the sanza plodded along with few saving graces. Ethel Merman almost pulled it up from the floor with her vibrant workover of the standard "You're the Top," but it came late in the show and too much dead weight had accumulated before then. Tony Martin's assist on the tune, on which she's proven that she needs no help, also held it back. Earlier in the show Miss Merman had one of her few misfires with an offbeat treatment of "Over The Rainbow." It just didn't work out and the song once again becomes the personal property of Judy Garland.

Martin also was showcased earlier in the program in a lavish production of "When A Gypsy Makes His Violin Cry." There was nothing wrong with Martin's piping, but that Romany costume made him look a little silly. Also in the song department, but with a bit more stress on the terps, was Betty Grable's "Swinging The Muses." She's still got an eye-filling finger and helps get a weak warbling style and a so-so dance effort across. Tune was a pot-boiler from the old school.

The program was loaded with dancers. Shirley MacLaine, with an assist from two guys, was frantic but ineffectual in "Carmen's Boogie," a hep workover of The Habanera from "Carmen." The dance sequence seemed like a free adaptation of the "Steam Heat" dance bit in the "Biggest Little Town in America." Gene Nelson got his dance licks in with a number tagged "All You Gotta Do Is Try." Tune had a nice zip to it but its biggest plus was the heel-and-toe work of 10-year old Negro gal Patricia Rosemond. She's a charmer.

The drama end of the lineup was filled by a scene from "Burlesque" with Dan Dailey, Marilyn Maxwell, Jack Oakie, Sheila Bromley, James Burke and Dick Foran. Scene has been done on an earlier "Shower of Stars" stanza and it didn't seem worthy of a repeat. The comedies were handled by Edie Bergen (with Charlie McCarthy and Edna Snerd) and Red Skelton in an Irish tenor bit. Neither turn hit home properly. Harry James opened it all up with a blasting number that belied the pace of what was to follow. William Lundigan was amiable enough as emcee and pitchman for the sponsor. Gros.

DOWN YOU GO

With Bergen Evans, Fran Coughlin, Patricia Cutts, Phyllis Cerf, guest, Rocky Graziano; announcers Don Hancock, Carol Brooke Exec Producer: Steven Carlin Director: Joe Cates 30 Mins., Sat., 9:30 p.m. PROCTER & GAMBLE, WHITE-HALL PHARMACAL (atl.) CBS-TV, from New York (Blow, Beirn & Toigo)

Late Saturday night is a reasonably good time during the summer to pick up viewers, especially on one of the larger networks. Therefore, "Down You Go" which is at 9:30 to 10 via CBS-TV for the hot spell, might have the chance to build the following that it sorely missed in its longtime DuMont affiliation. Any little bit of added viewership will be appreciated by ABC-TV and Western Union who team to air the show come fall. Right now, in a 13-week cycle for alternating bankrollers P&G and Whitehall Pharmacal, the paneler moderated by Dr. Bergen Evans shows no appreciable change from the modest but literate guessing game that it was on DuMont.

As CBS explains, the show is a twist on "hang the butcher," a parlor game, in which participants guess at w.k. phrases by filling in a phrase's blank words with letters of the alphabet. The CBS summer-time preëm (11) had its customary weaknesses and strength. The verbal virtuosity of moderator Evans and (Mr.) Fran Coughlin and the lesser but attractive talents of Phyllis Cerf and Patricia Cutts

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COLGATE VARIETY HOUR

With Sarah Vaughan, Vera Ellen, Johnny O'Brien, Jimmy Stewart, Richard Arlen, Billy Ward's Dominoes, The Chadulins, Dagenham Pipers, Frank DeVol Orch.; Charleston Heston, emcee Exec Producer: Bill Miller Producer-Director: Jack Donohue 60 Mins.; Sun., 8 p.m. COLGATE-PALMOLIVE NBC-TV, from Hollywood (Esty)

This one-hour Sunday night slot on NBC-TV, which has had trouble bucking the "Toast of the Town" show on CBS-TV as the "Colgate Comedy Hour," has come up with a slight name variation but otherwise, the change has been slight. This is still a succession of vaude turns, comics, singers and guest names that will have to stand or fall on the calibre of each week's layout.

The debut stanza of the "Colgate Variety Hour" was not auspicious. The session had a couple of solid turns, but these were lost among several mediocre acts and some injudicious routining. For instance, Sarah Vaughan, a brilliant song stylist, was only allowed to sing a couple of songs while an acrobatic cycle act, The Chadulins, were permitted to overstay with some slow-paced stunts that hardly warranted such a fulsome showcase.

Charleston Heston, as emcee, presented a dignified front, although his extravagant intro about the number of the pic stars due to appear subsequently on the show was slightly misleading. The fact is that Hollywood actors James Stewart and Richard Arlen were spotted in a plug for the Paramount film, "Strategic Air Command," from which a scene including June Allyson was shown. Arlen was there to comment on some interesting film clips from the 1927 Academy Award winner, "Wings," but this hardly added up to heavyweight entertainment.

Vera Ellen provided one of the highlights on this show in a slickly executed apache hoofing routine. But even this may have been slightly too sexy for family viewers while the basic choreographic idea was an old chestnut.

The show's comic, Johnny O'Brien, showed little potential. He had a yoke-type gagspiel loaded with borrowed or old gags. Instance: "I'm a very careful driver; I only drive in safety zones" or "my girl friend takes my breath away; she has lips like a plunger." At such a couple of his jokes were in dubious taste uncompensated by any yock value. O'Brien also plays the harmonica.

Billy Ward & His Dominoes got the session away fast with a rock 'n' roll number, but then slowed down for the ballad, "Unchained Melody" which was given an over-elaborate arrangement. The combo closed with another rhythm tune of the type they do best.

The session was again slowed down by a bagpipe group, the Dagenham Pipers from England, in a bit that might have had some appeal for viewers who get a kick of bagpipes. Herm.

GRAND OLE OPRY

With Carl Smith, Ernest Tubb, Minnie Pearl & Rod Brasfield, Martha Carson, Faron Young, The Carlisles, Anita Carter, Lonzo, Oscar & Cousin Jodie, others Producer: Fritz Kleibacker Asst. Producer: Elmer Alley Writer: Noel Bigby 30 Mins., Sat., 8 p.m. NBC-TV, from Nashville

For many years, "Grand Ole Opry" has been the major staple in the field of hillbilly music. From its headquarters at WSM, Nashville, this bucolic binge has been the focal point and principal reason of the country and western music industry. From its radio prominence the "Opry" expanded as a vaude breadwinner, and even attempted to crash the hotel business in New York at one point. Records are also a great source of revenue and listeners.

For the first time, the "Opry" received a television edition over NBC Saturday (11) and there are indications that, as a regular series, it can pull, especially in the hinterlands. It has the same radio cast with such w.k. buckskin balladeers as Ernest Tubb, Carl Smith and the country comedy of Minnie Pearl & Rod Brasfield, and a lot of others who are demigods on the rural music appreciation hour.

"Grand Ole Opry" is about on the same level visually as it is aurally. Major difference lies in the fact that the barnyard ballets can be seen as well as heard, and this enterprise has some right,

THE \$64,000 QUESTION

With Hal March; emcee Exec Producer: Steven Carlin Producer-Director: Joe Cates Musical Conductor: Norman Leyden 30 Mins.; Tues., 10 p.m. REVLOV CBS-TV, from N.Y. (Weintraub)

This new series starts where the old radio show, the mere "\$64 Question," left off. It undoubtedly sets a new peak in giveaway prizes, and even in these inflationary times, \$64,000 in cash adds up to spectacular loot for answering questions correctly. With this kind of exciting coin involved, there'll be an audience around.

Louis G. Cowan Productions, which is packaging this series with Steve Carlin at the helm, has wrapped this show with glossy accoutrements befitting the jackpot payoff. Among the gimmicks used on this show are IBM machines on stage for the selection of the over \$1,000 questions for each contestant, an exec from the Mfrs. Trust Co. to unlock a strong box from which the top money braineaters are selected and, finally, an "isolation" booth in which the contestant is enclosed to prevent coaching from the audience when the payoff starts getting important. The likelihood, however, of anyone in the audience knowing the answer to one of these questions is extremely small.

The format is simple and direct. It's evident that the participants on the show are selected in advance of the telecast with Dr. Bergen Evans, a Northwestern professor, selecting the questions on the special field of knowledge chosen by the participant. After that, it's pot 'o gold luck for the quizzee as the posers on this show are far from the type of "who is the hero of Hamlet?" This is a very tough, but not particularly tricky, quiz program in which the winner of the top prize will evidently have to have a phenomenal fund of detailed knowledge readily available.

Hal March registered as a highly personable emcee who knows how to interject an ad lib without interfering with the pace of the stanza. Since the format is virtually self-explanatory, March plunged directly into the question-and-answer routine.

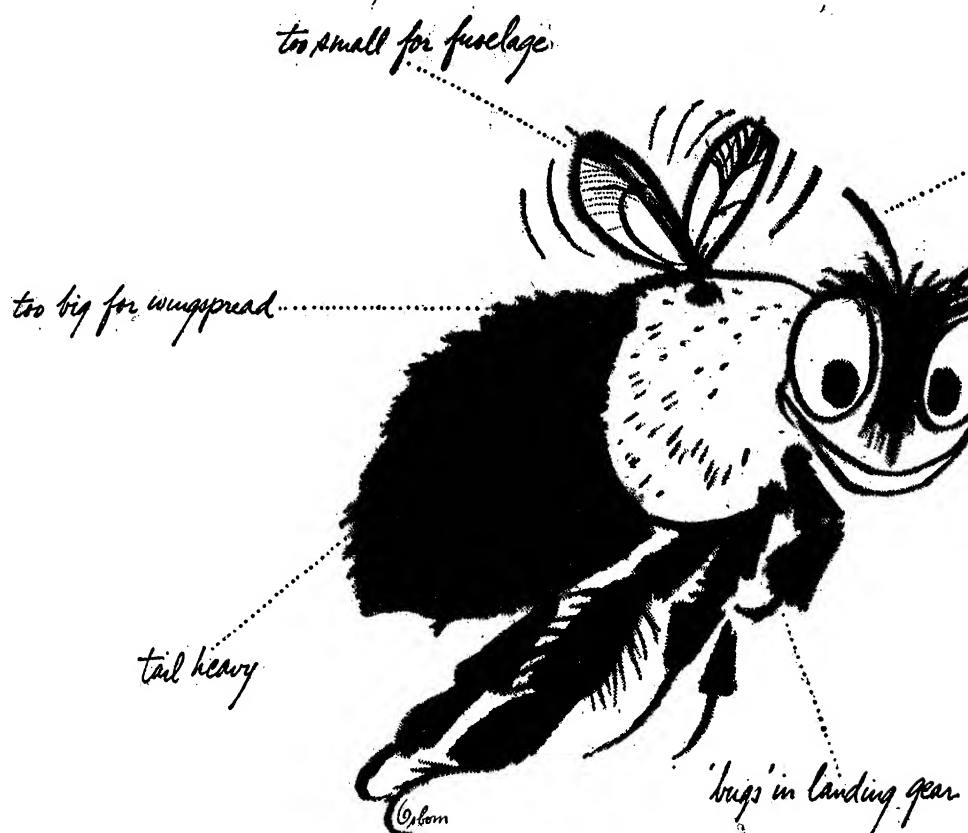
The loot given away, or to be given away, on the prem show was impressive. One New Jersey housewife, almost got her winnings up to \$8,000 after naming three two-time winning actresses of the Academy Award. She failed, however, to name the director (Frank Capra) of the 1934 film, "It Happened One Night." Under the rules of the game, a contestant who gets up to \$512 cannot fall below this figure. He fails to answer subsequent questions. There's another plateau after which the minimum payoff is \$4,000 or a 1955 Cadillac convertible. The Jersey housewife was driven off in the Cadillac which was pushed across the cameras by stagehands.

In the second contestant, a New York City policeman who is a specialist in Shakespeare, the show revealed its big potential in generating interest. The cop reached the \$8,000 level on the prem show and will return the following show to answer the \$16,000 question if he decides to risk it. He answers the \$16,000 poser right, there'll be another week's interval before he comes back for the 32G question, etc. For the final \$64,000 teaser, the cop will be permitted to be accompanied by an expert of his own choice for help. This week-to-week buildup rates as the publicity lever for the series.

Except for one minor camera miscue on the middle commercial, the opener ran off smoothly and slickly. The plugs for the cosmetic product were handled effectively by a series of live model shots and straight pitches. Plenty of sell. Herm.

smart steppers. There seems to be an overabundance of song, a hangover from its radio format, but few of its followers will object especially since the tunes are by the elite in the field. Included are Smith and Tubb, and a sadfaced singer, Anita Carter, and the revivalist songs by Martha Carson. There's knee-slapping humor by Miss Pearl and Brasfield and the trio work by Lonzo, Oscar & Cousin Jodie could bring the Confederate yells after every joke.

These, then are the playboys and playgirls of the western world, a glimpse into the wickedness of the wilderness, and the country cousins' earnest bid for a sponsor, Jose.



The "experts" who long ago proved that bumblebees can't fly have been examining network radio. It too, they say, is "aerodynamically unsound." But the bees aren't taking it sitting down. And neither is network radio. Why should it, when...

Network radio is accounting for 130,000,000 advertising dollars a year.* Soft goods dollars, hard goods dollars. Dollars from companies just beginning to advertise nationally. Dollars from companies whose advertising budgets and experience are legendary. In fact 20 of the 25 biggest advertisers are using network radio in 1955. *12 months through March 1955. Time only.

Network radio continues to be the most efficient way to reach customers. It takes an advertiser's message to a thousand people at less cost than any other medium. Less than magazines, newspapers, tele-

vision. And in many new radio formats a network advertiser can reach listeners in the evening at a cost that's lower than before television came along!

People have 111,000,000 places to listen. (The story of radio keeps coming back to boxcar figures.) Around the house alone, there are nearly 75 million working radio sets: 25 million radios in living rooms, 22 million in bedrooms, 16 million in kitchens, 4 million in dining rooms, 7 million in other places.

Radios today are scattered in so many different places throughout the home that only 14 million sets—mostly in living rooms—have to double up with the TV set.

With radio now so handy it's only an arm's length away, is it any wonder that nine radio families out of ten tune in every week. That on the average...

non-directional

light-headed

They spend more than 17 hours every week with their radios. And that's just the listening that goes on at home. Add 26 million sets in automobiles, where the listening's only begun to be measured. Add another 10 million sets in places people go to work, shop, eat, where the turnover is so high nobody even tries to keep track of all the listening.

They tune most to network programs — to the kind of entertainment that only networks can support, the kind of programs that make radio worth while: At night, listeners want Amos 'n' Andy, Jack Benny, Bing Crosby, Our Miss Brooks, Edward R. Murrow,

Lowell Thomas. During the day, Arthur Godfrey, Ma Perkins, Wendy Warren.

Even in the biggest television cities, people prefer *network* radio. Of the top radio programs in TV's 24 largest markets, 89 per cent come from networks, 10 per cent originate locally at network stations, and 1 per cent come from independents.

Their favorite network is CBS Radio. Listeners spend more time with CBS Radio. Advertisers do, too. In volume of business this year through March, CBS Radio leads its busiest competition by 51 per cent.

CBS RADIO NETWORK

Where America listens most!

*Where advertisers get most
for their money!*

*Where audiences get most
for their time!*

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM STA.	RATING
BOSTON				<i>Approx. Set Count—1,250,000</i>			<i>Stations—WBZ (4), WNAC (7)</i>	
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	42.3	79	63.4	Elgin TV Hour	WNAC 10.8
2. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	31.4	86	36.5	Terry & Pirates	WNAC 9.2
3. Liberace (Mus)	WBZ	Guild	Sun. 3:00-3:30	25.4	61	41.6	Nightly News Letter	WBZ 15.7
4. Ellery Queen (Myst)	WNAC	TPA	Sun. 10:30-11:00	24.3	78	31.2	Pro-Basketball	WNAC 6.9
5. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	22.9	77	29.9	Life Begins at 80	WBZ 6.8
6. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	22.9	60	38.4	News—Editors	WBZ 15.4
7. Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	22.6	86	26.4	News—Rin Tin Tin	WBZ 5.8
8. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	20.8	67	31.0	News—You & Your Health	WBZ 10.2
9. Boston Blackie (Myst)	WNAC	Ziv	Fri. 10:30-11:00	19.1	50	38.4	Eddie Cantor	WBZ 19.4
10. Stories of the Century (W)	WNAC	HTS	Tues. 6:00-6:30	18.9	72	26.1	Cavalcade of Sports	WBZ 19.4
							Greatest Fighters	WBZ 6.4
							Bookshelf—Animal Fair	WBZ 6.4
WASHINGTON				<i>Approx. Set Count—655,000</i>			<i>Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)</i>	
1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	25.0	64	39.3	Foreign Intrigue	WTOP 8.9
2. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	24.0	68	35.4	Hans Christian Andersen	WTOP 8.4
3. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	22.8	64	35.4	Stories of the Century	WTOP 7.1
4. Sherlock Holmes (Myst)	WRC	UM&M	Mon. 7:00-7:30	18.5	59	31.5	Janet Dean, RN	WTOP 5.9
5. I Led 3 Lives (Dr)	WRC	Ziv	Mon. 10:30-11:00	17.4	44	39.3	Studio One	WTOP 11.3
6. Annie Oakley (W)	WTTG	CBS	Sat. 7:00-7:30	16.0	34	46.6	Your Hit Parade	WRC 17.3
7. Cowboy G-Men (W)	WMAL	Flamingo	Sun. 6:00-6:30	15.7	36	43.1	Meet the Press	WRC 17.2
8. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	15.6	49	32.0	Norby	WRC 7.4
9. Amos 'n' Andy (Com)	WTOP	CBS	Sun. 3:30-4:00	9.9	37	26.7	Sunday Show	WTTG 10.8
10. Foreign Intrigue (Adv)	WTOP	Official	Tues. 7:00-7:30	8.9	23	39.3	Superman	WRC 25.0
ATLANTA				<i>Approx. Set Count—460,000</i>			<i>Stations—WSB (2), WAGA (5), WLW-A (11)</i>	
1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	32.8	86	38.2	Inside Outdoors	WAGA 3.4
2. Kit Carson (W)	WLW-A	MCA	Sun. 6:00-6:30	26.9	55	49.2	Meet the Press	WSB 14.9
3. Ramar of the Jungle (Adv)	WSB	TPA	Sun. 4:00-4:30	26.5	86	30.7	American Week	WAGA 2.6
4. Racket Squad (Myst)	WSB	ABC	Sun. 7:00-7:30	25.1	47	53.5	You Asked for It	WLW-A 16.3
5. Favorite Story (Dr)	WAGA	Ziv	Tues. 7:00-7:30	23.2	80	29.1	Jamboree	WLW-A 3.4
6. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 7:30-8:00	21.4	46	46.8	Dinah Shore—News	WSB 16.3
7. Stories of the Century (W)	WSB	HTS	Sat. 11:00-11:30	20.6	70	29.4	Texas Rassin'	WLW-A 8.0
8. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	17.6	52	33.9	Cartoon Carnival	WLW-A 10.9
9. I Led 3 Lives (Dr)	WSB	Ziv	Wed. 10:30-11:00	16.2	55	29.5	Best of Broadway	WAGA 9.0
10. Abbott & Costello (Com)	WSB	MCA	Sat. 6:00-6:30	12.8	75	17.2	Lucky 11 Ranch	WLW-A 3.1
MEMPHIS				<i>Approx. Set Count—315,000</i>			<i>Stations—WMCT (5), WHBQ (13)</i>	
1. Cisco Kid (W)	WMCT	Ziv	Wed. 7:00-7:30	43.2	69	62.5	Godfrey & Friends	WHBQ 20.3
2. Racket Squad (Myst)	WMCT	ABC	Sun. 9:00-9:30	42.1	79	53.3	Father Knows Best	WHBQ 11.3
3. Badge 714 (Myst)	WMCT	NBC	Mon. 9:30-10:00	38.5	71	54.5	Studio One	WHBQ 16.0
4. Gene Autry (W)	WMCT	CBS	Fri. 8:30-9:00	36.8	61	60.2	Our Miss Brooks	WHBQ 23.4
5. Eddie Cantor (Com)	WMCT	Ziv	Wed. 7:30-8:00	33.0	56	58.8	Godfrey & Friends	WHBQ 25.8
6. Waterfront (Adv)	WHBQ	MCA	Tues. 8:00-8:30	32.2	53	60.8	Firehouse Theatre	WMCT 28.6
7. Mr. District Attorney (Myst)	WMCT	Ziv	Wed. 9:30-10:00	30.8	57	54.2	Blue Ribbon Bouts	WHBQ 23.4
8. Range Rider (W)	WMCT	CBS	Sun. 4:30-5:00	29.7	74	39.9	Omnibus	WHBQ 10.2
9. The Whistler (Myst)	WHBQ	CBS	Mon. 7:30-8:00	26.0	53	53.3	Caesar's Hour	WMCT 25.3
10. Ellery Queen (Myst)	WHBQ	TPA	Fri. 7:00-7:30	26.1	58	45.3	Jack Carson	WMCT 19.2
NASHVILLE				<i>Approx. Set Count—205,000</i>			<i>Stations—WSM (4), WLAC (5), WSIX (8)</i>	
1. Boston Blackie (Myst)	WSM	Ziv	Thurs. 7:30-8:00	44.5	69	65.0	Climax	WLAC 14.7
2. Life of Riley (Com)	WSM	NBC	Fri. 7:30-8:00	37.9	69	54.7	Topper	WLAC 14.7
3. Superman (Adv)	WSM	Flamingo	Fri. 6:30-7:00	37.7	80	41.9	Today in Sports	WSIX 2.2
4. Ramar of the Jungle (Adv)	WLAC	TPA	Wed. 6:00-6:30	36.6	78	47.2	News—John Daly	WSIX 7.1
5. Liberace (Mus)	WSM	Guild	Sun. 5:00-5:30	29.5	61	48.4	Range Rider	WLAC 7.1
6. Wild Bill Hickok (W)	WSM	Flamingo	Mon. 6:00-6:30	26.6	65	41.1	Space Ranger	WSIX 14.5
7. Cisco Kid (W)	WSM	Ziv	Thurs. 6:00-6:30	25.0	55	45.3	Abbott & Costello	WLAC 9.5
8. Annie Oakley (W)	WSIX	CBS	Fri. 6:30-7:00	22.6	47	48.0	Amos 'n' Andy	WLAC 19.2
9. Dick Tracy (Myst)	WSIX	Combined TV	Tues. 6:30-7:00	21.4	37	57.3	Coke Time—News Caravan	WSM 19.2
10. I Led 3 Lives (Dr)	WSM	Ziv	Mon. 9:30-10:00	19.8	39	51.1	Dinah Shore—News	WSM 29.8
							Studio One	WLAC 18.2
BAKERSFIELD				<i>Approx. Set Count—150,000</i>			<i>Stations—KNXT (2), KRCA (4), KTLA (5), KABC (7), KERO (10), KBAK (29)</i>	
1. Waterfront (Adv)	KERO	MCA	Thurs. 8:30-9:00	65.8	83	73.9	Justice	KRCA 4.3
2. Badge 714 (Myst)	KERO	NBC	Sat. 9:00-9:30	52.6	81	65.1	Two for the Money	KNXT 4.3
3. Racket Squad (Myst)	KERO	ABC	Tues. 7:30-8:00	50.2	74	68.2	Stop the Music	KBAK 11.3
4. Range Rider (W)	KERO	CBS	Thurs. 7:00-7:30	50.0	75	66.9	Ramar of the Jungle	KBAK 7.7
5. Lone Wolf (Myst)	KERO	MCA	Thurs. 7:30-8:00	47.9	69	69.0	Classic Theatre	KBAK 9.1
6. I Led 3 Lives (Dr)	KERO	Ziv	Sun. 7:30-8:00	43.8	67	65.4	Frontier Theatre	KBAK 9.4
7. Meet Corliss Archer (Com)	KERO	Ziv	Sun. 6:00-6:30	41.6	78	53.4	Diamond "A" Theatre	KBAK 4.1
8. Heart of the City (Adv)	KERO	MCA	Wed. 8:30-9:00	41.6	59	71.2	My Hero	KBAK 13.4
9. The Whistler (Myst)	KERO	CBS	Tues. 9:30-10:00	39.2	69	57.3	Red Skelton	KNXT 7.7
10. Eddie Cantor (Com)	KERO	Ziv	Tues. 7:00-7:30	36.9	59	62.9	Boston Blackie	KBAK 14.8

From The Production Centres

Continued from page 30

TV ace personality, lecturing at various luncheon clubs regarding his recent European trip ... Jimmy Valentine and Dick Nesbitt, KSTP staffers, chosen to emcee the Minneapolis school patrol picnic ... Cy Wagner, NBC network tv account executive, in from Chicago in connection with his network's closed circuit telecast of "Strangers Into Customers" at Minneapolis Advertising club luncheon.

IN PHILADELPHIA . . .

Philadelphia Gas Works has renewed Bulletin columnist Earl Selby's five minute (Mon-Fri.; 6:25 p.m.) "Mr. Fixit" on WCAU-TV for another 26-week period ... Edward McMahon, Lowell, Mass. theatrical booker, visiting son Ed McMahon, Jr., WCAU-TV star ... Franklin A. Tooke, KYW general manager, recuperating after attack of pneumonia ... Gordon Davis, KYW program manager, guest speaker at the BMI clinics in Twin Falls, Idaho, (13); Salt Lake City, (14) and Glenwood Springs, Colorado (15) ... Ralph Ferrari, organist featured on WEIL-TV's "Morning Male," has inked pact with Victor on Label X ... Jack Valentine, WCAU-TV cowboy star, has moved into new home in Levittown ... Pete Pihos, Eagles end, debuted sports session on WPHF (13) ... Alan Sims, formerly with WSNJ, Bridgeport, has joined the WIP promotion-publicity staff ... Among those at the benefit for Mary Jones' "Hearth" (5) were Doris Day, Dick Deer, Martha Lipton of the Met and Ruth Chatterton ... Harry Prime, ex Ralph Flanagan vocalist, has 15-minute stanza on WCAU (Mon-Fri.; 11:45 a.m.) ... Bob Forrest, WCAU-TV program director, vacationing in California (1-20).

IN CLEVELAND . . .

Tony Graden has left WJW sales ... Jim Graner signed for pre-game and Brooke Taylor for post-game WXELI live telecasts by Watkins Furniture ... Shell Gas packed Dorothy Fuldheim for alternate daily WEWS news stints ... Sportscasters who formed Northeast Ohio Sportscaster Assn. named Jimmy Dudley, chairman of committee drafting constitution. With him are Clay Dopp, Bill McColegan, Sam Levine and Joe Valentic. Angie Pasqui has been signed by WBNK to do Sunday moppet series "Clown Club" ... Candy Lee, who is only 11, celebrated fourth anni as WDOX disk jockey ... Dee-pay shifts include Dick Kenyon and Bud Werner to WEOL and Ron Barnett from WEOL to open all-nighter on WGAR ... Jim Shipley skeddled to do Main Line commercials for out-of-town Brown football games on WEWS ... Johnnie Andrews will emcee Plain Dealer-News-Halle Bros. music festival featuring George Gobel

IN PITTSBURGH . . .

Wedding anniversaries on radio-tv row: Beckley Smiths, No. 35; Ray Scotts, 11; Dave Scotts, 9, and Jay Michaels, 5 ... Jack Williams, drafted from Westinghouse staff to replace Lee Curran as p.a. for KDKA ... Jerry Lee, Channel 2 director, and his wife drove to Florida for three weeks in their new Thunderbird ... Mike Trench, son of Allan Trench, WCAE sales manager, graduated from prep school and will enter Penn State in the fall ... Phyllis Greenspan, of WCAE staff, got an engagement ring from Bernard Sirota ... Mead Mulvihill, parttime KQV announcer, received his LL.B. from Duquesne U Law School ... Bud Stevenson, of KDKA-TV staff, flew to Encino, Calif., to spend a two-week vacation with his sister, Shirley Stevenson Latreille ... Jim Fitzgerald, of WWSW's early morning show, away for three weeks and John Davis is pinchhitting for him ...

IN DALLAS . . .

Wm. S. (Bill) Morgan left his general manager post at KGKO to become sales manager at KLIF ... Jim Underwood returned to WFAA-TV as "editor" of a new daily 45-minute live show, "Magazine" ... Art Nelson, spinning wax cross-the-board on Texas Quality Network from WFAA studios, returned to KLIF for a daily deejay slot ... Announcer Joe Templeton took over as WFAA-TV news editor when Dick Wheeler accepted a Coast news spot ... State Fair Musicals getting plenty plugs, with KIXL's weekly "Sunday Theatre" half-hour re-creating tunes; and KLIF's Bruce Hayes interviewing cast members on Tuesday nights ... Maurice Levy, NBC-TV's Southwestern staff shuttered stationed here, named "Newsreel Cameraman of the Year" in competition sponsored by the National Press Photographers Assn. and the Encyclopedia Britannica. Award was presented June 7 in Colorado Springs at the National Press Photographers' Convention.

IN BOSTON . . .

WBZ-WBZA will broadcast the feature race from Foxborough Raceways every night Monday through Saturday starting next Monday (20) with Leo Egan, vet WBZ-WBZA sportscaster at the mike ... Ruth Ford, starring in Boston Arts Festival production of "Skin of Our Teeth," guested on WBZ Friday morning (10) ... Pat Dale and Ray Dorey of WHDH's Ray Dorey Show; Bob Emery and Nelson Bragg of WBZ-TV, took part in pre-race ceremonies at the Soap Box Derby at the Frank Taylor Memorial Track in Stoneham Saturday (11).

Busman's Holiday

Hollywood, June 14. Here's what happened when the "Medic" teleseries staff finally got a vacash a-arr finishing the season's product: Script girl was in the hospital three weeks, had an operation. Film Editor hospitalized for two weeks, underwent major surgery. Production manager, two weeks in the hospital for treatment of his eyes. Producer Frank LaTourette spent a month visiting his dentist.

'National Barn Dance'

TV Deal Off—Too Costly

Chicago, June 14. Negotiations to give ABC-TV exposure to WLS' "National Barn Dance" have apparently fallen through. Web's programming brass and WLS chief Glenn Snyder have been unable to get together on a price for the hayloft package which has been aired on the Prairie Farmer Am'er since 1924. It's understood Snyder figured he couldn't bring the television in for less than the \$3,000 weekly as a sustainer and the network wouldn't go that high.

Original pitch was made on the basis that the Chi-based country frolic would in effect be a house package since ABC is a part-owner with the Prairie Farmer interests in WLS.

TV Reviews

Continued from page 31

were certain to be entertaining to any viewer who doesn't need gimmicks and loads of feverish activity to generate excitement. Nevertheless, there are going to be those homescreen watchers who'll find "CBS" pallid material. On the "CBS" stanza, there was one weak point that might gain unanimous acknowledgment: guest Rocky Graziano's efforts at word play, most of which, incidentally, goes on after the phrase is gotten. Graziano was self-conscious and suffered heavily in comparison to regulars.

HOUSTON OUTDOORS

With Pat Bradley, emcee. 60 Mins., Mon. thru Fri. 8 a. m. KTKR-TV, Houston

At time change KTKR-TV inaugurated a spectacular new program service for Houston geared to the gracious living outdoors in the summertime. Titled "Houston Outdoors," the show is a Dave Garrows type with news, music, variety and strategically placed in the time slot vacated by that show at daylight saving time change. ("Today" went to 7-8, leaving 8 to 9 to be programmed with "Ding Dong School," "Way of the World," and Sheila Graham.)

Emcee of Channel 13's 8 to 9 "Houston Outdoors" is Pat Bradley who gives a relaxed, leisurely pace to the show. Originated by John E. Hill, the station's program manager, the show is produced by Bill Wagner and originates at the Poolside Studio—the beautiful L-shaped, olympic sized, U. of Houston swimming pool complete with terrace patios, umbrellas and bathing girls.

Here Bradley presides over capsule fashion shows, backyard barbecue hints, championship divers, water ballets, outdoor sports demonstration by pros and experts. The station switches back to the indoor studios for news, weather and sports news and ball scores. Special feature on the show for two weeks (May 30-June 10) includes a learn-to-swim class conducted by Bob Browning, his daughter, Beth (aged 10), Ed Haapaniemi and Linn Stair of the local Red Cross chapter.

Regulars on the show in addition to Bradley are Jim Hilburn, news; Charlie Gray, weather; Joe Gallagher (onetime big league ball player, now a Houston businessman) sports; Rosemary Sullivan, fashions; Betty Rose Craven, cooking, and the water ballet group from Crystal Pool, many of whom are A.A.U. district champs.

Ottawa — Production, publicity and office staffs of CBOT, the Ottawa television station of the Canadian Broadcasting Corp., moved into new quarters at the foot of CBOT's new but still-to-be-used transmitter tower. Previously situated in various downtown office buildings, staffs are permanently settled.

Illinois B'casters Up in Arms Over Amendment to Libel Statute

Chicago, June 14.

Vidpix Censorship

Continued from page 27

"Blackboard Jungle" clips at KABC-TV. On one day ABC-TV censor Pat Stinson said her department had objected to certain "Jungle" clips and nixed them. The next day station manager Selig Seligman denied "Jungle" clips had been censored," termed Miss Stinson's statement "a misunderstanding of the actual facts that she intended to convey." Metro denied any clips had been nixed.

Miss Stinson, Coast network continuity acceptance editor for ABC-TV, had originally said the station objected to the "Blackboard" clips submitted and accepted them only after certain scenes were eliminated. One scene showing a female teacher racing away from a juvenile delinquent who tried to rape her was erased, so was a sequence showing a teacher being beaten up by young hoods, she said.

NBC-TV censor Don Honrath said of four "Blackboard" clips submitted, two were rejected because of "excessive brutality."

"Blackboard" clips weren't offered at CBS-TV, but "Deadly" pix were, and Nathan killed them, marking the first time the net has adamantly refused advertising. Clips were to be on KNXT, the CBS outlet here, and after Nathan ogled them he refused to okay them until he had seen the film itself.

"After seeing the picture, I wouldn't let them put any clips on KNXT because I felt it would be detrimental to KNXT and the public interest," Nathan explained. He continued, "There is no positive or constructive element in the picture for any purpose except to incite sadism and bestiality in human beings. It has a negative entertainment value, and I didn't feel we should let them use our facilities to sell such product."

"I believe in the right of a man to make and exhibit a movie. I just don't feel we should allow use of our facilities to augment selling of a picture we feel is in bad taste. I don't mean to be arbitrary; I just want to reserve the right to decide what is in good taste," he said.

TULANE GRID TV COIN

New Orleans, June 14.

The Texas Oil Co. will bankroll the Tulane Green Wave football games next fall over WDSU, Robert D. Swezey, WDSU exec v.p., said. Full schedule will also be fed to a state-wide network.

Gridcasts were carried in past seasons over WSMB.

What started out as a routine move in the Illinois legislature to update the state's radio libel statutes to include television has taken an ominous turn in the view of industry lawyers here. An amendment that has already passed the State Senate and is currently in a House committee would eliminate the section in the basic criminal libel law passed back in 1945 which protects broadcasters from statements made by political candidates.

The bill to remove the political protection also tacks on a refinement to the "truth is the defense" clause by adding a "when published with good motives and for justifiable ends" proviso. Bill was introduced by Sen. William J. Connors, Chicago Democrat, who three years back leveled a libel suit against Robert Montgomery for statements made against him on the actor-producer's ABC radio commentary aired at that time. Connors won an out of court settlement of \$5,000.

Connors' amendment was introduced during the course of the Senate reading last month of an earlier amendment filed by Sen. George E. Drach which simply would redefine the 1945 statute to embrace television. Because of the FCC rules which prohibit a radio station from censoring the remarks of political candidates, most state criminal libel laws expressly exempt broadcasters from liability for such campaign statements.

That's why the legal eagles see the Connors amendment as a step to the rear and one if it passed that could seriously limit the "availability" of radio-tv time for political campaigning use. As a comparison, some states not only have a clause protecting the stations from slanderous or libelous remarks aired by a candidate but also those made by the candidates' spokesmen.

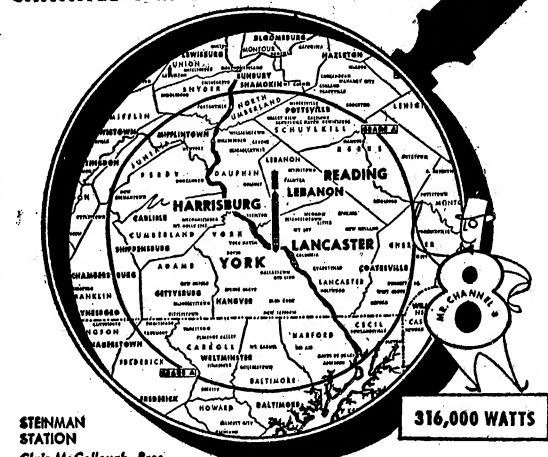
The Illinois Broadcasters Assn. this week is mobilizing its forces in Springfield, the state capitol, in an attempt to beat the amendment in the House.

RAB Board Meets

The semi-annual meeting of the Radio Advertising Bureau board of directors begins two-day session today (Wed.) in N. Y. One of the most likely considerations to come up at the top level powwow is finding a successor for RAB prexy Kevin Sweeney after his exit next January.

Board will also have to approve the second half of the RAB \$720,000 annual budget. It will take place at the finance meeting this afternoon. Tomorrow (Thurs.) the executive committee collects, followed by a full board meeting.

\$5 1/4 Billion Market CHANNEL 8 MIGHTY MARKET PLACE



STEINMAN STATION

Clair McCollough, Pres.

WGAL-TV

Lancaster, Pa.

NBC • CBS • DuMont

Representatives
MEEKER TV, INC.

New York
Los Angeles
Chicago
San Francisco

Trenner

Continued from page 22

few months old, had plans to produce and sell daytime soapers to tele stations. In a system called "pre-selling the residuals," Trenner hoped to produce two stripped 15-minute soapers on film. Idea was to retain all profits from national sponsorship deals. For running the skeins without payment the participating stations would be allowed to keep the soapers and rerun and sell them as they pleased with no further payment to Trenner.

Trenner had not begun production on either series, although he says that he has many format ideas to present. GT did take over Station Film Library's subscribing outlets which number 55 to 60, according, to Trenner.

GT execs say that no production plans on the soapers have as yet been formulated.

New Orleans—Roife H. McCollister, Baton Rouge attorney and member of the state legislature, has been appointed executive secretary of the Louisiana Assn. of Broadcasters, Edgar B. Stern Jr., prez, announced Friday (3).

Billy NALLE at the
Piano • Organ • Celeste

I REMEMBER MAMA CBS-TV

Radio Registry

LUSCIOUS LIVING IN SCARSDALE

Homes for Sale - Priced Just Right
See EDDIE SMITH
1697 W. Way - JU 6-3545
In Assn. H. H. SCHLOSSER REALTY

The 1954 Billion Dollar Club

	SALES OR REVENUES		% GROWTH SINCE 1946
	1954 (in millions of dollars)	1946	
→ General Motors Corp.	\$9,824	\$1,963	400.5
→ Standard Oil Co. (N.J.)	5,661	1,622	249.0
→ Bell Telephone System	4,784	2,094	128.5
→ Great Atlantic & Pacific Tea Co. ..	E4,000	1,435	178.7
→ U.S. Steel Corp.	3,241	1,496	116.6
→ Sears, Roebuck & Co.	2,965	1,045	183.7
→ General Electric Co.	2,959	679	335.8
→ Swift & Co.	2,511	1,308	92.0
→ Chrysler Corp.	2,072	870	138.2
→ Armour & Co.	2,056	1,184	73.6
→ Safeway Stores, Inc.	1,814	847	114.2
→ E. I. du Pont de Nemours & Co.	1,709	662	158.2
→ Gulf Oil Co.	1,705	562	203.4
→ Standard Oil (Ind.)	1,660	651	155.0
→ Bethlehem Steel Corp.	1,657	788	110.3
→ Westinghouse Electric Corp.	1,631	378	331.5
→ Socony-Vacuum Oil Co.	1,609	761	111.4
→ Texas Co.	1,574	587	168.1
→ Shell Oil Co.	1,312	443	196.2
→ National Dairy Products	1,210	742	63.1
→ Standard Oil (Calif.)	1,113	373	198.4
→ Kroger Co.	1,109	574	93.2
→ J. C. Penney Co.	1,107	677	63.5
→ Goodyear Tire & Rubber	1,090	617	76.7
→ American Tobacco Co.	1,069	859	24.4
① Boeing Airplane Co.	1,033	14	—
→ ① Sinclair Oil Corp.	1,021	376	171.5
→ Ford Motor Co.	②	②	②

E—Business Week Estimate

① New member

② Does not report sales, but is in billion class.

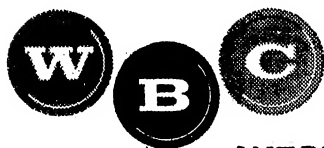
©BUSINESS WEEK

25 of the 28 members of the Billion Dollar Club realize:

*"No selling campaign is complete
without the WBC stations"*

In 1954, twenty-eight companies in the United States sold over a billion dollars' worth of goods each. These companies certainly know something about selling. And *twenty-five* of them were among the more than 250 national advertisers on WBC. Keeping them company are lots of smaller guys who know something about advertising, too. Over 1,200 local advertisers put WBC in their selling campaigns.

National advertisers *know* that 1/6 of America's sales are made in the six markets served by the WBC stations . . . that they *need* the WBC stations to complete their selling campaign. And local advertisers have found that no other station gives them the coverage and sales impact of their WBC station. If your selling campaign doesn't include the WBC stations, call Eldon Campbell, WBC National Sales Manager at Murray Hill 7-0808, New York, or your WBC station.



WESTINGHOUSE BROADCASTING COMPANY, INC.

**WBZ • WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia; KDKA • KDKA-TV, Pittsburgh;
WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco**

KPIX represented by **THE KATZ AGENCY, INC.**

• All other WBC stations represented by **FREE & PETERS, INC.**

Television Chatter

New York

Ronald Dawson, currently appearing in "Witness for the Prosecution" while doubling into his 28th year in radio and tv, has sold two one-hour tv scripts to Belgium which will be translated into both Flemish and French. Turkish asked him for a radio series in exchange for some Turkish recordings. . . . Harry Sosnik composing and conducting score being integrated into June 27 "Wide World" showcase on NBC-TV.

Mopet Billy Harris on "Studio One" Monday (13). . . . Joe Silver, WCBSTV's Capt. Jet on "Space Funnies," guest of honor at annual Bicycle Safety Parade in Morristown, N.J., Saturday (18). . . . Roy Lockwood of Robert Lawrence Productions back from his biz trip in England. . . . Marlon Lonsberry, WCBSTV operations mgr., left on three-week vacation in Oregon and Frisco, while sportscaster Bill Hickey hiatuses June 19-26 with wife Jean to visit his hometown Dallas and her native Birmingham, plus looksees of New Orleans jazz spots. . . . Actress Toni Romero did a Phil Silvers film and spot for Community Chest before leaving for strawhat season with Eva Le Gallienne in Westport, Conn. . . . Singer Betty Cox of WCBSTV-George Skinner show, returns to CBS-TV's "Look Up and Live" July-August. . . . Sportscaster Jim McKay signed as m.c. of Goodson-Todman "Make the Connection" quizzer ousting "Justice" for summer. . . . Jackie Barnett set by Jimmy Durante to continue as special material writer for his 14th year with the Schaefer.

Patli Page's vidpixer for Oldsmobile starts on WRCA-TV July 5 twice weekly (Tues-Thurs.) canceling "Sky's the Limit" those days. . . . Sel Hurok to figure in at least two NBC Monday specs next season, a star-studded concert (Marian Anderson, Arthur Rubinstein among them) Jan. 30 and Sadler's Wells ballet, "Sleeping Beauty," Dec. 12. . . . Jimmy Carroll will be the orch for Frankie Laine's summer show in the Arthur Godfrey Wednesday 8 to 9 slot. . . . WRBC-TV, Memphis, joins CBS as basic interconnected affil in December. . . . Ilustrator David Stone Martin pacted for between acts teaser drawings on "U.S. Steel Hour." He's with CBS-TV's graphic arts dept. . . . Charles L. Whittier, former v.p. director of Young & Rubicam, has authored "Creative Advertising," to be issued by Henry Holt today (Wed.).

Lazy K. Square Dancers, Ernest Tubb, Audrey Williams and Bonnie Sloan slated to guest on next Monday's (20) Pee Wee King show on ABC-TV. Program, incidentally, has expanded its network lineup to 58 stations. . . . Jimmy Yoham into the cast of "Mr. Citizen" on ABC-TV tonight (Wed.). . . . Monica Lewis makes her telebut in a dramatic role on "General Electric Theatre" Sunday (19) in "The Day He Got Fired." . . . National Tele-

vision Film Council honors Edward R. Murrow and "See It Now" coproducer Fred W. Friendly for their contribution to films for tv at the monthly luncheon tomorrow (Thurs.) at the Delmonico. . . . Louis Jourdan set for "Climax" on July 14. . . . Claude Dauphin planned for the Coast last week to film a "Schlitz Playhouse" teleplay. . . . Barbara Baxley costars on "Climax" June 30. . . . Richard Davalos and Jamie Smith into the cast of tonight's (Wed.) "Kraft Theatre." . . . Harvey Lembeck, Paul Ford, Mickey Freeman and Arthur Storeh all did teleplay assignments on the still-shooting Phil Silvers CBS-TV'er.

Arthur Kalman, Associated Artists Productions exec in charge of special projects, planned to Chicago to supervise programming of AAP features on Jim Moran's WGN-TV "Courtney TV Premiere." . . . Roy Lockwood of Robert Lawrence Productions, the Gotham commercials-industrials house, back from business conferences in England. . . . Donald Woods, who hosts the "Damon Runyon Theatre" and the radio "Woolworth Hour," plays the lead in tonight's (Wed.) "The Millionaire" teleplay. . . . New Mona Kent soaper on the CBS-TV horizon called "Family Downstairs," with prospects of a summer teoff date. Miss Kent has been commissioned by the web to prep three weeks of scripts via the Ashley-Steiner office.

Don Morrow replaces the usual Maxwell House spokesman Rex Marshall in doing the coffee blurbs on the sponsor's "Ethel and Albert" summer substitution. . . . Notre Dame T'v'er, WNDU-TV, hosted a cocktail party at the Hotel Roosevelt yesterday (Tues.). Station boss Bernard Barth cooperated with NBC and BOTV in a closed circuit feature as well. . . . Ex-MCA and Guy Lombardo vidfilm staffer Ceclie (Sweetie) Kreisler due back from Bennington College, Vt. . . . Rocky Graziano guested on WABD's "Behind the Lines" Sunday (12). . . . Halger V. Barrett has joined Television Advertising Bureau as a sales exec. Barrett was CBS-TV sales promotion manager and later manager of DuMont spot sales and with the network itself and he carries vidfilm experience with him from a post at Consolidated Television. . . . The first commercial done by DuMont's electronic tv-and-film camera (for Ronson Shavers) got airing on WCBSTV last week. . . . Judy Canova and Rita Gam into WABD's "Hollywood Preview" on June 21. . . . William Gargan Jr. moves to Coast to open offices for Autocue Co., Inc., film production outfit.

Chicago

NBC-TV's Chi sales veep Ed Hitz angling for fish instead of clients in Northern Wisconsin this week. . . . Bill Stern tapped by Anheuser-Busch to narrate a bowling promotional film to be lensed next month at the Atlas Film Corp. . . . Maurice Evans in last week for

huddles with Hallmark and Foote, Cone & Belding execs on the greeting card firm's upcoming Sunday NBC-TV "Hall of Fame" dramatic special.

Richy Victor producing Tom Duggan's new Saturday nighter on WBKB. . . . NBC weatherman Clint Toule named to the board of directors of the Chi Executive Club. . . . Cole-Finder bankrolling "Captured" vidpix Thursday nights via WGN-TV. . . . ABC-TV is peddling its open half-hour of "Super Circus" this summer as a co-op with the Oerlicher & Berry Co. and Goldenrod Ice Cream alternating on WBKB. . . . Ben Barry and Howard Grafman have merged their telepix distribution operations under the Barry-Grafman & Assocs. tag. . . . Kool Vent holds the tab on WNBQ's Saturday night bowling series for 16 weeks this summer with the 7-Up bottling Co. of Chicago coming aboard Oct. 1 as an alternate sponsor for the winter run.

WPAT

Continued from page 22

"Gaslight Revue," the program that had begun in that time, set the theme, without exception, for the entire station programming setup. "Revue," utilizing only a mild type of background music (of the Kostelanetz-Gould variety and occasionally of the soft jazz and musical comedy class) and no talking for periods as long as 25 minutes at a stretch, began to draw a following. Length of the radio show was slowly increased until the original "Gaslight Revue" now runs from 7 to 11 p.m., across-the-board.

These days, WPAT runs the same kind of "escape" music throughout the remainder of the 20-hour program day. Outside the 7-11 block, there are infrequent vocals—and then only on the quiet side. However, musical director (there is no program chief) David Gordon will cut out all lyric stuff eventually, says Dickens Wright, station president and general manager.

After N. Y.'s seven tv channels forced the station to retrench to a low-low-budget operation—at the outset merely to stave off rigor mortis a little longer and not to make a profit—Wright had worked the setup into a position where the operating unit was so low (especially compared to other met indies) that margin of profit wasn't too far off.

Here's the way it works: WPAT has five announcers who gab only at the quarter-hour breaks during daylight at the 30-minute marks during the four-hour "Gaslight Revue." The half-hour and hour breaks contain a two-minute news show, on either side of which is room for only one commercial spot at night. During the day, there is a total of 16 availabilities per hour, four at each quarter hour, thereby insuring that there'll be at least 11 minutes of uninterrupted music at a single stretch. However, Wright says that daytime is rarely ever SRO at any given hour or day of the week. Nevertheless, it's daylight when the station makes its most profit. Wright spreads out the commercial sked to assure that the "sell" doesn't get bunched up and destroy what he considers the essential-to-success atmosphere lacking entirely in musical or verbal extremes.

Wright, who started as manager of the station for the Passaic Daily News ownership in 1950 and who now owns the station with some friends, doesn't even allow mention of disk titles in avoiding verbiage. However, he plans to start a monthly program guide (a la WQXR's) in September at a \$1 yearly fee to listeners—that's if he gets enough takers, he warns them on the air. About 80% of the advertising comes from the Jersey, N. Y. area, with another 20% from the national bankroll division.

TV a Sucker

Continued from page 25

the book at the first day they got it.

The timebuyers, he said, manage to get their own way because the stations have shown they'll take any kind of revenue without regard for their own dignity and standing. If the station does have scruples about tampering with its card, another method is for the studio to offer the station an interview with some big name screen personality "the next time he hits town." This latter technique has even sucked in the bigtime net-

Inside Stuff—Radio-TV

NBC has issued a handsome brochure tracing the "success story" of Sunbeam's Frypan ("Meet TV's Newest Stars") on the web's Sunday night spectaculars during the past season. Quoted are excerpts from reviews in the trade and lay press touching on the Frypan "bacon & eggs" commercials in color and the tagline, "Your NBC-TV representative can give you all the facts you need to build your product into next season's TV star."

It's figured, incidentally, that the Perrin-Paus ad agency landed a bacon-plus account, Dubuque Packing Co., a couple of weeks ago on the results achieved with the Frypan commercials embodying the breakfast dish.

Producer Howard Barnes and maestro Percy Faith, of CBS Radio's "Woolworth Hour" attended the world preem of Martin & Lewis' Paramount film, "You're Never Too Young," at Brown's Hotel in Loch Sheldrake, N. Y. last week. They tape-recorded interviews with visiting headlines for use on the Woolworth show.

Starting Sunday (18), WRCA's (N.Y.) radio news and special events department will slip in a total of 42 news stanzas (mostly capsules) during the 40-hour weekend "Monitor" show on NBC. There will be special AAA traffic reports included. Lineup encompasses four quarter-hour newscasts, a Jimmy Powers sports roundup and a mariner's news service.

Television's lighting directors have banded together to form the Society of Television Lighting Directors, comprising 82 active lighting experts from stations and networks on both the east and west coasts. Organization will meet to exchange ideas and information on lighting equipment and standards and will publish a series of pamphlets on the subject, first of which will be titled "Lighting the Artist."

New York chapter is headed by Salvatore Bonsignore as chairman, with Robert Barry, Imero Fiorentino, Carl Giati, and Aaron Stephenson Jr. as board members, Leland Watson as secretary and Syd Samuels treasurer.

Gerald Maulsy, CBS Radio network manager, is chairman of the entertainment group of the '55 Greater New York Fund campaign, and Compton v.p. Willard Heggen is chairman of the advertising, publishing, entertainment and services of the Fund's private firms division. Among division chairman for the current drive are Harry Ommeler, program veep on CBS-TV, for radio-ty; Lopert Films v.p. Max Fellerman heads motion pix division; Herman Levin, prexy of the League of N. Y. Theatres, heads legit, and the Abe Olman of Robbins Music, chairs the music division.

More than 7,500 viewers of Crosley tv stations in Cincy, Dayton and Columbus voted in the search contest for a new femme member of the Paul Dixon show. Six finalists were picked from a field of 300 in auditions in the three cities. The finalists were seen by the viewers for their choice in the voting.

Winner, Jayne-Robinson, 21, studied radio and tv at Stephens College, Columbia, Mo., before coming to Cincy a year ago and getting a job as page girl at Crosley Square. She joins the Dixon show this week as a new partner for Sis Camp in pantomiming records.

DuMont for the first time has introduced a line of radio sets and hi-fi receivers. Until now the manufacturing company has limited its consumer products strictly to television sets.

DuMont, which has refused to cut the price of video receivers to meet the competition, exercised roughly a \$10 cutback in the cost of its most inexpensive model. However, this still puts it several dollars above the lower range of most other tv manufacturers.

work showcasers, which don't even get a promise of ad revenue.

Citing an immediate example of the "get something for nothing" technique, the exec pointed to the new practice of KABC-TV in Hollywood, which when a studio spends most of its spot coin on the station, weaves in free plugs for the pic on every show. Station claims the plugs will "enhance" both the pic and the programs, but in the case of the current campaign on Metro's "Love Me or Leave Me," all the station is getting, presumably, is costumes from the film and a free soundtrack album. In return, Metro is getting everything in the way of free plugs the station can give.

Topping the entire picture of the relationship between the majors and tv, however, is the actual question of competition for audience. The film industry, admittedly, has more or less publicly dropped the hullabaloo about "tv's inroads on the b.o." But, it's pointed out, motion pictures may now be starting to make inroads on the tv audience, and television is helping tighten the noose. Every time Godfrey or Sullivan heavily plug a picture in return for the clips or a guestar, they are in effect telling next week's potential viewer to go out and see the picture instead of watching them. And they're not doing it as paid advertising.

Adding to the wonderment of some tv execs about the situation is television's all-out bid to the studios to "produce for us." The highly favorable reaction of the networks to the studios' decision to go into vidfilm production doesn't square with the "shabby" treatment the studios have bestowed on television. TV's eagerness to hop on the Hollywood handwagon of "sight unseen" shows, in spite of the success of "Disneyland," is something some videotees can't understand, especially when the studios, in addition to getting paid production coin on the shows, will get as much as eight minutes of free air time for more plugs for their features.

The more introspective (and realistic) of the television toppers are beginning to ask: "What are we getting out of all this?"

Storer

Continued from page 22

American public to receive at a reasonable charge and at its choice. Additional programs from additional stations, such as UHF commercial stations and educational stations which could not otherwise exist because of the present lack of high quality programs and adequate.

At the outset, subscription tv should be authorized "only on a trial basis on UHF stations" to obtain information to determine whether the service should be authorized on a nationwide basis.

OVERLOOKING NARRAGANSETT BAY, R. I.

An Estate of great beauty, in superb location, with Low-Lying Norman Tudor Home of medium size, built by eminent architect, and recently completely modernized. About 200 acres; small stable; cottages 2-acre lake, and picturesque island. Suitable for home and investment. Priced at \$200,000, and worth it!

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Realtor

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EVERYTHING NEW But the NAME

Newly remodelled, furnished and redecorated. A Hotel of distinction in the Rockefeller Centre area—in the hub of the theatrical district. Convenient parking facilities and a beautiful restaurant at your service. For transients and permanent guests at reasonable rates.

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EVERY DAY ON EVERY CHANNEL

BROOKS COSTUMES

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GREATEST BUY!

IN NEW YORK FILM STUDIO SPACE

SUMMER RATE

\$200. PER DAY

THE FABULOUS NEW TELSON STUDIOS

41-01 BROADWAY L.I.C. 15 MINUTES FROM MID-MANHATTAN

- COMPLETELY REMODELED WITH NEW MASONITE FLOOR
- 60x60 CLEAR SHOOTING AREA 22 FT. CEILING
- SYNCHRONOUS FAIRCHILD TAPE AND DISC RECORDERS
- LATEST IN LIGHTING EQUIPMENT—COMPLETE IN EVERY DETAIL INCLUDING NEW CONE LIGHTS
- MOLE-RICHARDSON PERAMBULATING MIKE BOOM
- FULLY EQUIPPED CONSTRUCTION SHOP
- AND AT NO EXTRA COST—NEWEST CINEMOBILE DOLLY

CALL NOW! RAVENSWOOD 8-8988

Carl Ritchie, Mgr.

OHIO'S RADIO LINK FOR STATE PRISONS

Columbus, June 14.

Radio, whose utilitarian value increases every day, may soon link all state prisons and reformatories in Ohio. A two-way network linking the institutions, all located within 75 miles of here, is envisaged by the State Division of Corrections as a means of coping with heavy administrative traffic and emergencies such as riots or fire.

Mansfield Reformatory has been operating its \$5,000 system about 10 days and has three radio cars and three walkie-talkies to cover the 1,000 acres of grounds. If funds permit, London Prison Farm may get a similar installation after July to patrol its 3,000 acres.

Mrs. Tufty Elected By D.C. Femmecasters

Washington, June 14.

Esther Van Wagoner Tufty, Washington editor of NBC's "Home" show, was named president of the D. C. Chapter of American Women in Radio and Television at organization's final business session of season. Mrs. Tufty, NBC's "Dutchess," succeeds Florence Lowe, Washington Bureau of VARIETY, who bowed out after serving two consecutive one-year terms. Chapter of femmecasters, distaff side of town's advertising biz, and radio-TV government reps passed a unanimous resolution kudoing Mrs. Lowe for growth of chapter under her leadership.

Other new officers elected to serve one year terms are as follows: Vice President, Fran Riley, assistant manager of publicity and information services for NARTB; corresponding secretary, Vicki Kissal, assistant to president of WMAL-ABC; recording secretary, Beverly Warren, radio-TV specialist, Office of Information, Civil Air Patrol; treasurer, Gertrude Entenmann, assistant to radio-TV directors, Henry J. Kaufman Agency.

Sails Pitch

The news-special events sector of WRCA, N. Y., in co-op with the Coast Guard, will give complete coverage of boating and regatta news during the summer.

Bill Berns, the departmental topper at WRCA, has arranged for the public info office of the Coast Guard to supply the station with late news and weather reports pegged to yachting fans and commercial boatowners.

Westchester County—Crugers
1 Hour from New York City

MAGNIFICENT Solid Brick Home

14 rms. modern conveniences throughout. Constructed of the finest quality materials, all in perfect condition. 15 acres level land with gradual slopes overlooking the Hudson River. Grounds artistically landscaped. New swimming pool, stone outdoor grill, tennis court, cabana consisting of dressing room or bedrooms, 2 baths, bar & kitchenette.

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For complete information write to

Belley — 512 7 Avenue, NYC

OR YOUR OWN BROKER

FILM CO-ORDINATOR

Man wanted by T.V. film producer for administrative detail work on commercials. Must have thorough, practical knowledge of film processes and proven capacity for handling details. Excellent opportunity. State age, experience and salary requirements.

Box V-41355, VARIETY,
154 W. 46th St., New York 36

WRITER, ANYONE?

I've been teaching but rather not. Read humorous novel. Dramatic three-actor. Margo Jones, Milton Smith, others, praised play but no production. "Talent," "Quality" very good, deserved hearing—but no go. Grad NBC-Barnard inst. Radio-TV, versatile. Anything. Try me. Write Box V-41355, VARIETY, 154 W. 46th St., New York City.

Jerrold

Continued from page 22

sultant Dr. Millard Faught got up to challenge the Jerrold position, pointing out that Zenith would employ millions of code combinations. Shapp in reply simply reiterated a challenge he had laid down earlier: "You (the tollivision outfits) give us a sample model of your decoder and six days' time, and we will stage a public demonstration with 30 bootleg decoders picking up your programs and unscrambling your signals."

On the more serious side, Shapp took the position that a completely wired system is the "only practical way to bring subscription television to the American public" and made the point that it would be the only method which would not disturb "any established principles of broadcasting." Asked to estimate the time and costs for wiring the city of New York, Shapp said preliminary studies indicated it would take a year to draw engineering reports and about five more years to do the job completely. The cost would run about \$2,000 a mile for underground cable, about \$20 per apartment for connecting the set, and \$35 to \$40 per apartment for a metering device if metering were done on a program-by-program basis. If metering were done on a period basis, monthly for example, the device would cost about \$5.

Jerrold did not demonstrate a device for unscrambling signals, but distributed an engineering report on the matter and also disclosed it was about to file for patents on a device which "could automatically reassemble any scrambled picture, regardless of the method used in encoding." It was explained the device, "an electronic jig saw puzzle solver," was developed in conjunction with Jerrold's community antenna work. In the course of adjusting remote TV signals which had been distorted by nature, Jerrold found that the easiest distortions to correct, or unscramble, were those which had a pattern. The unscrambling device which was perfected handles both the unpatterned distortions and those which have a definite pattern. Scrambled pictures such as toll-TV would employ, all have definite patterns which the unscrambling device could decode, it was stated.

McCadden

Continued from page 27

tion making the pair one of the largest-equipped commercial producers in the country. Filmways also has a rear-screen unit, which could be used to integrate Coast backgrounds shot by McCadden into commercials shot in N. Y.

McCadden, the Burns & Allen production outfit, has of late been expanding its commercial production operation, having started their own Carnation blurbs and expanded into independent contracting. Filmways is one of Gotham's more rapidly expanding commercial outfits, having bought a complete new studio in addition to its older one about six months ago. Reciprocity deal was negotiated by McCadden production supervisor Al Simon and Filmways exec v.p. Marty Ranshoff.

Medics

Continued from page 22

auguration of Dr. Elmer Hess of Erie, Pa., incoming president, was carried on 340 stations of the ABC network from 8:30 to 9:15 p.m. "March of Medicine" was aired by 42 NBC-TV stations, three cameras here shot the first part of the program.

There were numerous pickups on the CBS morning news programs plus interviews, etc. on the four local stations.

Again closed-circuit television was used to enable the visitor doctors to view newest in techniques with the operations originating in Philadelphia hospitals.

Cleveland — Sportscasters have formed Northeastern Ohio Sports Broadcasters Ass'n with 40 members with Mel Allen slated to address the group's first meeting (10). Drafting a charter and constitution are Jimmy Dudley, Clay Dopp, Bill McColgan, Sam Levine and Joe Valicenti.

1,000-Watt Stickup Alarm

Chicago, June 14.

WAAF deejays Sig Sakowicz and Vince Garrity combined forces to sound a 1,000-watt alarm that a stickup was taking place last week in an insurance office next door to the studios in the LaSalle-Wacker Bldg. Sakowicz saw the holdup in progress while coming in for his morning show. He rushed into the studio where Garrity was working his stint and, hollered for the phone. Instead, Garrity signaled the engineer to fade out the record and asked his listeners to dial the cops to report the robbery.

The police got the message pronto but the holdup men got away with \$5,000 before they arrived.

Bible School's Non-Profit Radio Station in Losing Tax Exemption Battle

Minneapolis, June 14.

Although KTIS, local radio station, is operated by Northwestern Bible Schools as "a non-commercial, non-profit endeavor emphasizing programs of an educational and religious nature," the village council of suburban Golden Valley is frowning upon its application for real property tax exemption on its broadcasting studio, tower and other transmitter and antenna facilities there.

Station has failed to pay penalties, interest and costs on the \$3,189.81 in delinquent taxes, facilities accumulated from 1950 through 1953 and it's "in Dutch" with the Council members, the latter made known at a special meeting to consider the applications for exemption and abatement.

"Radio stations can't be exempted from taxation whether they are run by a church or Bible school or not," declared S. D. Kane, village attorney. "The station has never paid any of its taxes on the facilities."

Acting Mayor Ralph Stark, voicing the opinion of those present, said it was the council's sense the applications be denied.

The station was built in 1938 when evangelist Billy Graham was president and it was charged at the meeting that a Northwestern official had promised they never would seek tax exemption for the station.

Dr. R. A. Elvee, president of Northwestern Schools, says that in its six-year existence KTIS never has accepted a commercial contract and there is no intention of making it commercial.

"Listeners' acceptance and their willingness to support the station by free will offerings has been far greater than original expectations," asserts Dr. Elvee.

Gary, Bob Crosby Set For Mpls. Aquatennial

Minneapolis, June 14.

Ninth annual WCCO Radio "All-Star Show," a feature of the local Aquatennial, summer mardi gras, will be headlined this year by Gary Crosby and uncle Bob.

Show, as usual, will be staged in the local Auditorium before an audience of payees and also will be broadcast over WCCO. Date this time is Saturday night, July 16.

In addition to the two Crosbys, the lineup will have the Modernaires, songstress Carol Richards and other performers from the regular Bob Crosby show, along with such of the station's top personalities as Cedric Adams and Bob DeHaven.

KLFY-TV Debuts

Lafayette, La., June 14.

KLFY-TV, the state's newest tv station, aired its inaugural program here Friday night (10) with city officials, civic and business leaders participating in special ceremonies emceed by Bill Corcoran, program director. Station operates on channel 10, vhf.

Officials of new station are Paul Declouet, president; Thomas Declouet, v.p.; Jack Mitchell, secretary; Harold Delhomme, treasurer; Bob Costellan, sports director; Sterling Zimmerman, sales promotion manager; Bill Patton, general manager, and Maurice Wynne, chief engineer.

British Com'l TV Sets Poser

Continued from page 23

which will add another \$20 to the conversion bill.

In the hope of insuring the maximum possible viewing audience, the two London program contractors, Associated-Rediffusion (which will be on the air weekdays), and Associated Broadcasting Company (weekends), have started a national press-advertising campaign to urge the public to adapt their receivers. This promotion started off last week with full page ads in the London evening papers and will be followed by large scale space buying in all the London dailies as well. In addition, they are expected to start a big promotional appeal on London hoardings and to use magazines and periodicals extensively.

By the time the London station starts beaming in the fall, the two program contractors anticipate there will be upwards of 500,000

sets more than four or five years old are not regarded as suitable for adaptation. Yet many of these receivers are eminently suitable for picking up the BBC programs; it may be a difficult proposition persuading the owners of these sets that they should be scrapped and replaced by up-to-date receivers, costing in the region of \$200 and upwards.

U. S. Steel

Continued from page 23

Grace Klein and Mae Cooper.

Nov. 9—"Goodbye Piccadilly," by John P. Marquand, adapted by Turner Bullock.

Nov. 23—"Long Ago Carousel," by Winifred Wolfe and Jack Gordon.

Dec. 7—"The Silent Front," by Richard English.

Dec. 21—"The Old Lady Shows Her Medals," by James M. Barrie (adaptor undetermined).

Jan. 4—"The Man With Spurs," Robert Emmett workover of a Claude Binyon story.

Jan. 18—"Policeman Shooting Boy," by Rod Serling.

Feb. 1—"Shadows," by Felix Cooper.

Feb. 15—"Edge of Guilt," by Malvin Wald and Jack Jacobs.

Feb. 29—"Ashton Buys a Horse," by Norman Lessing.

Staging assignments will be rotated among Dan Petrie, Norman Felton and Sidney Lumet in a mating of directorial style to the script type.

MCA, Wm. Morris

Continued from page 23

will direct the staff, is Sidney Davis, on leave from the New York law firm of Phillips, Nizer, Benjamin & Krim, which is knee deep in the motion picture business. Davis was chief counsel Senate Judiciary Anti-Monopoly subcommittee in the last Congress.

He has built a reputation in Washington as a fearless investigator and finds himself already under attack from some of those who expect to be probed. Davis has been called "a wild man" and much worse. His attitude is that he will try to do a fair but thorough job, "with no favors for anyone."



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

HIGHER RATINGS! MORE RENEWALS! BIGGER RESULTS!

And
We Can
Prove It!



CURRENT HITS:

THE EDDIE CANTOR
COMEDY THEATRE
MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
I LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE

Jocks, Jukes and Disks

By HERM SCHOENFELD

Nappy Brown: "Pitter Patter"—"There'll Come A Day" (Savoy). Nappy Brown, who has clicked in the rhythm & blues field, comes up with a charming novelty on "Pitter Patter" (retitled to "Piddly Pitter Patter"). It's a catching quasi-calypso rhythm that Brown belts infectiously. It's due for a big juke and jock play. Flip is another bright side but without the lyric lift of the top side.

Tony Bennett: "May I Never Love Again"—"Don't Tell Me Why" (Columbia). Tony Bennett keeps turning up with hits regularly and in "May I Never Love Again" he has the type of number that he can belt for maximum results. It's a big ballad with a good lyric and

orch and chorus turn up with a pleasing ballad.

Voices of Walter Schumann: "The Man From Laramie"—"Let Me Hear You Whisper" (RCA Victor). "The Man From Laramie," title tune from the Columbia Picture western, is a story-telling ballad along the lines of the click "High Noon" entry of a couple seasons back. "Laramie" shapes up as a fine oatune which the Walter Schumann ensemble delivers tastefully. Eddy Howard also has a stand-out version for Mercury. On the Victor flip, "Let Me Hear You Whisper" is a class ballad lushly rendered by the Schumann organization.

Lawrence Welk: "Ball of Fire"—"Go 'Way, Go 'Way" (Coral).

Best Bets

LES PAUL-MARY FORD	HUMMING BIRD
(Capitol)	Goodbye, My Love
NAPPY BROWN	PIDDLY PITTER PATER
(Savoy)	There'll Come a Day
TONY BENNETT	MAY I NEVER LOVE AGAIN
(Columbia)	Don't Tell Me Why
WOODY HERMAN ORCH	THE GIRL UPSTAIRS
(Capitol)	You're Here, My Love

Bennett projects it with his trademark sentimental style. Flip is another ballad with excellent possibilities, adding up to a strong two-sided package by Bennett.

Les Paul-Mary Ford: "Humming Bird"—"Goodbye, My Love" (Capitol). "Humming Bird" is a winning folk-styled ballad which has been a piling up a stack of wax versions. Les Paul & Mary Ford have a superlative slice, lightly handled and deftly delivered via the multiple dubbing technique. Frankie Laine's side for Columbia is handled in more dramatic style and may cap a good share of the spins. The Chordettes' slice for Cadence is also handled with a catching bounce and will be another factor on this tune. On the Capitol flip, "Goodbye My Love," on the Capitol flip is a good slow-paced ballad skillfully projected by the Paul-Ford duo.

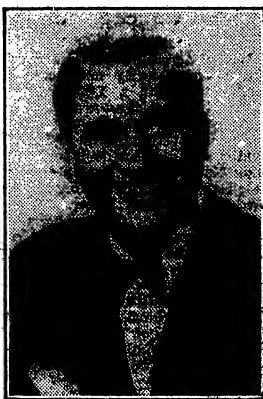
Woody Herman: "The Girl Upstairs"—"You're Here, My Love" (Capitol). From the Marilyn Monroe starrer, "The Seven Year Itch," the theme, "The Girl Upstairs," is a potent entry for pop spins. Woody Herman's orch gives it a slow-tempoed, sensuous slice with plenty of commercial impact. Alfred Newman, who clefted the tune, also batons it in lush style for Decca and will give the Herman version a good run for the money. On the Capitol flip, the Herman

Lawrence Welk, whose "champagne music" reigns supreme on the Coast, has a simple, but winning style on wax. These sides are typical of the Welk disk output, decidedly appealing, for consistent sales. Both tunes have a bouncy format with "Ball of Fire" getting a basso rendition by Larry Hooper and Bob Lido handling the vocal neatly on "Go 'Way."

Terri Stevens: "Why Am I To Blame"—"What Am I Trying To Forget" (RCA Victor). Terri Stevens, of the new thrushes on Victor's roster, impresses on this ballad coupling. "Blame" is a highly commercial ballad handled with a style that should attract considerable attention for Miss Stevens. "Forget" is another strong ballad which Miss Stevens sings with sensitivity.

Patty Andrews: "Without Love"—"Where To, My Love" (Capitol). Patty Andrews, who has shifted over from Decca to Capitol after working as a single, gets off with plenty of steam in "Without Love," a great DeSylva, Brown & Henderson oldie that rates a revival. Miss Andrews' belting of this tune should launch her fast under her new label banner. "Where To, My Love" is a fine new ballad with good chances. Nelson Riddle's backgrounds give an important assist.

Lola Dee: "I Love You Stop"—



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
On ABC-TV Net Work
Starting Sat. July 2nd
9 to 10 P.M. E.D.T.
Sponsored by
DODGE DEALERS OF AMERICA

"Cha-Cha-Cha" (Wing). Lola Dee, who shifted over from Mercury to Merce's new subsid label, has a solid material in "I Love You Stop." It's a simple ballad with a good idea and Miss Dee delivers it forthrightly and effectively. On the reverse, there's a cha-cha number that moves along at a brisk pace and will ride on the growing popularity of this newest of dance rhythms from Cuba.

Janoff Vice Leipzig

As Col's Ishlon Aide

Jack Janoff moves into Columbia Records' publicity department this week as aide to department chief Debbie Ishlon. Janoff replaces Lloyd Leipzig, who is anking to set up his own personal management firm.

Janoff was formerly with Alfred Auerbach, advertising and public relations firm.

Camden to Package

\$10.98 Basic Library

RCA's low-priced label, Camden Records, is expanding its multiple-platter package program with a release of a six-disk set framed around a longhair "basic library" format. Package, due for release in a couple of months, will sell at \$10.98 as against the price of \$1.98 for a single record.

Camden has already issued packaged sets on the opera, ballet and Tchaikovsky's six symphonies.

Album Reviews

Dinah Washington: "For Those In Love" (EmArcy). Dinah Washington, who has a considerable rep as a rhythm & blues songstress, is showcased in this set on a flock of standards which she belts in ace jazz style. Miss Washington stems from the great blues tradition where the polish of the pipes is secondary to the style and the feeling. She shows plenty of the latter two qualities on a repertoire that includes "This Can't Be Love," "I Could Write A Book," "Make The Man Love Me," "Blue Gardenia," "My Old Flame" and several others. Miss Washington gets excellent backing, for the most part, from a solid jazz combo which cuts each tune to a running time needed to swing out the melody.

Count Basie Orch (RCA Victor). This set goes back to the 1947-50 aggregations of Count Basie, whose work has always been marked by a powerful swing beat. Some sides in this set hardly rank with Basie's best, but it's a good sampling from one phase of this important jazzman's career. Numbers, most of which have been released for the first time here, are "Seventh Ave. Express," "My Buddy," "Mr. Roberts' Roost," "Wonderful Thing," "If You See My Baby," "Katy," "South," "Sweets," "Rat Race," "Just An Old Manuscript," "Basie's Basement" and "Lopin'."

Voices of Walter Schumann: "Exploring the Unknown" (RCA Victor). This set of original compositions by Leith Stevens, framed around a science fiction script by Rip Van Ronk, is an attempt to get a story dimension directly into music. Walter Schumann's ensemble is perfectly fitted for this type of atmospheric material. There's an element of pretentious-

ness in this package and the music sounds like a potpourri of film-score clichés. Paul Frees does a good job as narrator, handling the script in credible style.

Sam Hinton: "Singing Across The Land" (Decca). This is an appealing repertoire of authentic folk music delivered competently by Sam Hinton with guitar self-accompaniment. The songs are categorized on a historical and geographical basis, with most of the material not in the hackneyed vein. Hinton also supplies an informative liner to this 12-inch package.

Chet Baker: "Sings and Plays" (Pacific Jazz). Whether he's tooting his trumpet or crooning, Chet Baker remains the cool cats' cat. This 12-inch LP, therefore, will appeal mainly to those deeply imbedded in the progressive music school. Baker underplays the lyric values in each of the 10 pieces while stressing the melodic strain in his piping efforts. He's better as a trumpeter and brings a lot of fresh and interesting ideas to several of the oldies in the package. He gets a neat assist from Russ Freeman's piano, Bud Shank's flute and Corky Hale's harp.

Top Orchsters As Selves For 'Goodman Story'

Hollywood, June 14.

UI is going all-out in lining up top bandsmen to portray themselves in "The Benny Goodman Story." Latest to be set are Harry James, Lionel Hampton and Teddy Wilson.

Gene Krupa was inked earlier. All worked in the Goodman band in the 1930's.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of June 3-9, 1953

A Blossom Fell	Shapiro-B
Alabama Jubilee	Remick
Ballad of Davy Crockett—† "Davy Crockett"	Wonderland
Blue Star	Chappell
Breeze and I	Marks
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—† "Underwater"	Chappell
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Hard to Get	Witmark
Heart—* "Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—† "Battle Cry"	Witmark
I'll Never Stop Loving You—† "Love Me, Leave Me"	Feist
It's a Sin to Tell a Lie	BVC
Keep Me in Mind	Famous
Kentuckian Song—† "The Kentuckian"	Frank
Learnin' the Blues	Barton
Love Me or Leave Me—† "Love Me or Leave Me"	BVC
Malaguena	Marks
Melody of Love	Shapiro-B
Most of All	Arc
Something's Gotta Give—† "Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
Take My Love—† "The Glass Slipper"	Feist
That Old Black Magic	Famous
Tweddle Dee	Progressive
Unchained Melody—† "Unchained"	Frank
Whatever Lola Wants—* "Damn Yankees"	Frank
World Is Mine	Paramount
Young and Foolish—* "Plain and Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	Shapiro-B
A Man with a Dream—* "Seventh Heaven"	Chappell
Alabama Jubilee	Remick
Ballad of Davy Crockett—† "Davy Crockett"	Wonderland
Besame Mucho	Peer
Carmen's Boogie	Broadcast
Cherry Pink, Apple Blossom White—† "Underwater"	Chappell
Dance With Me, Henry	Modern
Domani	Montauk
Glove Dance—* "Seventh Heaven"	Chappell
Hard to Get	Witmark
Heart—* "Damn Yankees"	Frank
Honey Babe—† "Battle Cry"	Witmark
If It's a Dream—* "Seventh Heaven"	Chappell
It's What You Believe In	Morris
Learnin' the Blues	Barton
Malaguena	Marks
Mama Rosa	Shapiro-B
Man in the Raincoat	BMI—Can.
Melody of Love	Shapiro-B
Relax-Ay-Voo—† "You're Never Too Young"	Leeds
Sluefoot—† "Daddy Long Legs"	Robbins
Something's Gotta Give—† "Daddy Long Legs"	Robbins
Sun at Window, Love at Door—* "Seventh Heaven"	Chappell
Tweddle Dee	Progressive
Two Lost Souls—* "Damn Yankees"	Frank
Unchained Melody—† "Unchained"	Frank
Whatever Lola Wants—* "Damn Yankees"	Frank
You Forgot (To Tell Me That You Loved Me)	Ardmore

VARIETY

10 Best Sellers on Coin-Machines

1. UNCHAINED MELODY (9)	Roy Hamilton	Epic
	Al Hibbler	Decca
	Les Baxter	Capitol
2. CHERRY PINK AND APPLE BLOSSOM WHITE (12)	Perez Prado	Victor
	Alan Dale	Coral
3. DANCE WITH ME, HENRY (11)	Georgia Gibbs	Mercury
4. ROCK AROUND THE CLOCK (3)	Bill Haley's Comets	Decca
5. HONEY BABE (3)	Art Mooney	MGM
6. A BLOSSOM FELL (6)	Nat (King) Cole	Capitol
	Dickie Valentine	London
7. BALLAD OF DAVY CROCKETT (15)	Bill Hayes	Cadence
	Tennessee Ernie Ford	Capitol
	Fess Parker	Columbia
8. WHATEVER LOLA WANTS (7)	Sarah Vaughan	Mercury
	Dinah Shore	Victor
9. LEARNIN' THE BLUES (2)	Frank Sinatra	Capitol
10. HEART (5)	Eddie Fisher	Victor
	Four Aces	Decca

Second Group

IT'S A SIN TO TELL A LIE	Something Smith	Epic
HARD TO GET	Gisele MacKenzie	Label X
ROLLIN' STONE	Fontane Sisters	Dot
BREEZE AND I	Caterina Valente	Decca
LOVE ME OR LEAVE ME	Sammy Davis, Jr.	Decca
	Lena Horne	Victor
HEY, MISTER BANJO	Sunnysiders	Kapp
I BELONG TO YOU	Ruth Flanagan	Victor
DON'T BE ANGRY	Crew-Cuts	Mercury
	Nappy Brown	Savoy
CRAZY OTTO MEDLEY	Johnny Maddox	Dot
	Crazy Otto	Decca
TWEDDLE DEE	Georgia Gibbs	Mercury
	Loucas	Coral
	Vic Young	Capitol

Figures in parentheses indicate number of weeks song has been in the Top 10

THE BIG PITCH FOR RENEWALS

Tooters Seek to Perk Band Biz Via New Rules on Traveling Crews

Cleveland, June 14. An urgent call for a shot-in-the arm for the ailing band business was made at the American Federation of Musicians convention here last week. Moves to revive the band biz may be the most important development at the AFM conclave where routine business otherwise dominated the agenda.

There's a strong possibility that local restrictions against travelling bands may be removed or reduced, to encourage the development of more musicscues. Proposed legislation at the convention to restrict further the entry of travelling bands into local territories was flatly opposed by AFM prexy James C. Petrillo.

Petrillo pointed out that at one time there were attempts by local musicians to stop traveling bands. Now, he said, "there isn't any work for either traveling bands or local bands." He stated that the matter of keeping live music alive was the AFM's greatest problem.

Petrillo disclosed that he intended to make a special video appearance on the Jackie Gleason show to help stimulate the band business. Gleason, incidentally, was commended by the AFM meet for showcasing a flock of name bands on his summer show.

A proposal that the union seek to exercise control over the use of recordings, such as the playing in jukeboxes or on disk jockey shows, was made, but Petrillo put the quietus on this by stating that he himself had not discovered a way to achieve such control and he doubted if anyone else in the Federation could find a way very easily.

Paulist Father, a D.J., Discourses on R&B, Jazz, & the 'Role of the Beat'

Boston, June 14. Rhythm & blues is strictly a fad which will pass out of existence very rapidly, according to Father Norman O'Connor of the Paulist order, chaplain of Boston U.'s Catholic Newman Club, and head of two radio jazz shows in the Hub, who moderated a forum panel for Boston Arts Festival "Jazz Night" yesterday (13) on Boston Common.

"Rhythm & blues definitely isn't jazz, but rather a combination of jazz and hillbilly music," he said. "The drum and saxophone beat in rhythm and blues is so overemphasized that it becomes very tiring after a few hearings. Its proper role is all out of character. Instead of being used subtly and more as background, the beat is exaggerated as a solo voice."

Fr. O'Connor, who will be panelist of big bands and of dancing moderator of discussions at the (Continued on page 46)

Victor Widens Jazz Program Via Singles

RCA Victor is entering the jazz single market. Heretofore, the company has been limiting its jazz releases to album packages, but a growing market for singles has caused the move in this direction. Jack Lewis, who has been heading up Victor's jazz album operation, will also supervise the singles.

First release is Stuart McKay's "Take Me Out To The Ball Game," which is an extract from a recent McKay album, "Reap The Wild Winds." Disks specifically designed for single release are being cut this week by Al Cohn and Tony Scott.

WJNR's New D.J. Stanza

Jim Ameche, disk jockey on KLAC in Hollywood, has been set by WJNR in Newark for a taped across-the-board music show, starting next week.

It'll be a one-hour program, at 7 p.m., of rhythm & blues music.

You Need a Skin

San Francisco, June 14.

Turk Murphy, who announced a couple of years ago that he would never use a drummer again and has worked since without a skin-beater, opens at the Tin Angel June 24, and guess what? Drummer Thad Wilkerson, from Las Vegas, will be in the band.

Other Murphy veterans include pianist Pete Clute and clarinetist Bob Helm. Bass and trumpet are not set yet.

Petrillo, Natch, Elected by AFM; Up Exec Salaries

Cleveland, June 14. James C. Petrillo was reelected without opposition for his 16th consecutive one-year term as president of the American Federation of Musicians at the windup of the union's annual convention last week. Other officers reelected were Charles L. Bagley, vice-prexy; Leo Chusman, secretary, and Harry J. Steeper, treasurer. Exec committee will be comprised of Stanley Ballard; George V. Clancy, William J. Harris, Herman D. Kenin and Walter M. Murdoch, latter a representative of the Canadian section of the international union.

Upon Petrillo's plea, salaries of the union vice-prexy and exec committee were raised by the convention from \$2,600 to \$5,200 per annum above their previous pay. Petrillo said "we are dealing with big people in the industry and even the stooges on the other side get more than our board."

J. Wharton Gootee, the AFM rep to the Musicians Performance Trust Fund, received a special commendation from the convention for his work with the MPTF. It was reported that contributions from recordings and transcriptions reached a peak total of \$2,907,600 last year, in contrast to the \$1,899,900 of the previous year.

ROBERT Q. & GANG SET TO BE GROOVED ON WAX

The radio-tv gangs are beginning to grow on wax. Arthur Godfrey & His Gang spearheaded the disk move via Columbia Records and now Robert Q. Lewis & His Gang are set to be put into the groove by Label X for a special longplay album.

Among the Lewis radio-tv regulars who will appear in the album are Earl Wrightson, Lois Hunt, Betty Clooney, Don Liberto and Ray Bloch's orch.

Audivox to Audivacs After Knocks by Vox

Stipulations were signed last week whereby Raymond Scott and wife Dorothy Collins, doing a disk biz at Universal Recording Co. and issuing platters under the Audivox label, changed name of label to Audivacs. Move was done to avoid confusion with the Vox longhair label. Vox Records brought legal action against Universal, but differences were amicably adjusted, with Vox waiving any claims against Universal.

Milton Kepecs, of Kepecs, Frischer & Freiberg, represented Vox, with W. Warren Troob reping Universal. In a recent similar case, the American label, operated by Mills Music, had to change its tag to Marquee, because Columbia Records claimed prior ownership to the name.

YOUNG PUBS WANT OLDIES

The angling for copyright renewals has now become one of the key phases of the music publishing operation. For the major firms, with vast catalogs of standards, which sooner or later have to meet that 28-year first-term deadline, it has become a matter of vital importance to retain the old tunes. The retention of these copyrights, however, has become, in many cases, a big headache in view of competing bids by newer publishers who are striving to build up standard catalogs.

A young publisher like Howie Richmond, for instance, recently made a deal with the estate of Roy Turk for the latter's available copyright renewals. Richmond is now in the process of setting up a new ASCAP firm, Exeter Music, to hold such Turk copyrights as "My Sweetie Went Away," "Give Me A Little Kiss," "Are You Lonesome Tonight," "Just Another Day Waiting To Come" and others. Since Turk was a lyricist who worked with various tunesmiths, Richmond is splitting ownership of the copyrights with various other publishers. Among these is Valando Music, which has picked up renewal assignments from composer Lou Handman on several songs on which Turk collaborated. Jean and Julian Aberbach, heads of the Hill & Range combine, which has acquired numerous important copyright renewals in recent years, such as "Moonlight and Roses," "Sweet and Lovely" and others, have taken a major step in assembling a powerful standard catalog via their deal to take over the copyright renewals of tunes by the (Continued on page 42)

Delaney Due For Cadence Spot

Joe Delaney, who has headed up the sales operation of RCA's Label X since its launching early in 1954, is now slated to move over to a similar exec spot at Cadence Records. Delaney's switch is expected to be made shortly, to fill the spot left by the exiting of Sam Clark from Cadence to become president of the newly-formed disk company under the American Broadcasting-Paramount Theatres banner (see separate story).

Delaney and artists & repertoire chief Jimmy Hilliard have had virtually complete autonomy in the RCA setup for the functioning of Label X. Delaney was directly responsible for setting up the distribution system for the label, which is expected to rack up top earnings this month because of Gisele MacKenzie's slice of "Hard to Get."

Delaney joined Label X after completing a law course at Tulane U. Before that, he was sales chief at London Records and sales exec with Coral Records.

'Jazz A La Carte' 13 1/2 C, San Francisco, June 14. Irving Grant's concert package, "Jazz a la Carte," pulled in 4,300 payees for a \$13,500 rackup at the Civic Auditorium here Saturday night (11). House was scaled from \$2.50 to \$4.40.

Package featured Sarah Vaughan, Dave Brubeck, Oscar Peterson, Cal Tjader and Jackie Cain & Roy Kral.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

AB-PT Marks Its Disk Biz Entry By Pacting Sam Clark as Prexy

Canned Music in Spades

Widespread public interest in the development of a music-making machine in the RCA Victor disk division to package an album of sounds made by the device. Title of the package is "Sounds and Music of the RCA Electronic Music Synthesizer," with one side containing musical selections produced by the machine and the other containing an explanation of the sound properties. RCA acoustical research engineer John Preston does the narration on the platter.

The music synthesizer was demonstrated by RCA execs several months ago. By means of electronic circuits actuated by tape inserts, the machine is capable of breaking down any sound combination into its component parts and then simulating it.

Col Accenting Femme Angle For Hi-Fi Line

Columbia Records' phonograph division apparently has been won over by the adage "never underestimate the power of a woman." According to Col prexy James B. Conkling, who presided at the unveiling of Col's 1956 phono line at New York's Warwick Hotel last week, 70% of the phonos are bought by women. So Col designers have stressed the "eye appeal" of its players so that the femmes can regard it as an important piece of furniture. Promotion for the '56 line will be geared to the "eye appeal and sound appeal" campaign.

Col's '56 line of phonos are tape machines include 13 new models ranging in price from \$19.95 to \$179.95. The display almost took on the aspect of a fashion show with the player attachments, portables, table and floor units being shown in colors ranging from mahogany and blonde woods to pink, charcoal grey, royal blue and white plastics.

One of the major innovations in the line is the Columbia-Ronette cartridge which is used with the new Columbia tone arm designed by William S. Bachman, diskery's (Continued on page 47)

MARKS WIDENS ORBIT VIA SAVOY TUNE BUY

With Arnold Shaw in the general professional managers seat a little more than a month, E. B. Marks Music is beginning to widen its orbit. In the past, firm had been concentrating on Latino and European material, but now it's going after all kinds of new product.

Kicking off the new policy is "Piddly Patter Patter," which Marks bought from Herman Lubinsky's Savoy Music firm last week. Tune has already been recorded by Nappy Brown on the Savoy label and major diskeries are lining up cover etchings.

Ill. Sues Batoneer For 10G on Idle Fund-Claim

Chicago, June 14. Orchestra leader Ray Pearl is being sued by the Illinois Attorney General's office for failure to pay \$10,308 into the state unemployment fund.

The suit, filed in Circuit Court here last week, charges Pearl was notified last Dec. 8 that he had failed to pay the unemployment contributions from Feb. 1, 1947, to Nov. 1, 1954.

American Broadcasting-Paramount Theatres formalized its entry into the record business this week with the naming of Sam Clark as prexy of its new subsid label. Tentative tag for the label is Ampar. ABC now joins NBC and CBS as a network with a disk company affiliate.

The new company isn't expected to start rolling in the pop field until after the first of the year, but Clark plans to rush a kiddie and packaged good line into the market within the next few months. Label also will gear itself for classical, hillbilly and jazz releases.

For the past couple of weeks Clark has been auditioning candidates for the pop artists & repertoire post. Rival companies, aware of the Clark prowl, have been huddling with their own a&r staffers to renegotiate contracts and in several instances have upped their a&r staffers' salaries to meet Clark's competitive bids. Clark has a number of men in mind for the post but it's unlikely that he'll make an appointment until he returns from a junket to the Coast in about two weeks. Other officers of the company, sales staffers and other personnel will be appointed as soon as Clark gets the mechanics of the organization rolling.

Farm Out Jobs

Clark plans to line up indie distributors around the country to handle the label. As yet, he doesn't intend to set up any factory-owned plants to manufacture the disks. Label will farm out its pressing jobs to several of the major diskeries which have custom record divisions.

In taking over the ABC diskery (Continued on page 47)

Victor Launches Test Of New Direct Mail Selling in 3 Areas

RCA Victor's experimental break-in of a new merchandising plan for packaged goods was launched this week three diversified markets. W. W. Bullock, Victor sales chief, and Frank Amaru, international disk division sales topper, are covering the territories this week to see how the plan runs off.

New techniques will permit Victor to directly service customers who can't find desired albums in local stores. Victor will sell album coupons to dealers who, in cases where they can't supply albums, will mail the coupons into Victor with the name and address of the focal customer. Victor will then mail the platter directly to the customer.

In this way, Victor hopes to take advantage of the big potential in the direct mail business without, at the same time, bypassing the local dealer. Latter will get his normal markup on all disks sold via this technique, which is expected to stem the loss of purchases by customers who can't find what they want.

Cap Pacts K. Camarata As Pubberies' Eastern Rep

Kelly Camarata moves into the Capitol Records' publishing operation this week as eastern representative of the Ardmore and Beechwood Music firms. He's replacing Duke Niles, who vacated the post a couple of weeks ago to join Ray Ventura.

Previously, Camarata, brother of orch leader Tuti Camarata, had been associated with Sam Fox Music and London Records. The Ardmore and Beechwood firms will be continued to be headed up by Mike Gould, who headquarters on the Coast. Gould will remain in Gotham for another two weeks before heading back to his home base with promotional stops in key cities on his way west.

Cat-And-Mouse Game as Pubs Scour Stix for New Material; Still a Gamble

The New York music publishers are again turning their eyes to the hinterlands as a source for new material. The Tin Pan Alleyites have alerted their men around the country to watch for any local noisemaking tunes and to pass the word back to Gotham so that a quick buyup can be made.

The competition for the local hits is becoming fierce and the yokel publishers and clefters are beginning to realize that they are sitting in the catbird seat. Thus, new tunes which used to go to the N.Y. boys for \$500 are now being peddled for as high as \$10,000. As soon as a hinterlander gets wind of a big city pub's interest in a song, he develops a shrewd bargaining attitude and waits for the best offer to come in. It's becoming a cat-and-mouse game between the city publisher and the country publisher, with everything in favor of the latter.

Although the song may have some localized success, it's still a big gamble for a publisher to shell out all that coin in front. Song's national potential still has to be tested and a major label waxing still has to be locked up. Despite these hazards, publishers aren't holding back in acquiring new material from the grassroots publishers. When the tip on a song comes in, they move fast and try to wrap up the deal over the phone before rival publishers can move in with better offers.

Snatching 'Em Up

It's getting so that the Tin Pan Alleyites are snatching up any song that creates a stir in small town radio station or jukeboxes. Tips are received primarily from men in the field or from "friendly" recording men who've gotten word of a noisemaking song in a specific territory from the diskery's local distributors.

In recent weeks, George Pincus wrapped up a deal for the purchase of "Blueberries" from Quintet Music, a Coast firm. The song was cut on the Era label, a Quintet subside. Pincus shelled out \$2,000 for the tune. Some other firms got wind of "Blueberries" action and when they found out that he had landed the song, offered him as high as \$10,000 for it. Pincus held on to it, however, and wound up with a Georgia Gibbs waxing on Mercury.

Howie Richmond also moved quickly last week to grab "Song of the Dreamer," tune which had been getting some action in key Texas cities via the Duke Records version by Billy Brooks with the Ted Saunders orch. Richmond made the deal with tune's clefter Ed (Tex) Curtis for an undisclosed sum. Song has been put in Richmond's Ludlow (BMI) firm. No major records have yet been set.

Tiny Hill Orch Together Again; Playing Midwest

Kansas City, June 14. Tiny Hill has reassembled his orch and again is playing the midwest stands after a layoff of several months. Crew has early June dates in Missouri, Illinois, Iowa, Wisconsin and Indiana, their old stomping grounds.

Hill broke up his outfit last fall and spent the winter on the farm at Fort Lupton, Colo., but broke out to resume with ABC bookings around Easter in the Pacific Northwest.

Ives Sets Up Pub Co.

Folksinger Burl Ives has set up his own publishing company, Warfarer Music, with his wife, Helen. Ives is a Decca Records pactee.

Currently, Ives is handling a straight dramatic thesping role in Tennessee Williams' "Cat on a Hot Tin Roof" on Broadway.

BBC Band Show

London, June 14. Bandleader Victor Silvester has signed a contract with the BBC, guaranteeing him and his orch a minimum of 102 broadcasts yearly for the next three years, as well as eight tv programs annually for the same period. Agreement took effect May 23.

'Hit Parade' Lineup

(On June 11 NBC-TV Show)

1. Unchained Melody... Frank
2. Cherry Pink... Chappell
3. Davy Crockett... Wonderland
4. Dance With Me... Modern
5. Whatever Lola Wants... Frank
6. Heart... Frank
7. Learnin' The Blues... Barton

Add Record-of-Month

To RIAA Membership

Two new diskeries were added to the Record Industry Assn. of America membership last week. They are the Book-of-the-Month Club's newly-formed diskery subside, Record-of-the-Month, and Singerspiration-Biblestone. The BOM firm was put into Class C and Singerspiration-Biblestone was placed in Class E. Members' annual dues is based on the classification.

RIAA's membership is now up to 43 record companies.

Ross Joins Redd Evans As Professional Manager

Charlie Ross has joined the Redd Evans music firms as professional manager. Evans, who had been operating without a p.m. for the past several months, is prepping a big push on upcoming releases this summer.

Ross was previously associated with Bourne Music.

Singer, Serkin to Spark 6th Vermont Music Fest

Marlboro, Vt., June 14.

The sixth season of the Marlboro Music Festival, at Marlboro College here, 10 miles from Brattleboro, has been set for July 3-Aug. 25. Fest will include seven Sunday afternoon and seven Thursday night concerts here, plus two operatic evenings at the Brattleboro High School Aud.

Participating artists are headed by Martial Singer, Met Opera baritone, and Rudolph Serkin, w.k. pianist. Thea Dispeker and Blanche Moysie are managing the event.

George Feyer, whose "Echoes of Hollywood" album was issued by Vox last month, recorded his newest one, "Echoes of Budapest," last week. It will be issued in July.

Big Pitch for Renewals

Continued from page 41

late Richard A. Whiting. The Aberbachs are setting up a new ASCAP firm with Whiting's daughter, songstress Margaret Whiting, to handle these copyrights. Whiting, who died in 1938, was a prolific writer of hits.

Price for a copyright renewal is figured by a rule of thumb method as seven to 10 times the tune's ASCAP earnings. Hence, if a song earns \$500 in performance credits annually, publishers will be willing to pay a minimum of \$3,500 for the song plus an attractive copy royalty deal.

Copyright renewals, meantime, are presenting complex problems to the newer publishers who are buying them. One publisher said that, at this point, "it's like buying a pig in a poke." He was referring to all kinds of contractual commitments and attachments on a tune which he may not be aware of.

In one instance, the lyric writer, before he died, gave power of attorney to his collaborator to handle all copyright renewal problems. The collaborator has since died and now the latter's estate is claiming that they have acquired the power of attorney for the lyricist.

In many cases, songs were written "for hire," that is, the writers

were under salary to a publisher at the time the song was written. In such cases, the publisher owns the copyright completely for both the first and second copyright terms. The writers or their estates, however, may have forgotten or not be aware of this condition, making their resale of the copyright invalid.

But even with all the headaches of legal entanglements and split copyrights, the possession of a valuable copyright is "money in the bank" via the consistent performance earnings of such tunes, plus the periodic expanded values stemming from a revival. A young publisher would much rather have one-half or one-third of a proven standard than 100% of a current song whose chances of making it are rather slim.

With sales of sheet music way down and earnings from mechanicals hardly enough to pay for the exploitation of a tune, the only consistent source of revenue for music publishers these days is performance money. And the most consistent earners of performances are the oldies, particularly with the advent of television, which gives a far greater accent on standards than does radio.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. .wk.		Artist, Label, Title	New York	Washington	Boston	Albany	Philadelphia	Birmingham	Miami	Memphis	Dallas	San Antonio	Chicago	Indianapolis	Detroit	Minneapolis	Kansas City	St. Louis	Phoenix	Los Angeles	San Francisco	Seattle	TOTAL POINTS
1	1	PEREZ PRADO (Victor) "Cherry Pink & Apple Blossom White".	1	3	3	1	2	2	2	7	1	1	1	1	6	5	3	1	2	3	133		
2	4	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	4	1	2	4	8	10	3	1	6	4	3	1	1	1	2	5	110				
3	2	LES BAXTER (Capitol) "Unchained Melody"	2	2	1	1	1	1	2	2	1	1	8	1	2	3	96						
4	5	FRANK SINATRA (Capitol) "Learnin' the Blues"	6	4	6	8	10	3	6	5	7	2	1	5	2	5	6	89					
5	3	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	5	5	6	6	4	8	10	4	3	3	5	5	4	2	71						
6A	8	NAT (KING) COLE (Capitol) "A Blossom Fell"	3	6	10	6	4	9	6	5	9	6	4	6	8	7	65						
6B	6	AL HIBBLER (Decca) "Unchained Melody"	7	2	5	3	1	5	9	5	9	1	1	65									
8	9	ART MOONEY (MGM) "Honey Babe"	8	10	4	6	4	8	2	7	6	10	7	49									
9	7	BILL HAYES (Cadence) "Ballad of Davy Crockett"	9	5	2	3	3	10	3	42													
10	10	CATERINA VALENTE (Decca) "Breeze and I"	7	5	7	7	1	9	6	9	37												
11	16	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	2	8	3	20																	
12	11	TENNESSEE ERNIE FORD (Capitol) "Ballad of Davy Crockett"	3	6	5	19																	
13A	15	GISELE MACKENZIE (Label X) "Hard to Get"	9	8	9	10	1	18															
13B	13	FESS PARKER (Columbia) "Ballad of Davy Crockett"	1	10	18																		
15	13	SAMMY DAVIS, JR. (Decca) "Love Me or Leave Me"	3	2	17																		
16	16	FERKO STRING BAND (Media) "Alabama Jubilee"	8	8	8	4	16																
17A	17	EDDIE FISHER (Victor) "Heart"	7	5	9	10	9	15															
17B	18	MCGUIRE SISTERS (Coral) "Something's Gotta Give"	10	5	8	7	10	15															
19	17	SARAH VAUGHAN (Mercury) "Whatever Lola Wants"	7	10	8	10	6	14															
20A	20	SAMMY DAVIS, JR. (Decca) "Something's Gotta Give"	10	4	8	11																	
20B	12	ROY HAMILTON (Epic) "Unchained Melody"	4	9	9	11																	
20C	24	FOUR ACES (Decca) "Heart"	4	7	11																		
23	23	CREW-CUTS (Mercury) "Don't Be Angry"	8	9	6	10																	
24	24	PRISCILLA WRIGHT (Unique) "Man in the Raincoat"	9	4	9																		
25	25	FONTANE SISTERS (Dot) "Rollin' Stone"	5	10	7																		

SIX TOP ALBUMS

1
STARRING
SAMMY DAVIS JR.
Sammy Davis Jr.
Decca
DL 8118
ED 2214-5-6

2
IN THE WEEDS
SMALL HOURS
Frank Sinatra
Capitol
W 581
EBF 1, 2-581

3
LONESOME ECHOES
Jackie Gleason
Capitol
W 627
EBF 1, 2-627

4
CRAZY OTTO
Crazy Otto
Decca
DL 8113
ED 2201

5
STUDENT PRINCE
Marie Lanza
Victor
LM 1837
ERB 1837

6
DAMN YANKEES
Original Cast
Victor
LOC 1021
EOC 1021

Goodman Ponders Disk Biz Entry

Benny Goodman is mulling an entry into the disk biz via a new jazz album line. Although Goodman's plans are still in the formative stage, he's been huddling with John Stevenson, head of the Children's Record Guild, to set up the jazz package operation.

According to Stevenson, nothing definite has yet been set, but he figures that he'll be able to get rolling within the next few weeks. It'll be the first step into the jazz field for the CRG outfit. Meantime, Goodman is due on the Coast this summer to cut the soundtrack for his upcoming biopic, "The Benny Goodman Story."

Newport Jazz Fete Sets 3-Day Program Of Top Jazz Figures

Boston, June 14. George Wein of Storyville, producer of the Newport Jazz Festival, Newport, R. I., July 15, 16, 17, set the program this frame and said format will be to provide a balanced program offering all of the outstanding jazz styles.

July 15, Louis Armstrong and his combo; Woody Herman and his band, Errol Garner trio; Roy Eldridge, Coleman Hawkins, Teddi King, Joe Turner and Stan Rubin and his Tigertown Five have been set.

July 16 features Dave Brubeck and his group; Pee Wee Russell, Vic Dickenson, Wild Bill Davison, Buzzy Drootin, Milt Hilton, George Wein, Bob Brookmeyer, Al Cohn, Ruby Braff, Chet Baker, Lee Konitz and Warne Marsh. Gerry Mulligan, Jimmy McPartland and Marion McPartland will also be featured. Max Roach and Clifford Brown will perform with their quintet. Dinah Washington will join the quintet in still another jam session.

July 17 features Duke Ellington as master of ceremonies, also playing the piano; Count Basie, appearing with his own band, and with Buck Clayton, Lester Young and Joe Jones.

The Modern Jazz Quartet will also play as will Bobby Hackett, Kai Winding, Billy Taylor, Johnny Smith and Jo Jones. Thelonius Monk will have a solo feature on the piano and will sit in with other groups. Kai Winding and J. J. Johnson as a duet, will feature both their "battle of the trombones" and "trombone choir" style of jazz.

ANGEL SETS SPECIAL SUMMER SALES HYPO

In a move to hypo disk sales during the slow summer months, Angel Records has prepped a special plan for dealers with such features as cuffo disks for quantity orders and liberal dating privileges.

Angel's plan offers dealers one cuffo regular LP for every 10 LP's bought. To get in on the giveaway, however, dealers must place a minimum order of 200 LP's before July 15. Of the 200, 125 LP's must be factory sealed packages. Dealers get their choice of the cuffo package from either the blue or black label series.

The dating privileges call for three equal monthly payments with the first payment due Oct. 10. The usual 2% discount will apply. Diskery is also allowing a 100% exchange privilege on factory sealed records only. The exchange benefits have to be exercised before February of next year.

Big Workout Due For 'The Old Mill Stream'

Annual convention of the SPEBSQSA (Society for the Preservation and Encouragement of Barber Shop and Quartet Singing in America) will open today (Wed.) in Miami Beach. Annual onclave selects the top quartets and choruses from entrants all over the U. S. and Canada.

Decca Records has waxed the winners of previous onclaves and will do the same for the 1955 meet. Leonard Joy, Decca artists & repertoire staffer, will attend the sessions.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS	This Week	Last Week	ARTIST AND LABEL	TUNE
1	1		PEREZ PRADO (Victor)	Cherry Pink Mambo
2	4		BILL HALEY'S COMETS (Decca)	(Rock Around the Clock) Mambo Rock
3	2		GEORGIA GIBBS (Mercury)	(Dance With Me, Henry) Tweedle Dee
4	5		LES BAXTER (Capitol)	Unchained Melody
5	3		NAT (KING) COLE (Capitol)	(A Blossom Fell) If I May
6	6		FRANK SINATRA (Capitol)	(Darling, Je Vous Aime) Sand and the Sea
7	7		ART MOONEY (MGM)	(Learnin' the Blues) Two Hearts, Two Kisses
8	8		AL HIBBLER (Decca)	Honey Babe
9	9		BILL HAYES (Cadence)	Unchained Melody
10	10		ROY HAMILTON (Epic)	(Ballad of Davy Crockett) Berry Tree

TUNES (*ASCAP. †BMI)

POSITIONS	This Week	Last Week	TUNE	PUBLISHER
1	1		*UNCHAINED MELODY	Frank
2	2		*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3	3		†BALLAD OF DAVY CROCKETT	Wonderland
4	5		*ROCK AROUND THE CLOCK	Myers
5	4		†DANCE WITH ME, HENRY	Modern
6	9		*LEARNIN' THE BLUES	Barton
7	6		*A BLOSSOM FELL	Shapiro-Bernstein
8	7		*HONEY BABE	Witmark
9	8		*WHATEVER LOLA WANTS	Frank
10	10		*HEART	Frank

Claim 'Henry' Infringe On 'Annie'; Ask Injunct

Charging that "Dance With Me Henry" is an infringement of "Work With Me Annie," Arno Music filed suit in N. Y. Federal Court last week against Modern and Criterion Music. Suit asks for an injunction, damages sustained and an accounting of profits. Plaintiff claims that "Annie" was written prior to 1954 by Henry Ballard and that the defendants had access to the tune via its recording on the Federal label.

Ted Weems Orch Tees Off Galveston Pier Season

Galveston, June 14. The Marine Room on Galveston's Pleasure Pier has been opened for the season, with Ted Weems and his orch heading the parade of name bands to appear at the spot during the summer. Weems, who will be here for two weeks, opened on Friday (10).

Dancing is held nightly from 9 p.m. to 1 a.m. with admission at \$1 per person on Friday and Saturday nights, plus tax, and other nights 50c per person.

KEIT IN H&R SPOT

Jerry Keit has been placed in charge of professional activities at Canford Music, a Hill & Range subsid.

For many years, Keit was professional manager of Crawford Music before leaving the music biz temporarily.

Best British Sheet Sellers

(Week ending June 4)

London, June 7.

Stranger In Paradise... Frank
Unchained Melody... Frank
Cherry Pink... Maddox
Softly... Cavendish
Where Dimple Be... Cinephonic
Bridges of Paris... Southern
Tomorrow... Cavendish
I Wonder... Macmelodies
Give Me Your Word... Connelly
Unsuspecting Heart... Berry
Ready Willing and Able... Berry
Dreamboat... Leeds

Second 12

If Anyone Finds This... Reine
Prize of Gold... Victoria
Earth Angel... Chappell
Open Up Your Heart... Duchess
Don't Worry... Wright
You, My Love... Dash
Chee-o, Chee... Maurice
Mobile... Leeds
Tweedle Dee... Robbins
Stowaway... Morris
Let Me Go, Lover... Aberbach
Blossom Fell... Fields

'Yankees' Bolin Set For Vanguard Album

Shanon Bolin, featured thrush in the current Broadway legutiner, "Damn Yankees," has been tapped for an LP album by Vanguard Records. Recording session is set for later this month and she'll cut 10 offbeat and seldom-heard tunes.

She'll be backed on the disks by a combo headed up by pianist Milton Kaye, Miss Bolin's husband.

Circle Quits Its Pressing To Work Fantasy Label

San Francisco, June 14.

Circle Record Co., operators of the only record-pressing plant in Northern California and owner of the Fantasy label, have discontinued their pressing operation and will concentrate exclusively on Fantasy.

Circle president Sol Weiss returned last week after a trip to Hollywood in which he made arrangements for Capitol to take over the pressing and processing of Fantasy's releases, and immediately let his pressing staff go. Circle has been in the custom pressing business for seven years.

Cavallaro Pic Credit On 'Duchin' Fingering

Hollywood, June 14.

Carmen Cavallaro will be the recording pianist for Columbia's "The Eddy Duchin Story," in the style of the late 88'er.

Although he won't be seen, only heard, he'll be given featured billing for his finger work.

JOCK TOP GOLFER

Ed Gallaher, disk jockey on WTOP, Washington, topped first prize in the annual golf tournament for music men at Fred Waring's annual shindig at Shawnee, Pa., last week.

Perry Como and Waring were runners-up.

Name Abel Baer Next SPA Prez

Vet songsmith Abel Baer has been set to become the next president of the Songwriters Protective Assn. Baer will step into the post in October under election arrangements made last week. He replaces Charles Tobias, who insisted upon resigning as SPA proxy. Baer, like Tobias, was one of the founders of SPA early in the 1930s and has been serving in one exec capacity or another over the years.

Lou Alter will become SPA vice-president with Walter Bishop named second vice-proxy. Leonard Whitcup was elected treasurer, stepping into Baer's post. Joseph Meyer will be SPA secretary.

Edgar Leslie, another vet SPA and ASCAP figure, will become chairman of the council. He replaces Milton Drake, who resigned. Both Drake and Tobias remain on the SPA council despite their resignations from exec posts.

At the present time, SPA execs are gearing for new contract talks with the major publishers. Current basic agreement expires at the end of 1956, but previous experience in negotiating such pact has indicated that lots of time is needed to iron out differences between the publishers and writers. The SPA pact covers such essentials as minimum royalty terms, and mechanical, renewal and foreign rights.

Merc-To-Wing Shuttling Of Artists, Execs on Rise; Meyers to Promotion Post

The shuttling of personnel and artists from Mercury Records to its newly-formed subsid label, Wing Records, continues to roll. Latest switch is the moveover of Arnold Meyers from the post of Merc's New York disk promotion man to Wing as eastern director of advertising and promotion. In the artist's division, the Buddy Morrow orch was transferred from Merc to the Wing banner.

Meyers, who joined Merc a few months ago after leaving Columbia Records' New York distrib, Times-Columbia, headed out on a two-week trek through key cities in the east. He'll also cover Pittsburgh, Buffalo and Detroit. Shift of Meyers to Wing brings back Buddy Friedlander to New York as disk jockey promotion man for Merc. For the past three months, Friedlander had been heading up Merc's branch in Hartford. The Hartford assignment is part of the diskery's plan to get its promotion men into the field for on-the-spot experience. Howard Slason will replace Friedlander in Hartford. He was formerly with Decca and Seaboard in that city.

In another assignment, Merc named Chet Wood as manager of its Boston branch. Wood comes to Boston from Indianapolis where he was manager of Columbia's distributorship there.

TATUM SET FOR O'SEAS TOUR BUT BRIT. IS OUT

London, June 14.

American jazz pianist Art Tatum is set for a European tour this fall. Norman Granz, who represents him, has announced that Tatum will probably open in Paris on Oct. 15.

Granz expressed hopes that it might be possible to include some British concerts in Tatum's itinerary as unlikely to receive Musicians Union consent. An M.U. spokesman said: "It is unlikely that Art Tatum would be allowed to play in England unless a British musician could work in America on a comparable, reciprocal basis."

Carlyle, Dickie Lee Join Label X Roster

Label X, RCA's quasi-indie label, has inked bandleader Russ Carlyle to a term pact. Carlyle previously sold some masters to Label X.

Jimmy Hilliard, X's artists & repertoire chief, has also signed singer Dickie Lee, singer on the Ted Mack video show, to an exclusive deal.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising on the popularity as well as those in top ten. Ratings are computed on the basis of ten points for No. 1, nine for No. 2, and so on down to one point for No. 10. Wherever possible, only records with two or more mentions are listed even though their total points are less in some cases than those of records with only one mention. Cities and states will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

+ BMI

[illegible]

ACTION!

—on the

PICTURE!

—on the

RECORD!

The Voices of
WALTER SCHUMANN

SING

"THE MAN FROM LARAMIE"

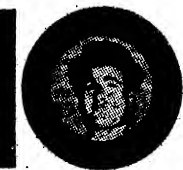
A Columbia Picture
STARRING
JIMMY STEWART

b/w

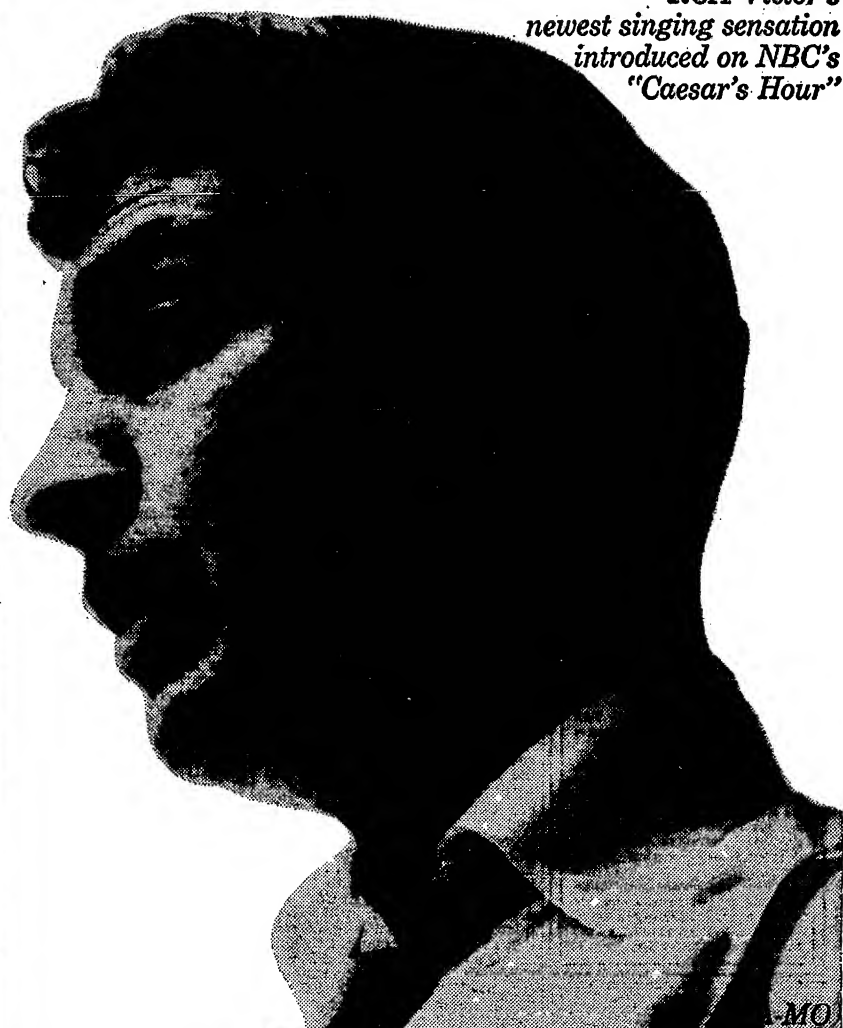
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YOU WHISPER

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TONY VALAMO WAS THAT

REMEMBER ME WHEREVER YOU GO

RCA VICTOR
FIRST IN RECORDING



On The Upbeat

New York

Erroll Garner celebrating his birthday at his Basin Street opening tomorrow night (Thurs.) ... Thrush Beverly Fowler begins a one-week engagement at the Club Elegante, Brooklyn (Thurs.) ... Bill Hegner handling press for thrush Eileen Barton ... Stan Kenton kicks off his new jazz show on CBS-TV early next month. Ella Fitzgerald guests on the show Aug. 2 ... Robert Clary cut his first Epic album Monday (13) ... The indie Pyramid label will be released in Canada by Spartan ... The Laurie Sisters currently at Kin-Wa Low, Toledo ... Patti Page set for a one-nighter at Red Rocks Amphitheatre, Denver, June 17 ... Eddy Howard pencilled in for a stand at Elitch Gardens, Denver, beginning June 29.

Bob Willing will head a jazz combo, tagged The Finger Lake Five Plus Two, in a series of summer concerts at Cross County Center, Yonkers. Preem bash is set for tomorrow night (Thurs.) ... Samuel Burger named divisional superintendent at Columbia's Bridgeport plant ... The Four Coins begin a week's engagement at Scollia's, Philadelphia, starting June 20 ... Joe Loco pacted Bonnie Lee as vocalist with his mambo quintet ... Emilio Melendez's mambo band and Harry Koteles' orch inked for a summer stand at Tamarack Lodge, Greenfield Park, N. Y. ... Dick Gersh handling press relations for Columbia's new vocal quartet, The Four Voices ... Carmen McRae set for guest spots on the Steve Allen Show (NBC-TV) Friday (17) and The Woolworth Show (CBS-Radio) Sunday (19).

Eddie Fisher set as the first guest star on the new hour-long army

"Soldier Parade" (ABC-TV) tomorrow (Thurs.) ... Pianist Murray Arnold will make his wax debut on the indie Marquee label ... Coleman Hawkins headlining at the Cafe Bohemia this weekend ... Marilyn R. Hartson, of the Music Mano, Englewood, N.J., won first prize (a euro trip to Spain) in Decca Record's Spanish Fiesta window display contest.

Chicago

Sarah Vaughan opens at the Blue Note, Chi, tonight (Wed.) ... Stan Kenton set for the Colonial Hotel, Rochester, Ind., July 12 ... Dukes and Duchess of Dixieland have had their first option picked up at the Preview, Chi, and the date may develop into a summertime stint ... Ted Weems to play the Oklahoma State Fair in August.

Hollywood

Mae Williams leaves June 20 on a 2½-week cross-country junket, visiting deejays, newspapers and Chambers of Commerce, to raise funds for Sister Elizabeth Kinney Foundation ... Mona Massey cut four sides for Roma Records ... Marty Melcher launching his own pubby in London ... Fern Saunders, veepes of Mark VII Music Co., off June 27 on nationwide trek of deejays to plug tunes from Jack Webb's "Pete Kelly's Blues" ... Connie Francis joined MGM Records with novelty tune, "Freddy" ... "The Shearing Spell" is tag for Capitol new George Shearing album, tentatively set for fall release.

Tony Martin and Hal Borne, his musical director, appeared singly and together at Philly Inquirer's annual music festival ... Tennessee Ernie Ford vacationing at his Clear Lake, Cal., lodge for two weeks ... Ken Nelson, Capitol's country and western a&w producer, returned from a six-week jaunt during which he inked four new C&W artists for the label, and 20 new a&w waxes for release during the next few months ... Truman Boardman, addler in Libera's tv orch, will play conductor of a theatre orch in pianist's "Sincerely Yours" for Warners ... Lee Kane, for her second Capitol entry, is featured on a new rush wax of "Around and Around (In a Circle)" and "Merci Beaucoup," backed by Sid Feller's orch and chorus.

MGM Records hosts 100 Southern California record dealers tonight (Wed.) at studio with special screening of "Interrupted Melody," to enlist interest in waxery's album from pic's sound track ... Hoosier Hot Shots checked in with KTLA's "Western Varieties" ... Col Pix is reviving "Pennies from Heaven," intro'd in 1934 Col film of same tag, in currently-shooting "Picnic" ... Quartet of new Jackie Barnett tunes will be intro'd on Jimmy Durante NBC-TV show just filmed, "Hall the Bull," "Read the Little Print," "I Refuse to Wear a Beret" and "Durante Style" ... Terry Gillyson, folk singer-music publisher, will warble pair of songs in Kirk Douglas' "The Indian Fighter" ... Ned Washington and Hans J. Salters' "Wichita," clefied as theme song for Allied Artists film of ditto title, will be world-premiered by Tex Ritter in Wichita, Kan., June 27, jointly sponsored by Capitol Records and AA ... Johnny Dankworth, British jazz bandleader tied to Cap label, in Hollywood on combo vacash-biz.

Woody Herman's new rush platter for Capitol embraces tunes from a pair of current feature releases. Duo includes "The Girl Upstairs," from 20th's "Seven Year

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating
This Last
wk. wk.

Title and Publisher

			New York—(MDS)	Boston—(Moster Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Unchained Melody (Frank)	1	1	2	2	1	1	2	2	1	2	1	2	103
2	3	*Cherry Pink (Chappell)	3	7	1	3	2	2	3	3	3	2	1	2	100
3	2	*Davy Crockett (Wonderland)	2	3	3	1	1	4	2	1	1	3	3	3	97
4	4	*Melody of Love (Shapiro-B)	4	4	4	3	3	9	4	8	4	9	50		
5	5	*Whatever Lola Wants (Frank)	8	7	5	4	7	4	7	4	7	8	4	45	
6	11	*Something's Gotta Give (Robbins)	5	4	8	8	6	1	8	5	5	5	43		
7	6	*Heart (Frank)	10	2	6	9	10	5	3	6	10	5	38		
8	7	*Dance With Me, Henry (Modern)	5	5	5	5	5	5	5	5	5	5	22		
9A	9	*Honey Babe (Witmark)	7	10	5	5	5	5	5	5	5	5	18		
9B		*Learnin' the Blues (Barton)	6	5	5	5	5	5	5	5	5	5	18		
11	8	*A Blossom Fell (Shapiro-B)	9	7	9	9	9	9	9	9	9	9	17		
12	10	*Open Up Your Heart (Hamblen)	6	6	6	6	6	6	6	6	6	6	14		
13		*Love Me or Leave Me (BVC)	6	7	7	7	7	7	7	7	7	7	13		
14	11	*Hey, Mister Banjo (Mills)	10	6	6	6	6	6	6	6	6	6	10	12	
15		*It's a Sin to Tell a Lie (BVC)	7	7	7	7	7	7	7	7	7	7	6	9	

Itch," and "You're Here, My Love," from Par's "The Seven Little Foys." Bandmen doesn't use his regular dance combo but one that's augmented with 12 voices and additional instrumentation to create a "sound" that is unconventional and commercial.

London

Guy Mitchell's British tour, which commences at the London Palladium on Aug. 1 for a fortnight, will now run for 10 weeks ... Frank Bunn has left Southern Music to join John Fields Music Co. as general manager ... Broadcaster, singer Mark Pasquin has joined the exploitation staff of Francis, Day & Hunter. Exploitation manager Matt Heft left F.D.&H. this week to return to Canada ... The Deep River Boys are to make 13 quarter-hour programs for Radio Luxembourg ... Tenor saxophonist Keith Bird is joining the BBC Show Band ... The Teddy Foster band is lined up to accompany Al Martino on his forthcoming variety tour here.

A pre-recorded half-hour program by Rosemary Clooney will be broadcast by the BBC on Sunday (19). She begins a two-week run at the London Palladium on July 18 ... Eric Robinson, a emcee here, is signing a new agreement with the BBC for his exclusive services for the next three years ... TV executive Bernard Brody arrived in London last Tuesday (7) to negotiate the release of several tele films in Britain and Europe, including Libera (who is virtually unknown here) ... Ex-Geraldo singer Jill Day is to be featured in the new Rank film, "All For Mary" ... Pete King, tenor saxophone player and manager of the new Ronnie Scott Orchestra which makes its debut in September, sailed for the States with a view to approaching Tadd Dameron and others to write arrangements for the Scott group.

Omaha

Marjorie (Sligham) continues on organ at Regis Hotel's White Horse Inn ... Mello-Larks in at Don Hammond's Seven Seas for a fortnight ... Eddie & Bob Helman, duo-pianists, holdover at Blackstone Hotel's Cottonwood Room. Emanuel Wisnow, conductor of University of Nebraska Symphony Orch, to do research on 16th and 17th Century music in England this summer.

Upcoming bands at Vie Sloan's Pla-Mor in Lincoln are Johnny Jay (8), Jack Cole (11), Skipper Anderson (15), Skeets Mahoney (18), Hank Winder (22) and Bobby Mills (25) ... KOTA Cowboys furnishing "Country Store" program on Rapid City, S. D., outlet ... Lined up for 1955-56 Omaha Morning Musicals concert series are Tichman & Budnevich, clarinet and piano duo; Lore Driscoll, tenor; Zvi Zeitlin, violinist, and Jeanne Dowis, pianist.

Pittsburgh

Tommy and Jimmy Dorsey booked for a one-nighter at West View Park July 1 and Les Brown comes in the 14th ... Romanie Brown combo opens at the White Elephant Friday (17) ... Mary

Ellen Trio held over at the Ankara ... Al DiLerna threesome goes into the El Capitan, on Atlantic City's Boardwalk, June 21 for the summer. Al will be on accordion, his brother Alfred on guitar and Walter Gala at the Hammond organ ... Sandy Tex, drummer, has taken a unit into the Summit Hotel near Uniontown, Pa., for two months ... Reid Jaynes going it alone at the piano in Carlton House's Town and Country Lounge while Bobby Cardillo rejoins Civic Light Opera Assn. as rehearsal pianist. Cardillo and Jaynes will be back again at the twin keyboards in the fall ... University Club has already bagged Bill Brant's orch for New Year's Eve ... Eddie Peyton combo, with Flea Madden on drums, opened at the Bali Kea Friday (10) for a month.

Dan Mastri's Deuces Wild set (Continued on page 47)

Paulist Father

Continued from page 41

Newport Jazz Festival, Newport, R. I., July 16 and 17, says some r&b lyrics are 'atrocious and should never have been brought out.' "Musically speaking, though," he said, "it may lead to a to big band music. Many young folks don't seem to have any sense of dancing tempo."

Fr. O'Connor, a graduate of the University of Detroit in the late 1930's, doubles as a radio disk jockey with "Jazz Trends" over WBUR-FM every Thursday night at 9, and on "Jazz Anthology" on WGBH-FM, Saturday afternoons at 4:30. He became interested in jazz during the swing era, and his interest has advanced from swing to modern progressive jazz.

Fr. O'Connor, a pianist by avocation, says jazz is a legitimate art form in which many more people could take an interest "if they were given some understanding of it." "The reason some people don't like it musically," he asserts, "is that they don't understand what is going on. It's the same reason, some people don't like symphonies or folk music or modern art." He also feels that too many people confuse jazz with much of the so-called commercial music heard on the air. Jazz, the Boston Father contends, is neither pop nor r&b.

Berlin Tune Reprise

Hollywood, June 14.

Capitol Records is reviving "Me," tune penned and published by Irving Berlin 35 years ago, in an upcoming Cap waxing by the Four Knights, with Pee Wee Hunt's orch backstopping. Flip is "Gratefully Yours."

NORRIS THE TROUBADOR

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Theme of MGM Picture "BLACKBOARD JUNGLE"

Recorded by BILL HALEY and his COMETS—Decca

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DOWNBEAT AWARD WINNER

CARMEN McRAE

"Singer of the Year"—Metronome

DISC-DEBRY, CBS Radio Network (June 17); STEVE ALLEN (Tonight) NBC-TV (June 17); WOOLWORTH SHOW, CBS Radio Network (June 19); DAVE GARROWAY (Today) NBC-TV June 21.

Week June 28—LAS VEGAS CLUB, Baltimore

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Small Stations Squawk Vs. Top Diskers' System Of Allocating Cuffos

Spreading practice by the major diskers to slice small and marginal radio stations from their cuffo disk lists is as expected, cuing squawks from the local outlets which are the victims. Under the diskers' plans, the smaller stations usually are asked to pay a nominal monthly sum, under \$10, in order to get the monthly disk releases. The small stations, however, are charging that in view of the cuffos to the major station, this is discrimination against them.

One station on the Coast, KVEN, in Ventura, Cal., has informed the Columbia Records distrib. in that area that it is setting up its own plan to combat the diskers' charge. The station has agreed to charge Columbia for advertising its disks via its deejay spins the same amount per amount which Columbia is asking as its monthly disk charge.

KVEN exec Fred Hall, however, conceded that the diskers' proposal to charge for albums was fair, since these became a permanent part of the station's library and were suitable for standard programming. In the pop field, on the other hand, the station was being asked to shell out \$8 for a maximum of two or three records a month which would eventually mean anything.

Inside Stuff—Music

MGM Records has joined the list of diskeries digging into their vaults for old masters of artists who have broken into the bigtime on rival labels. MGM is prepping an EP and LP package of Bill Hayes' etchings to cash in on the current vogue for the crooner, which stirred up via his waxing of "The Ballad of Davy Crockett" on the Cadence label. Hayes waxed for MGM before shifting to Cadence. RCA Victor recently released an EP of Al Hibbler vocals to get some of the gravy created by Hibbler's "Unchained Melody" click for Decca.

A recent Decca album, "Music for a Lazy Afternoon," caused a considerable stir in Chicago art circles because of its cover reproduction of Seurat's "An Afternoon at the Grande Jatte." It seems that the French impressionist did several paintings around the same theme and the Decca jacket reproduction was taken from the one that hangs in New York's Metropolitan Museum of Art. The final Seurat painting in this series happens to hang in Chicago's Art Institute and Decca found that out via a flock of letters from the Windy City.

Film composer Dimitri Tiomkin's famous thank-you on the nationally-televised Academy Award presentations ("I want to thank my colleagues—Bach, Beethoven, Brahms, etc.") has skyrocketed the clefter to the position of being a sought-after interviewee. Warner Bros., for whom Tiomkin composed the score of "Land of the Pharaohs," is using the composer extensively during his Gotham visit to promote the picture. So far he's set for eight press interviews and radio-TV appearances.

Jerry Vogel, vet music publisher, has sent 540 chocolate cream eggs to the Brandon State School in Vermont this year. Vogel started his unusual hobby after putting on minstrel shows at penitentiaries and then visiting a mental hospital, where he became convinced of the value of candy gifts as a moral-lifting gesture. In the past three decades, he has sent 750,000 candy bars to orphans and inmates of various institutions in 28 states.

Jackie Barnett, longtime special material writer for Jimmy Durante, has now switched to the pop field with a couple of entries. Barnett teamed with Sammy Fain on a romantic ballad, "Finally," which Margaret Whiting has sliced for Capitol. Durante recently cut two of Barnett's tunes, "When the Circus Comes to Town" and "It's Bigger Than Both of Us," for Decca, teaming up with Patti Andrews on the latter number.

Something new in enlisting interest in a song is being tried out by 20th-Fox, for Sammy Fain-Paul Francis Webster's "Love Is a Many Splendored Thing," title tune for studios upcoming pic. In plattering the number, studio employed a 55-piece orchestra and six vocalists, at a cost of \$1,750. Waxing will be used only for playing for recording artists and platter execs to entice them to turn out disks of the song.

Here's a switch for the hi-fi aficionados who generally prefer to play their phonographs at the top of their decibels. In his program notes to his album set of 60 sonatas by Domenico Scarlatti, harpsichordist Ralph Kirkpatrick advises customers not to play the recordings at low volume. He points out that if the volume is high, the recorded harpsichord will not sound like a harpsichord.

On the Upbeat

Continued from page 46

for the summer at the Cow Shed in Conneaut Lake. . . Ralph Grannada and Spider Rondinelli, following Carl Petica on drums, joining up for this booking. . . Dore's Restaurant going in for entertainment and Weela Gallez opened there last week (Thurs.). . . Twin piano team of Reid Jaynes & Bobby Cardillo renewed again at Carlton House's Town & Country Lounge. . . Eddie Peyton brought a unit, up from Florida for a stay at the Ball Kea beginning June 10. . . Joe Negri Trio into the Cove Hotel for a run. . . Hat Curles band went back into the Horizon Room Monday (13) for an indefinite engagement following the Ted Lewis stand. . . Freddie Cortez orch now at Blue Ridge. . . Ralph DeStefano combo's option picked up again at the New Nixon. . . Everett Hayden, organist, stays on at Dore's with Inauguration there of supperclub entertain-

ment. Opening headliners are Weela Gallez and Harvey Bell. . . Barry Lane band set for the outdoor dancing season at La Barbe.

Houston

Ben Arden's orch ended 14 weeks at Shamrock Hilton, and will go into the Schroeder, Milwaukee, after a hiatus. . . Billy Regis band follows Arden June 9 at the Shamrock. . . Ted Weems, with Bonnie Ann Shaw chirping, opened Galveston isle's Gulfside Marine Room June 10. . . Accordionist Bill Hughes heading a quartet playing live music on the now Bill Roberts Charcoal Inn tv show. Arranger-bandleader Ed Gerlach plays sax in the foursome, and Don Heiselm is finding his Chord organ works well in group.

Bob Wills was in the Paladium for a one-nighter June 9. . . Houston singer Larry Barbro getting the big push from station KLBS on his new platter, "Millions of People," (Bonita) a Benny Carter opus. . . Drummer Sonny Marx moved his combo to Galveston's Moulin Rouge. . . Corb Club tenor Dick Krueger got his B.A. degree at U. of St. Thomas. . . Music-by-moonlight will be supplied by the Meyer Davis agency on the Wilson line pleasure cruiser, "Sea Belle," skeddled to ply the Houston-to-Galveston ship channel beginning in July.

Scotland

Teddy Foster orch, with singers Annette Klooger and Brian Clarke, opened summer season of name bands at Perth. . . Gracie Cole Girls' Band, the Vic Lewis orch, Freddie Randall's Dixieland Band and Billy McGregor's Gaybirds also booked for this key Scot date. . . Billie Anthony, Scot-born chirper, playing Edinburgh and Glasgow vaude dates and 'also Sunday concert at Rothesay, Clyde vacation spot. . . Bing Crosby's waxing of "Stranger in Paradise," on Brunswick label, topping local bestselling disks.

Dr. Crook & his Crackpots set for Greens' Playhouse, Glasgow, date from July 18, his 21st visit. . . Don Cunningham, bandleader at the Glasgow Plaza, retiring in July. . . Perez Prado waxing of "Cherry Pink" on HMV, topping local best-sellers. . . Clyde Valley Stompers set date at the Pavilion, Ayr.

Col Hi-Fi

Continued from page 41

research-engineering director. The Col bestselling phono, model 360, has been sliced in price to \$119.95 from its original \$139.95 tab. A new addition to the line is the HF-1, portable especially designed for use in schools, libraries, clubs and playgrounds. Set features a pair of six-inch speakers mounted in the lid, which is detachable and equipped with a 30-foot connecting cord for remote speaker operation. It's priced at \$79.95.

To spark the sales of the lower priced sets (under \$100), diskery has packaged an album of previously unleased recordings as a bonus with each purchase. The 12-inch LP, tagged "House Party," features a Hollywood-gathering with Jo Stafford and Paul Weston acting as hosts to Frankie Laine, Liberace, The Norman Luboff Choir and the Dave Brubeck Quartet. On the New York side, Mitch Miller is host to Rosemary Clooney, Guy Mitchell, The Four Lads, Tony Bennett and Louis Armstrong.

To promote the line, Col has produced a 19-minute color film with tv stars Garry Moore and Art Carney introducing the line. For dealers, the diskery is issuing an indexed catalog with double-page spreads of the 13 instruments. For consumer distribution, Col has prepped 500,000 24-page booklets describing the line.

AB-PT

Continued from page 41

prexyship, Clark disaffiliated with the indie Cadence label, where he was general manager and veepee for the past three years. He had a profit participation deal with Archie Bleyer, Cadence prexy, which has been amicably terminated. Clark also is giving up his distribution firms in Boston to concentrate on the diskery post. He's moving his family to New York and he'll headquarter with the parent company in the Paramount Bldg. in Times Sq.

The entry of AB-PT, which own and operates the United Paramount Theatres and the American Broadcasting Co., marks another step in the firm's expansion into other fields of entertainment and electronics. AB-PT also owns 35% of the new amusement park, Disneyland, at Anaheim, Cal., which is slated to open July 17. Micro-wave Inc., developer and manufacturer of electronic equipment and tubes, is also partially owned by AB-PT.

Teddi King to Victor

Songstress Teddi King has been pacted by RCA Victor to a term pact. She's due to slice a jazz album under Jack Lewis shortly and then will do regular pop releases for the label.

Tooters Union Joining Others Asking Pay Tilt Of Mex Film Industry

Mexico City, June 14.

Pic tooters have joined the film unionists who are seeking higher pay in the film industry. Musicians joined the National Cinematographic (STIC) and Picture Production Workers (STPC) in the drive for pay hikes, with a general strike threatened July 1 unless they are accommodated. Higher pay is sought from producers, exhibitors and distributors.

Exhibs face wage tilt demands of 25%. Producers confront pay lift ultimatums of 50% from actors, 12.26% from technical-manual workers, and now 27.8% from the musicians. A 25% more coin is asked from distributors, of whom eight are American and four are Mexican.

Besides more coin, the players demand various concessions, including first supports having co-star status. The tooters want a 5% royalty on anything original they render which goes into a pic.

The Labor Ministry is hopeful that talks it's holding between its chiefs and reps of the employers and unionists will avert the strike. The U. S. distributors are alone in the trade in being optimistic about an amicable arrangement.

The producers aren't so sure. Six pix began work June 1, under urgent orders to finish them all by June 30. Word is that the producers are not taking any chances of being held up by any strike.

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Lake Tahoe Set for Biggest Season With New Ownership, Top Names

Lake Tahoe, Cal., June 14. New ownerships and remodeling plus bigger names set the pace for Lake Tahoe's 1955 summer season. Beginning the week of June 20, six of the resort spots will be booking names, three of these selling out for top stars, for Tahoe's most impressive summer season entertainment-wise.

At the south end of Tahoe, more on the tourist level of operation, Stateline will lead the entertainment biz with the Mills Bros. opening June 24, followed by Peggy Lee, Nat Cole, Jack Carson and the Ames Bros. Stateline has completely revamped its Redwood Room for a 350 seating capacity and raised stage.

Reno's Harrah's Club took over operation of George's Gateway Club this year with a complete new face of concrete masonry and extensive interior remodeling. Shows will headline The Goofers, Lancers, Three Suns, King Sisters, Four Horsemen and Alvino Rey.

Next door, the Wagon Wheel is already rolling with the Eastman Trio and will later headline the Paris Sisters with Rusty Draper.

The north end of the Lake, more the land of Tahoe's summer homeowner trade and resort clientele, adds a show place this summer when the former Cal-Neva Biltmore, now the Tahoe Biltmore, begins big name bookings. Although no lineup has been officially released yet, Sandy Adler is thinking in terms of Dorothy Dandridge. Adler sold out of the Cal-Neva, Tahoe's oldest resort, only a few months ago.

Cal-Neva meanwhile, under new ownership, has Tallulah Bankhead, Dennis Day and Ann Southern. Other shows are in the process.

The Cal-Vada, which changed its name under new ownership to the Bal Tabarin, will have the most shows for the season, with five paced so far, and one more in the offing.

The w.k. casino-nitery in the

summer resort area picked up the Bal-tag because of its connection with one of the owners, Tom Gerun, who opened and operated the San Francisco Bal Tabarin for so many years.

Gerun sold out of the San Francisco Bal in 1950 and it has since become Bimbo's 365. Once a band-leader who launched such stars as Kay Kyser, Ginny Simms and Tony Martin, Gerun has a quarter interest in the Tahoe casino along with Bernie Einstoss, Andrew DeSimoni and Frank Grannis. Grannis and Einstoss just recently closed out their interest in the Mapes Hotel casino in Reno.

Bookings for the new Bal Tabarin this summer so far include Helen Traubel, opening the season June 23; Lena Horne, Tony Martin, Gordon MacRae and Jimmy Durante. Nitery will undergo extensive remodeling at a later date.

'Bloodless Bullfights' Don't Excite Ft. Wayne Aud; Ask 35¢ for Hall

Fort Wayne, June 14.

"Bloodless bullfights" were proposed for the Allen County War Memorial Coliseum at Fort Wayne, Ind., but trustees took no action on the request. However, they decided to ask County Council to appropriate \$35,000 to improve the structure for major stage shows and events of the magnitude of the Metropolitan Opera or a Billy Graham appearance. The improvements would include drapes, lighting, scenery, and other stage equipment.

In the "bloodless" bullfight, according to William Lipkey, midgeet race promoter, the matador gives the bull a rose instead of the shaft. Lipkey said such fights have recently been successfully staged in Phoenix, Ariz. "The bull is not hurt in any way," Lipkey said, "but of course, we don't guarantee that the matador won't be hurt." He said a legal question is involved in the staging of the bullfights, and that it would be necessary to have the permission of the prosecutor and sheriff before promoting one in Fort Wayne.

James R. Fleming, one of the trustees, advanced the proposal to adapt the Coliseum for stage productions, saying that the time may come soon when the area will not support two hockey and two basketball games each week, and that the increased use of the arena for stage shows could fill in the gap. Fleming said, "I am very anxious to get Billy Graham here," and said the improvements would not only permit better use of the building for religious affairs, but also for the Philharmonic Orchestra, Community Concerts, Civic Theatre, and possibly the Metropolitan Opera.

Josh White Set for Fall Tour With Orch in Brit.

London, June 14.

Josh White, American folk singer who last appeared in London in 1951, is returning to Britain this fall. He has been booked here by Kruger Enterprises, and will be backed by the Tony Crombie orchestra on all his dates.

Negotiations are also proceeding for Connie Boswell to tour Britain in the near future. She was last here, with the Boswell Sisters 20 years ago, when they appeared at the London Palladium.

Soph Has Field Day With Press in D. C.; 'Quick Buck' Lures Many Kids Now

Washington, June 14.

Sophie Tucker will take a breather from her nitery tour after she winds up her Casino Royal stint here June 25, retiring to her newly airconditioned Park Ave. apartment in N. Y. to relax in her "\$125 seersucker robe." At least, "relax" was the way the indomitable "Last of the Red Hot Mamas" described the whirl of Broadway shows, recording sessions, costume-fittings, and country week-ends she envisioned to a crowded press conference yesterday (Mon.) when she arrived four days in advance of her Friday opening.

The show-biz vet had a field day with the press on her first visit to the Capital since 1942. She ranged all the way from "Presidents I have known" to the failings of today's crop of show biz aspirants. The first chief executive she could recall was President Taft, who occupied the White House when she played here in burlesque in 1908. Then there was President Wilson, an ardent fan who saw her at Poli's and the National, not to mention more recent prexies.

As for today's youngsters, they're kids "coming in for a quick buck," and they don't hardly make them anymore like Eddie Cantor and Bob Hope, and, of course, Miss Tucker. Some are headed for the heights in the dedicated manner of the good old days; she spotted Frank Sinatra as one when she first heard him. She also picked Dick Shawn, Guy Cherner and Dick Kalman, with whom she is billed here, as comers.

Her fall plans include some guest tv appearances, including the Ed Sullivan show. She opens Oct. 3 in Boston for one week, then goes into Chez Paree in Chicago for four weeks, after which it's a tossup whether she'll head for Florida or Las Vegas. She has offers from both.

Miss Tucker said she expected the completed Norman Lessing script for the film-biog based on her life sometime this week. She also revealed that, as of now, plans are on the works to have her dub in all the Sophie Tucker tunes. If the studio sticks to this latest gimmick, songstress stated she had a copy of every disk she ever made, and would use these, as well as new recordings made especially for the pic.

Wildwood, N. J. Niteries Ready For Big Season; Bolero Adds Line

Wildwood, N. J., June 14.

Hopkins, Doffs Ottawa Spot for Radio Stint

Ottawa, June 14.

After 17 years batoning the band in the Canadian Grill of the Chateau Laurier hotel here, Len Hopkins stowed his stick away last week to become music director of CKNW, radio station in New Westminster, B. C. The Hopkins band customarily left the Grill for an annual summer tour, so the hotel has four months to find a suitable replacement.

Cliff Tripp will, as usual, fill the spot for the warm months.

A.C. Garden Pier Readied For Music, Legit Events; McMahon Helming Shows

Atlantic City, June 14.

Garden Pier, rebuilt by the resort at a cost of more than \$1,500,000 two years ago, again will be the locale of musical events during weekends this summer under contracts let last week (9) by the City Commission here. Plans to continue the cuffo entertainment followed capacity audiences which crowded the out-of-doors events during Centennial year last summer, first time they were staged.

City Commissioners authorized two contracts for the summer musical events. Combined cost will total around \$10,000.

Under the first contract William Madden, conductor of the Atlantic City Festival Orchestra, will stage 20 concerts to be presented on Sunday and Monday nights between July 3 and Sept. 5. Madden will be paid \$385 for each concert, or a total of \$7,700.

The second contract is with William (Dennis) McMahon, music editor of the Atlantic City Press, and a baritone who appears frequently in the area. He will serve as director of music for the pier and will be paid \$225 per week, or a total of \$2,250 for the season.

McMahon will book outstanding bands, orchestras or choruses, to present programs each Saturday night. He will offer at last two operettas during the season. McMahon will stage and direct the programs. On Sunday nights he will obtain soloists for each week to be featured with the Atlantic City Festival orchestra. The Saturday evening programs will start on July 3 and continue for 10 weeks. As part of the contract he is also scheduled to stage special programs on Friday evenings.

Peggy King Into La Vie

Peggy King, singer on the George Gobel tele show, has been signed for La Vie, N. Y., June 29. It will be her initial Gotham appearance since her entry into the bigtime. Steve Yates set the deal.

This resort, accustomed to daily leg shows on the broad beaches, will get an extra gander on local nightclub floors this season. For the first time, a Wildwood club, Ben Martin's Bolero, has booked a line of chorus girls to appear, July 1 through September. The line consists of the Lee Henderson girls from Chubby's spot in Collingswood. Martin has also engaged the Don Haven show band from Chubby's for the summer season.

Newest name bookings added to the Club Bolero are the Mills Bros. and Billy Eckstine. In addition, Murray Schaff's Aristocrats have been engaged for 10 weeks.

Bolero will offer Joni James week of July 8, the Vagabonds (15), Don Cornell (25), the Hilltoppers, Aug. 1, Billy Eckstine (8), Ames Bros. (15), Mills Bros. (22), Tommy and Jimmy Dorsey Aug. 29 for the Labor Day holiday, and Eartha Kitt.

Coral Records piano star Jackie Lee has been pacted for a 10-week engagement opening July 1 at Charlie Johnson's cafe. It will be the seventh season-long engagement for Lee at the Wildwood spot. Also booked for the 10 weeks is piano and song artist Mario Mira. Mira opens June 24.

Johnson's other cafe—the operates two in the Wildwoods—will probably feature the Barbary Coast Boys for the season. His other spot is in West Wildwood. The Hotel Biltmore Surf Club has engaged the Herbie Fields band for the season. Coral Records songster Buddy Greco will spend three weeks appearing at the Surf Club.

The Du-Droppers, Stomp Gordon and his band are other Surf Club bookings, with the management still dickering for Billy Ward's Dominoes. Jake Diamond opens the Martinique cafe July 1

(Continued on page 50)



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Agents Worried Over Quirk in 3-Year Vegas Deals; See 'Out' for Ops, Talent

Talent agencies are becoming increasingly concerned about the value of the three-year Las Vegas deals to some of their clients. They are finding that it's possible for either the hotel-owner or the performer to skirt the provisions of the contract without either party being reimbursed by the usual pay-or-play provisions of the deal.

The gimmick that is the sore-point of the deal is the phrase "mutually-agreeable time" for the performer to appear. Agencies are learning that it would take a master planner to get in all the deals the Las Vegas nitery men have taken on. Many percenters now see the possibility that the acts which have contracted for three annual dates will have a tough time trying to play out their time in many instances.

It's readily conceded by some agency men that it will be difficult for either the spot or the performer to have a full month or so (the usual period for a headliner) that's completely free. Even a week that a performer can't get out of will be sufficient reason for a boniface to call off the deal for that period. Two or three other offers that cannot be accepted, and the date for that season can be chalked off. It is also conceded that in a case of this kind, the boniface can be construed as to having taken all reasonable steps to get the performer to fill out that year's pact. Consequently, it's believed that the pay-or-play provisions will not apply.

Keeping That Month Open

Of course, the top layer of performers who work only a few weeks of niteries and spend the rest of the time on video will be able to step into a Las Vegas stand at a reasonable notice. But acts taking nitery assignments at various times of the year will have trouble keeping a month or so open to fill a Las Vegas spot.

The hotel owners in Las Vegas must keep their schedules sufficiently fluid so that they can take advantage of names that become available unexpectedly. During the spring, for example, a batch of talent becomes free for summer niteries dates when the television shows go off for the summer.

Admittedly, the innkeepers have every intention of keeping their contracts. The agents admit that they are trying very hard to get everybody into the schedule, while adding that it becomes an impossible job at times.

A situation of this kind, unfortunately, works out to the advantage of the operator only because a desirable name is kept away from their competition. Situation is expected to require a lot of study before it's straightened out completely.

Stormy Sahl Situash At S.F. Boite Reaches Head With AGVA Hearing Set

San Francisco, June 14.

Comic Mort Sahl and the hungry 1, lowercase Bohemian North Beach bistro where the comic started and where he has appeared for the past 18 months, have reached the end of their stormy association.

Sahl has been replaced by comic Dick Gautier and the causes are wrapped in mystery which is expected to be unveiled tomorrow (Wed.) at an AGVA hearing.

According to Sahl, he had an arrangement with Enrico Banducci, one of the operators of the club, whereby he could, on notice, take off to honor his CBS TV contract. Sahl says he told Banducci he was going to L.A. to make a kinescope for CBS last week and would not be at the club after Saturday night, June 4. He came to the spot the next night, however, to discuss business with Banducci and there was a disagreement. Sahl left for a two-day vacation at Big Sur.

On his return Wednesday, he found stories in the local press that he was fired, went to Banducci for an explanation and found he was up on charges at AGVA and Gautier was in as comic. All was patched up apparently Wednesday night, but then further column items on the subject led to further discussion and Sahl says he was fired (Continued on page 50)

D. C's Hotels Pitch For Tourist Trade

Washington, June 14.

In a major pitch to keep Washington's tourist trade rolling during the humid and sizzling summer months, 28 of the town's leading hotels have banded together to reduce rates, provide package plans and special family rates.

Similar to the Miami Beach summer package plan, the Washington Hotel Assn. has tied in with air, rail and bus lines, for package deals which include transportation, hotel, meals, major league baseball games, sightseeing and the outdoor entertainment at Carter Barron Amphitheatre. Program will operate from June 15 through Labor Day.

Included in the cooperating hotels are such top name caravansaries as the Statler, Mayflower, Shoreham, Willard, Sheraton-Carlton, Sheraton-Park, etc.

Miami B. Hotels Latching Onto Longterm Deals

The Miami Beach hotels are taking a leaf from the Las Vegas inns and signing talent for longterm engagements. First to be linked to a three-time deal is Myron Cohen, who has been set for the Sans Souci Hotel for a trio of stands. First date will be played just before Christmas, second at the end of January, and the third at the end of March.

The pacting of the three engagements for Cohen indicates that the Florida ops are in a hurry to tie up acts for their winter season. They feel that the Miami Beach niteries are no longer the important factor they used to be in the battle for the lush midwinter trade. However, as the competition among the hotelmen has increased considerably, the same race for talent will continue. Other Miami Beach hotelmen are still studying talent rosters and will start buying shortly. Several have bought most of the talent they'll need for the comparatively good summer trade, and others are trying to work combination deals whereby summer and winter stands will be packaged.

Talent agencies figure that even if less Florida niteries buy as many five-figure names as in previous years, the Florida season will still be very good. Instead of bidding for acts that have to be begged to come into a nitery for tremendous salaries, the inns generally buy acts that want and need the work, and the year-round spread provides a steady income.

JANE FROMAN IN FALL DATE AT N. Y.'S WALDOR

Jane Froman has been signed for her first N. Y. hotel date in several years. She'll be the preem attraction at the fall opening of the Hotel Waldorf-Astoria's Empire Room, starting Sept. 29. She last played the New York area at the Copacabana.

Miss Froman, who winds up her CBS-TV show June 20, trained out for Los Angeles to appear in a General Electric show being held today (Wed.) at the Paramount Theatre. She has been set for a stand at the Desert Inn, Las Vegas, July 5. She'll also play the Riverside, Reno, latter part of August.

Rogers Duo for Houston

Houston, June 14.

Roy Rogers and Dale Evans are booked for a return next Feb. 22. March 4 at the Houston Fat Stock Show Rodeo.

With the film couple will be comedian Pat Brady, his jeep, Nellybelle; the Sons of the Pioneers; plus Trigger, Trigger Jr. and wonder dog Bullet. The Rogers starred in '50 and '52 shows.

New Supper Club Setup For Pittsburgh Eatery

Pittsburgh, June 14.

Town's first supper club, fashioned after the N. Y. East Side spots that go in for entertainment but no dancing, has been launched at Dore's, a restaurant here in the residential district. Room has been in operation for two years, but strictly as an eatery with only music, originally a two-person team but lately just an organist.

To inaugurate the new policy, Dore's has Weela Gallez, singing comedienne, and Harvey Bell, a vocalist. Everett Hayden stays on at the organ. Miss Gallez and Bell rotate on the stand for four hours, from 9 o'clock until 1 a.m.

AGVA Interim Committee Split Into Factions

The interim committee of the American Guild of Variety Artists, currently in control of the union until a new national administrative secretary is appointed, has been split down the middle on the question of running the union. Split is two against one, with Dewey Barto the holdout, while second veepee Joe Campo and Tom Melody, board member from Dallas, are aligned against Barto.

Barto, a former national administrator, feels that the committee "is just minding the store" and, except from day-to-day business, no major decisions or actions should be undertaken by the committee. In so doing, he feels, the hands of the incoming administrator will not be tied. On the other hand, the opponents feel that the national administrator carries out the decision of the board, and therefore, representing the board in this emergency, the committee is charged with taking forward steps in the union's business.

The hassles have been reported very heavy among the trio. On several occasions, Campo and Melody have gone on record to outvote Barto. On some matters they felt that unanimous front must be maintained in order to successfully carry out policy matters, and so have deferred.

Undoubtedly, an accounting of the committee's stewardship will be asked during the forthcoming AGVA convention, set for June 22 at the Henry Hudson Hotel, N. Y., for three days, to be followed by a meeting of the union's national board. There have been a number of matters that could have been worked on during the three months the interim committee has been in action, or inaction, but this division has stymied any matters of major importance.

Among them is an agreement with the Chicago nitery owners, especially those in the strip belt. Some Las Vegas hotels have been pacted to minimum basic agreements, but the bulk of them are still to get an AGVA contract. Contracts with various agency organizations have been pending. And the two members of the interim committee wanted to start some action in the belief that even if agreements weren't concluded, they might have set a course for the incoming administrator and would have relieved him of a mass of detail until he got acquainted with the job. However, they felt a unanimous front was needed in these matters.

None of the interim committee members want the permanent assignment of national administrator, according to their own admissions, and all say they will not permit themselves to be drafted.

Eddie Robbins, recently discharged from the Army, has resumed with the William Morris Agency. He'll work in the cafe department.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

See MCA Entry in Fair Booking Field Ruffling Status Quo; Big Changes Loom

Chicago, June 14.

Darnel Vauder to Preem A.C. Steel Pier Season

Atlantic City, June 14.

After several weekend preview showings, George Hamid's big Steel Pier begins daily operation Friday (17) when Bill Darnel tops the vaudeville bill, supported by Berk & Hallow Martin & Florenz, Neal Stanley and the Three Tuckers.

Lillian Roth opens a week's stay at the pier starting Sunday (19). Claude Thornhill's orchestra comes into the Marine Ballroom on the pier's end Friday (17).

Pier's popular outdoor circus and water sports show, featuring the diving horses, two first-run motion pictures, exhibits, fun houses and a new addition, "Bear Village" (18 live bears which can be hand fed), all will be available daily until after the Labor Day weekend.

Hamids have had workmen busy on the big showplace for the past several months repairing damage caused by erosion and winter storms.

Foreign Shows Edging U.S. Out In Latin Areas

Unfavorable rate of exchange is giving European shows a sharp edge over the American variety in the South American talent marts. As a result, Lou Walters, operator of the Latin Quarters in New York and Miami Beach, has called off the South American tour of an LQ revue which he had planned for Venezuela, Brazil, Argentina and other countries this summer.

Walters declared that except for Venezuela, the exchange rate would be very unfavorable to American producers or performers. He declared that in many countries the black market exchange is more than twice the legal rate. In most instances, getting the coin out of the country would be difficult.

However, Walters pointed out, the French shows get paid off in francs, on which there are no restrictions. Consequently, with no monetary drawbacks, they are consistently able to underbid the U.S. shows, and still come out with a handsome profit. The "Folies Bergere" and the layouts sent down by Pierre-Louis Guerin and Rene Fraday, of the Tablarin, Paris, have been getting a lot of time on the Caribbean and South American circuits, while big U.S. shows have been virtually shut out from that area because of coin restrictions.

PITT PLATTER PUSHER BUYS INTO BIG NITERY

Pittsburgh, June 14.

Elmer Willett, record promotion man and also a songwriter and personal manager for local show biz personalities, has just acquired a 25% interest in the Vogue Terrace, 1,100-seat nitery on the outskirts of town. Willett, who handles platter pushing for Tony Bennett, bought the stock of former operator Jerry Donovan, now running the William Penn Tavern.

Upon Donovan's exit last year, Vogue Terrace was taken over by the majority stockholder, Tom McCune. Former, however, retained his minority holdings even after moving on to another spot until Willett came along with his offer.

Nesbitt Quitting Dunes After His Frst Show

Robert Nesbitt, who produced the premiere layout at the Dunes Hotel, Las Vegas, will leave that post at the conclusion of the run of the show. Successor hasn't been chosen as yet.

Al Gottsman, one of the hotel's operators, will come into New York this week to select a successor.

Entry of Music Corp. of America into the field of booking fairs threatens to disrupt the status quo in the industry. For many years, it's been an unwritten law that the fair business has been divided between the two major firms, George A. Hamid and Barnes & Carruthers. Hamid has had the field to himself east of the Mississippi River, and B&C the territory on the other side of the creek.

There are exceptions, of course. There are some eastern fairs booked by the Chicago firm, and there's a couple on the other territory to which Hamid sets the acts. There have been strong rumors that, in these exceptions, each office gets a percentage of that business.

Now that MCA is in the business in what they hope will be a big way, there's every possibility that the stability both other offices have known will disappear. Element of competition will again be introduced, and the huge profits may be lowered. Should MCA take away enough business in any one part of the country, the doctrine of laissez faire may take over, and either Hamid or Barnes & Carruthers will have to step into each other's territory to maintain present levels of business.

Names Mean Money

Another factor disturbing to the fair business in general lies in the fact that with MCA in the picture, names in fairs will become widespread, and the various committees must be prepared to shell out more money in the long run. As it is, the majority of acts get a fairly high salary when working fairs. It's higher on these outdoor dates than in theatres or niteries. However, with the introduction of names, budgets will have to be increased with the attractions getting the bulk of the coin, but the lesser acts will be hit in the pocketbook.

The present situation in the fair field may shape policy for many years to come. Should names come into general use, then it will be difficult to come back to a "good act" policy, and many of the acts and novelty acts that exist on their earnings from fairs will be hurt considerably. Again, the reliance on names in spite of their scarcity, is likely to lead to a dangerous situation in the outdoor field, according to many showmen. It's pointed out that it's caused the shuttering of niteries and most of the vaude houses, and it could easily doom the bucolic bonanzas as well.

Coast AGVA Still Riled At Navy After Its 'Token' Pay for Benefit Shows

Hollywood, June 14.

Further hassle is seen in AGVA's demands on the U. S. Navy for payment to its performers at a series of recent benefit shows in San Diego, following action of the Navy this week in sending AGVA \$200 as pay, plus \$4 for the union's welfare fund, Irvin Mazzei, AGVA Coast chief, returned the \$4 and demanded an additional \$500 in claims owed performers.

"If I have to, I'll take this matter to Washington," he declared angrily. He said the Navy had raised \$170,000 in benefits, yet told him it didn't have the coin to pay performers. "What do they think an actor is going to do when he has to eat and pay rent—a benefit in token of payment?" he asked, adding, "Okay, maybe they think actors don't eat."

AGVA had okayed a cut in performers' regular fees because of the charitable aspects of the job, according to Mazzei. Ed Hennessy, the Encores, Harry Mendoza, Flora Fiese, Frank Scannell and Danny Welton are involved.

Wally Cox to Dunes

Wally Cox "is hitting the nitery circuits again following the fold of his 'Mr. Peepers' teletanza. He's set for the Dunes Hotel, Las Vegas, July 10.

Other cafe dates now being lined up.

Vaude, Cafe Dates

New York

Cristiani Troupe slated for the Palladium, London, late July. . . . Patli Ross pacted for the Latin Quarter, N. Y., June 26. . . . The Giglos (2), a French import, set for the Bellevue Casino, Montreal, Aug. 11. . . . Maurice Rocco planned out to Australia last week for a string of dates on the Tivoli circuit. . . . Julie Sharr farewell-partied last week prior to his shift from the N. Y. cafe department of the William Morris Agency, to the Coast office. . . . Blackburn Twins down for the New Frontier, Las Vegas, Aug. 8. . . . Sammy Lewis, talent buyer for the New Frontier, and his wife Patli Moore, planned back to Las Vegas after a briefie in New York.

Hollywood

Dave Apollon set for Bar of Music July 1 on four-week deal. . . . Coronet Dancers added to Anna Maria Alberghetti show which opened last night (Tues.) at Royal Nevada Hotel, Las Vegas. . . . Lester Horton Dancers preem "Choreo '55" at Horton Dance Theatre, Friday and Saturday (17-18). . . . Gale Robbins tees off stand at Chi Chi, Palm Springs, July 1. . . . Bobby Milano at Keyboard. . . . Ben Blue opens two frames at Royal Nevada, Vegas, July 12. . . . Jack Carson

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starts two-week stand at State Line Club, Lake Tahoe, Aug. 5. . . . Julie London chirping at John Walsh's 881 Club. . . . Peggy King and Champ Butler headline show for Ben Hunter tribute at Big Bear Lake June 17-19.

Irene Ryan opens summer nitery tour July 29 at The Antlers, Colorado Springs, for two weeks. . . . June Christy returns to the Crescendo Friday (17), with Jackie Farrell and Renee Touzet-orch. . . . Oscar Cartier and Mack Twins go into Bar of Music Friday. . . . Jack Carter, Mae West, Pearl Bailey, Herb Shriner, Lili St. Cyr, Harry Belafonte and Harpo and Chico Marx booked into Mapes Hotel, Reno, for its summer sked. . . . Gypsy Rose Lee and Clark Bros. pair up at Ciro's Friday (17). . . . Bobby Sargent and Mazzone-Abbott Dancers joined Moulin Rouge lineup. . . . The Happy Jesters check back at same spot June 21. . . . Billy Gray reopens his Band Box tomorrow (Thurs.) to headline his own show, with Leo Diamond, Vivienne Lloyd and Voluptua.

Chicago

The Mariners, recently at the Chicago Theatre, Chi, set to play the Chez Paree, Chi, July 21. . . . Ginny Scott into Fazio's, Milwaukee, July 8 for two frames. . . . Norm Carlan set for the American Legion Club, Minot, N. D., June 27 for four and seguing into Mau's, Honolulu, July 30 for seven weeks. . . . Harmonicats inked for the El Cortez Hotel, Las Vegas, July 14 for four frames. . . . Jo Ann Jordan into Basin's, Kokomo, June 27 for two rounds. . . . Jo Ann Wheatley set for Eddy's, Kansas City, July 29 for two stanzas. . . . Ben Arden inked for the Flame Restaurant, Duluth, July 2 for 10 weeks. . . . Dave Bell Trio into the Leland Parker Hotel, Minot, N. D., June 14 for four.

Kansas City

Roy Hamilton crew into the Municipal Auditorium for a one-niter June 19. . . . Morey Amsterdam heads for New York and tv guest shots for a couple of weeks after he closes at the Muehlebach here June 18. He's due on the Coast for an opening at the Biltmore Bowl July 13, beginning a six-week stand there. . . . The Spellbinders currently in the Ballpark Room of the Hotel Kansas Citian, with Lou Norris and the Steve Miller orch.

Dallas

Colony Club has dated Jeri Southern for a June fortnight, with The Hi-Lo's due July 29 for two weeks. . . . Betty Madigan, in for two weeks at the Baker Hotel, will be followed by Tani Marsh and her South Sea Island Revue, June 20-July 2. . . . Mal Fitch left the Tabu Room to become musical director for the Crew-Cuts. . . . Joan Frank Productions, local talent agency, moves to the new Statler-Hilton Hotel on Oct. 1.

Atlanta

Tommy Tucker and his orch opened Monday (13) at Joe Cotton's Steak Ranch, following Crew-Cuts, who played to good crowds. Spot Lester emcees Ranch's show. Jack has a \$1 entertainment charge. . . . Imperial Hotel's Domino Lounge's new show is headed by Pat "Amber" Halladay, exotic dancer. Also on the bill are banjoist Jose Silva, the Five Cherokeses, singers, Dave Townsend's orch for dancing, and the Tokyo Trio.

Ventriloquist Bob Karl is being featured at the Continental Room, where Nu Nu Chastain and crew play for shows and dancing.

Tiny Kaye, 300-pound pianist, is being held over at Danny Demetry's Zebra Lounge in the Howell House.

Circusy Score for Mass.

Production of 'Nicolo'

Lincoln, Mass., June 14.

An original musical score by Francis J. Cooke will highlight the production of "King Nicolo," by Frank Wedekind, in a new garden-theatre on the lawn of the Constantin Pertzoff home here June 22-25. A new society, Opus, devoted to the presentation of works of art that ordinarily do not reach the public, is presenting "Nicolo."

A small orchestra of about 20 pieces will play the score, which makes use of stylized circus elements, polkas, marches, jazz, Viennese waltzes and Italian opera for the purposes of farce, but turns to 12-tone and other contemporary idioms in its more serious moments.

MEX RECORD SCORED BY BLADES REVUE

Mexico City, June 7.

New high gross for Mexico of \$200,000 was racked up by "Holiday on Ice," with 31 shows (at \$2 top) at the 18,000-seat National Auditorium here. Gross was estimated by Morris Chalfen, prexy of the show. . . . Troupe of 125, which came here in a special train from Houston, Tex., was the largest "Holiday" unit to play Mexico. Unit was originally booked for 17 days, ran over three weeks.

Show played under the auspices of the Ministry of Public Education and the Institute of Fine Arts. This unit topped the biz of other "Holidays" which played Mexico during the last 10 years. Arnold Shoda, Rudy Richards, Jinx Clark and Kay Servatius starred with this "Holiday" show here.

'Water Follies' to Preem Rochester Aud. in Fall

Rochester, June 14.

Sam Snyder's "Water Follies" has been signed as the opening show of the new Rochester War Memorial Auditorium here. It will be a five-day booking, starting Oct. 11. Building was originally slated to get "Arabian Nights" as its first layout, but cancelled that show because it wouldn't have been completed in time for the scheduled mid-September opening.

Event is being promoted by Greater Rochester Events Inc., a group consisting of 21 local business men. Outfit will sponsor all types of events for presentation in this arena, seating 8,500.

Wildwood, N. J.

Continued from page 48

with Steve Gibson's Red Caps and Damita Jo in for 10 weeks. Also opening with the Red Caps will be the Twin-tones.

Tony DiLorenzo's Oak Club in Wildwood will feature straight floor shows. Comedian Ronnie Sterling and the Johnny Benson band have both been signed for 10 weeks opening July 1.

Moore's Inlet Hotel club, on the oceanfront in the Angelsea section of Wildwood, will offer Rocco's Royal Roumanians and Harvey Chawn for the 10-week season.

Biggest drawing card are the Trenier Twins and Gene Gilbeaux band, in for 10 weeks at Harry Roesche's Beachcomber. Sharing the stage for the season are Bobby Boyd and his Jazz Bombers. Buddy Williams' band opened Hunts Starlight Ballroom for the season on June 11. Manager Bud Dry is booking record names as well as name bands for the ballroom.

Six of Clarence Fuhrman's musicians have been engaged for nightly appearances from June 24 to Sept. 10 at Cape May Convention Hall on the boardwalk in near-by Cape May City. William Bove will direct the orchestra for the nightly free dances, which are sponsored by the city as an added lure to vacationists. Wildwood Crest pier also opens June 24 with the same policy.

CARL ROSA LONDON SEASON
London, June 7.

The Carl Rosa Opera Co. has been set for a two-week season at Sadler's Wells Theatre, beginning June 13. Arthur Hammond, Maurits Sillem and John Bell will baton the series.

Artists will include Krystyna Granowska, Una Hale, Odette Ansell, Estelle Valery, Gwen Catley and Ruth Packer.

Unit Review

Arthur Blake (WILSHIRE-EBELL, H'WOOD)

Hollywood, June 14.

As a caricaturist, Arthur Blake need to admit few peers. To call him an impersonator, per se, is to venture beyond the talents he displayed in a one-niter at \$3.30 top at the Wilshire-Ebell Wednesday night (8), a sort of shakedown before he opens an eight-week stand at the St. Martin's Theatre in London. He gave the turn a break-in night before in Santa Barbara.

To the saloonics, Blake is no stranger to a more or less selective clientele. Now he is "graduated" to the concert stage and for \$3.30 the camp followers sat through and patiently enjoyed two hours of what could loosely be called impressions or satired mimicry. He's never himself, always someone else and creates the illusion with garish costumes or the vocal tricks idiomatic to his set. A drag effect of moving his swiveled hips cross stage brought punctured shrieks from those who undoubtedly have a slavish idolatry for this devastator of the theatre's great, large and small.

In the three acts, partitioned off to represent the high "n" might of Hollywood, New York and London, he lampooned no less than 35 figures of the entertainment world. Still his best is the takeoff on Louella Parsons, the facial contortions tapping the howls. At times he turned his serious side to emulate George Arliss, Helen Hayes and Sir Laurence Olivier.

On the lighter side he was advantaged by some witty material from a covey of contributors, among them Isabel Dawn, Dora Maugham, Sid Kuller, Danny Shapiro, Herb Hertig and Bill Derman. For the Mae West bit, it was purely one-liners from her stock lexicon. Most of the impressions are more or less "swatches" of the specialized pattern. He works full gear with only occasional props to accentuate mood or scene. On the curtain call he said the company ("that's me") thanks you.

For the intros and lead-ins, Blake uses his own recorded voice and the tricky timing was fault-

lessly managed. His voice is clear though effeminately pitched and subject to his every vocal whim. Costume changes are effected with protean dexterity but most of the masquerade accoutrements adorn only his upper half. Only occasionally did he resort to soiled innuendo.

Two hours of Blake's is a little rugged to take for those who have caught his 30-minute turn with a few liquid agitators. His type of theatrics should be well received in England, where impressions such as his are highly delectable. Once he gets back in the States to tour the concert halls he will find a different audience among the provincials. He's strictly for the "keys" and it won't fit too well the locks of the gentry that take their sophistication in more genteel atmosphere. Helm.

YMA SUMAC TO TEEOFF N. Y. PIERRE'S FALL BOW

Yma Sumac has been signed to open the Cotillion Room of the Hotel Pierre, N. Y. next season, starting Sept. 20. Stanley Melba, in charge of the inn's talent buying, is expected to line up the bulk of the year's acts during the summer.

Room closed for the summer Saturday (11) with Marguerite Piazza headlining.



Currently
HENRY HUDSON
HOTEL
New York

Stormy Sahl

Continued from page 49

without a release when he reported to work Thursday night.

Banducci, however, says Sahl insisted a stagehand be fired when Sahl caught him doing an impersonation of the comic before the show and when Banducci refused, walked out Sunday night. Banducci says Sahl has violated his contract by not appearing last week.

There has been considerable tension at the club in recent weeks, and parties close to both Sahl and Banducci have predicted a flareup was inevitable.

Sahl, who skyrocketed from a \$75-a-week comic at the club at a flat salary and a percentage of the door which netted him around \$750 a week, was signed to a five-year contract earlier this year by CBS. Plans for his debut in a summer tv show have been temporarily set aside and the situation with CBS currently is that Sahl may work the Frankie Lane show this summer and is being groomed for a tv show of his own this fall.

Sahl's departure picked up more space in the local press than any nitery incident since Billie Holiday got busted on a dope rap some years back.

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June 29th—BRADFORD HOTEL, Boston, Mass.

House Reviews

Chicago, Chi

Chicago, June 10.
McGuire Sisters, Mickey Sharp, Frankie Lester, Lungs (6), Lou Basil Orch; "The Sea Chase" (WB).

Current bill at the Chicago looks to pull the house out of the doldrums, after a long spell of quiet biz.

The McGuire Sisters headline here, and from the looks of the house's opening show, they have lost none of their pull-power. Gals look like candy in window onstage and savvy the art of selling a song. Opening with a bounce, gals do "Alabama Jubilee" adding a novel twist as they don an instrumental chorus with a sister each on the piano, sax and glockenspiel. Throwing in a humorous touch here and there, gals win big response. The sisters are showwise and hard to match for building rapport with their audience. The trio saves its well-known disk clicks for the encore, devoting the heart of their turn to such tunes as "Muskrat Ramble," "When An Irresistible Force," and "It May Sound Silly." Varying the pace with some special material like "Daddy," gals have a varied rep, pleasing pipes and certainly are lookers. The sisters do their million-marker, "Sincerely," toward the end for sock reaction and wrap up to salvos.

Mickey Sharp handles the comic end of the bill very creditably, and shows a strong talent for mimicry with his comic impressions. Sharp relies heavily on teenage gags at the outset, winning chuckles rather than boffs. When he switches to dialect material, comic gets big laughs and palms. His Russian farmer visiting the U. S. is hilarious, as are his commercials, delivered in pseudo-Russky.

Frankie Lester is the male vocalist in this package. Chanter runs through an unusually varied rep, showing uncommon versatility. Opening with "Coquette," Lester follows with "Wedding Bells," but soon changes pace with a novelty tune, "I Don't Know," and wraps up with "Old Man River." Lester has good stage presence, pleasing if not world-shaking pipes and is versatile. The customers send him off with a hefty mitt.

This show is introed by The Lungs, a family acro group. Opening clumsily, group redeems itself later with a few impressive stunts on the teeter with the lightest gal flying through the air into waiting arms. Turn isn't the most polished around, but gets good reaction.

Gabe.

Empire, Glasgow

Glasgow, June 9.
Billy De Wolfe, Radio Revellers (4), Gaston Palmer, Medlock & Marlowe, El Granadas (4), Bob & Marion Komyt, Dorothy Reid & Mack, Quaino (2), Mills & Melita, Bobby Dowds Orch.

Billy De Wolfe, American film and stage comedian, is a welcome visitor to this vaudeury for a number reasons. One is that he breaks the long assembly-line of top-of-bill vocalizing stars, a trend that is becoming somewhat tiresome in the United Kingdom vaude world. No. 2 is that his act is highly entertaining and diverting, and he satisfies the customers considerably, leaving 'em waiting for more after a 26-minute act.

De Wolfe isn't exactly a stranger hereabouts, having played this same vaudeury twice and the rival Pavilion Theatre thrice as part of the former w.k. trio, De Wolfe, Metcalfe & Ford. He is no overnight star jet-propelled to the No. 1 dressing-room via tv or disks, and can call on long experience in show biz to back his act. Hence the likely reason for his clicko here.

Comedian opens with some zany hoofing, and then garners strong miffing for a Lon Chaney travesty. His impression of a femme doing up her hair wins yocks, mainly from the distaff half of audience.

More impressions are of entertainers in U.S. niteries, including the emcee, girls, and tall showgirls with ultra-ultra uppy airs. Winds with his famous Mrs. Murgatroyd sketch, the fictitious femme in bright green hat being seated at table in a cocktailery and gabbing re her 28th birthday. Her husband and friends, comedian's introduction of local names into this part of act wins with the paves.

Supporting bill is fairly strong. Mills & Melita as openers of both segments earn their billing of sophisticated dancers, and Dorothy Reid & Mack (see New Acts) warm up the customers with lively accordion music.

Bob & Marion Komyt offer an

amusing knockabout-cum-grace act, he portraying an artist painting a shapely blonde and being tossed and tumbled by the gal when he goes off the rails. Act winds with agile whirls and somersaults.

Gaston Palmer, French juggler, returns with his w.k. act of juggling balls, sticks, hats and cigars, and finally throwing a row of teaspoons into a row of glasses after a number of false starts. The Radio Revellers, male quartet, give out with "This Ole House" and "Rain, Rain, Rain," latter accompanied by good sound effects and lighting. The best in a comedy tune, "Where Will The Baby's Dimple Be?" but for rest of act should essay some brand-new songs.

El Granadas manipulate ropes, whips and unicycles to good effect. Medlock & Marlowe, mixed two-some, dance brightly under masks of famous people, including Jimmy Durante, Katharine Hepburn, Terry-Thomas, Sir Winston Churchill and Clement Attlee. Act registers strongly, particularly in the finale when he (as Churchill) dances with the femme (as Attlee) beneath lifelike face masks.

Quaino, a most unusual balancing turn, is reviewed in New Acts. The Bobby Dowds resident orch effectively showbacks. Gord.

L'Olympia, Paris

Paris, June 7.

Sidney Bechet, Al Edwards, Stanley Dancers (6), Andre Rewellott Orch (6), Marcel Marceau, Charles Aznavour, Nanci Crompton, Five Talo Bros., Desmond & Marks, Marthe Philippe & Annie Aubin, Carnival in Cuba (35); \$1.25 top.

For his next to last show of the season, Bruno Coquatrix has again reverted to his Festival International of Music Hall gambit, which enabled him to intro new acts and fall back on some solid staples and comers and, in short, make up a fluffy house package without a star name in it. This stanza emerges an okay roundelay of music hall with the topping of Sidney Bechet, U.S. jazzman who has become a Gallic regular and fave, intro of singer Charles Aznavour, and some neat offbeaters in the mime routine of Marcel Marceau, plus many acros, etc., with a big windup in a whole Cuban troupe, with the Jaime Camino Co. coming in with songs, dances and music as the Carnival in Cuba (35).

Overall impact of show, in spite of some highnote aspects, emerges below level, for it lacks the top name, push, and cohesion usually felt here. This shows in the sagging b.o. First up is the Anglo ball, pratfall affair which has a plus in the uninhibited slapstick and good humor. In short, a filler from way back. Marthe Philippe & Annie Aubin are a French patter pair whose singsong routine is better suited to the chansonnier or intimate boite orbit and they rarely project over the heads of the patient orch. Five Talo Bros. are a welcome comic-acro group. Italo bunch has some spirited clowning plus some fine teeterboard work and finish, with a tender takeoff on acros of the 1900's, is solid.

Nanci Crompton is the puccy U.S. entry with a zesty smile and iron toes who essays a fast-paced, whirling terp entry with most of the time on her toes. Airy and bright, this is for miffs.

Mime Marcel Marceau works house in his w.k. characterization of Bip, the little man, in a variety of troubles, adventures and interps. Marceau's timeless mime fits in this immense house and he holds aud with his combo of comedy and observation.

First half winds with Carnival in Cuba, which features 35 instrumentalists, dancers and singers under the leadership of Jaime Camino. There is some verve and bombast in this, but its makeshift aspects drown the more original appeal and it stays an okay reader for the provinces, but only so-so in the big mart. Some bright Afro-Cuban terp makes the brighter side to this package. Then winder and nominal star Sidney Bechet comes on. He is backed by the Andre Rewellott Orch (6) U.S. septa singer Al (Fats) Edwards and the Stanley Dancers (6). Bechet blows up a group of New Orleans numbers which gets a hand from the aud, but the lack of heat never really sweeps them into pulsating following. Bechet is now a staple jazz name here. Edwards gives a couple of big voiced songs but lacks importance and emphasis, and the Stanley Dancers are six Lindyhoping gids who have gotten a brisk routine together, which is more than this show has. Mosk.

Palace, N. Y.

Payo & Mai, Grace Drysdale, Roy Benson, Prullie & Talow, Day Dawn & Dusk, Evers & Dolorez, Steve Evans, Buddy's Great Dances & Monkeys, Jo Lombardi Orch; "That Lady" (20th), reviewed in VARIETY March 30, '55.

Palace has a well-balanced bill this stanza, with everything from a wire act to an animal closer to supplement the more standard comedy and song acts. Each act is a vet in its field, and the show clicks off crisply, with pace and taste.

Payo & Mai, the unicycling juggling team, are openers, getting the show off to a fast start with Payo handling balls, hoops and hats atop a 30-foot cycle contrivance to work with every limb but the one foot needed to maintain his perch. He missed a couple of times on the hats in show caught, with a good-natured reaction from the audience which indicates he might make it intentional as a comedy insert.

Grace Drysdale, in the deuce, is on the comeback road after recovering from injuries from the famous Lisbon plane crash. Her hand puppetry predates television, but it's become familiar via tv, and her dancing puppets go over nifty.

Roy Benson's comedy-magic is refreshing as a change of pace from the customary high-pressure comics who usually inhabit the Palace. After a few tricks, he proceeds to deliver a monolog on psychiatry, et al, lying on his back on the stage. Magic and the comedy are effective, latter delivered in a dry style sometimes reminiscent in nasality, at least, of Fred Allen.

Prullie & Talow are primarily an acro team, although they work as ballroomers, and they get off some spectacular lifts, spins and contortion work by the femme. Their ballrooming, which actually comprises part of the act, is on the rough side, but the acro work more than compensates for this.

Day, Dawn & Dusk, a Negro trio who've played the Broadway houses before, are comfortable in this setting, and their style, unencumbered by the rhythm & blues antics of some of their colleagues, makes for a pleasant turn. They open with a jump tune, "Looka There," then go on to a warm and feeling rendition of "Unchained Melody," with the anchor man taking the solos. Closer, a special-materialized version of "When the Saints Go Marching In," is a solid bit of work.

Evers & Dolorez, on the tight wire, are tops in a variety of dances on the wire, with Dolorez working in ballet shoes on points and Evers doing everything from a mambo to a tap on the wire.

Steve Evans has the next-to-closing slot with his comedy turn, highlight of which is his now-standard drunk bit, an excellent study in physical humor. His verbal quickies don't register as well, but his imitations of the way various people laugh is a solid bowoff.

Buddy's Great Dances & Monkeys is a weak closer. Baudy has been in the circus & fair and the vaude circuits for years working with animals, but the dog here appeared to be difficult to handle (he had two assistants onstage throughout) and aside from standing on their back paws, they did little in the way of real work. Monkey, on the other hand, is the real attraction, doing a wire walk (with dogs holding the wire taut) and handstands atop the head of the dogs.

Jo Lombardi crew does its perpetual excellent show backing job. Chan.

Apollo, N. Y.

"Dr. Jive's" Rhythm & Blues Show, with Dolores Ware, Gene & Eunice, Four Fellows, Etta Jones, Nutmegs (5), Bo Diddley, Charlie & Ray, Moonglows (5); Buddy Johnson Orch (14), with Floyd Rollins, Etta Johnson; "Serpent of the Nile" (Col).

For those who like their rhythm & blues right off the platter, "Dr. Jive" (disk jockey Sammy Smalls of WWRL, L. I.) has wrapped up a package that's sure to be a rock 'n' roller's dish. It's the first, theatre date for the troupe and it's sure to clean up this frame as well as in similar layouts around the country. It's r&b all the way. There are no trimmings to put it into a pop groove. Hence it's appeal is limited.

"Dr. Jive" runs the show as a platter spinning program. He's the disk artists on and off with minimum of fanfare and he doesn't let 'em overstay their welcome. The majority of the diskers in the package get no more than two songs to do and the tune that

New Acts

TRIO SCHMEED

Songs 12 Mins.

Blue Angel, N. Y.

Trio Schmeed, two boys and a girl are an unusual harmonic combination. Their forte is yodeling in bop. The effect is not only unusual, but frequently there's considerable excitement. The straight Alpine arias are easy to assimilate. The trick tonsil effects perk up the crowd and once they get into the yive idiom, they hit a top response.

The outfit can work either sophisticated or mass situations. At the Blue Angel they are an excellent novelty that puts the customers in an amiable mood. They can carry larger halls as well. There is no language barrier in this instance, since they speak excellent English, having worked in Britain for a long time. In fact, some of their selections show a British music hall influence, which is another point in their favor. Lads are well appearing and neatly garbed in embroidered velvet jackets, while the girl is nicely gowned. Jose.

ANA MORENA

Songs, Accordion 30 Mins.

Colony Club, Omaha

Ana Morena, recent Argentine import, could be a comer on the niter front. The brunet looker has an okay voice, is shapely and possesses a projecting personality.

Gal still hasn't mastered the English language and it may help if she doesn't. As it is, little tidbits such as "They watched my show so long they lost their train" come out tres cute.

At show caught, Miss Morena teed off and closed with "It's Wonderful." Her "Anything Can Happen Mambo," "Amore" and "Sorrento" were okay, but she went over best on the slower "Cherry Pink."

Towards end of act, Miss Morena dons an accordion. Gal is okay but nothing sensational with the squeezebox and might be smart to drop it, concentrating on vocals.

Although the beauty says she prefers large spots, she's tailor-made for the intimate bistros. Trump.

CHARLES AZNAVOUR

Songs 30 Mins.

L'Olympia, Paris

Charles Aznavour is one of the top lyric writers here who has been chanting for some time now. This is his first important spotting in a big house and he comes off well. Electric little singer has a bright, brittle exterior with overtones of heightened sensitivity, and his wholehearted work portrays plenty of the tickler tinge, plus a bowling sincerity which makes his gravelly voice crescendo and tremolo at will. Backed by a four-piece orch, he is in for a solid song stint and, though resembling Gilbert Beaud, whose wailing, free-wheeling style has rocketed him to stardom this year, Aznavour was chanting before him and just missed the gravy train.

He remains in the specialized field but has the way with an aud and the makings of a top star. He still needs some mileage and though letting his hair down in a larnyx way, he has a way of telegraphing it first which distracts somewhat from the free and dynamic aspect of the entry. Songs are fast and buoyant with a good leavening of slows, and his lyrics touch the realms of love, insouciance and longing and have the proper makings for memory catching couplings. He could be an interesting bet for specialized U.S. spots. Mosk.

brought them to the top of the r&b heap is always included. "Dr. Jive" is a pleasant and effective emcee and goes over big with the Apollo crowd.

His package of r&b diskers and their hit platters includes Dolores Ware ("Can't Eat, Can't Sleep"), Gene & Eunice ("Ko Ko Mo"), The Four Fellows ("Soldier Boy"), Etta Jones ("I've Got a Feeling"), Bo Diddley ("Bo Diddley"), Charlie & Ray ("Shake A Hand"), and The Moonglows ("Sincerely"). That's a lot of r&b for anyone, but the pesholders never seemed to tire of the beat.

Buddy Johnson's orch lays down a solid beat for the singers and also does well by his two vocalists. Floyd Rollins and Etta Johnson. Band's two instrumentals, "Crazy About A Saxophone" and "Down Yonder's Tweedle Dee Dee," are socko. Gros.

LARRY GRAYSON

Songs 13 Mins.

Blue Angel, N. Y.

Larry Grayson, a personable newcomer, has a good set of pipes but erred in his Blue Angel preem with a roster of tunes designed to please only a very few. His batch of songs are aimed at the sophisticated and are of the super-forch variety, which should never be let out of their cage before 2 a.m.

In his stint, aside from a fast opener, he does one tune that has some basis of audience recognition, "Scarlet Ribbons," which is an exit piece. More tunes of this kind and his acceptability before the average audience could be more readily measured. Jose.

RIC ROMANO

Songs 18 Mins.

El Morocco, Montreal

A former waterweight turned singer, Ric Romano debuts his baritone at El Morocco, and this husky youngster shapes up nicely as a vocal asset to any cafe catering to the pop song-followers and in spots that feature production numbers.

Romano is a Montreal boy and was engaged by El Morocco's boniface, Peter Van Der North, after a chance hearing for current layout. The lack of experience and showmanship is evident throughout but with proper handling and staging, Romano should become a niter standard and a fave particularly with the distaff side in all age groups.

At the moment, his hastily constructed songaloy is confined to straight arrangements of such items as "Night and Day," "Sorrento" and "Flamingo." The latter in both French and English gives him an additional selling point and is one of best in group. Appearance and manner are both on the credit side. Newt.

TWO ZEROS

Knife Throwing 6 Mins.

A. Fischer Circus

Two Zeros, husband and wife team, are the standout act of the 70-year-old A. Fischer Circus now touring Europe. This young pair, who have made several German film appearances, have a rapid act in which male with incredible speed and accuracy outlines the body of his wife with knives, daggers and swords. Suspense is heightened by his being completely blindfolded as he tosses the knives around his wife. In the finale, she is on a revolving target as he encircles her body with flaming daggers.

Could provide an exciting vaude or tv bit. Hans.

DOROTHY REID & MACK

Accordion 11 Mins.

Empire, Glasgow

Dorothy Reid, longtime accordionist and partner of her late husband, George Mackenzie Reid, has formed this new act with a partner, Mack.

Broadly, act follows same lines as the old partnership, main difference being that the male is younger. Duo are garbed in well-defined kilts plus all the usual Auld Lang Syne gear such as jackets and Balmoral bonnets. Both wield lively accordions and are useful at for warming up an audience with familiar tunes.

Pair criss-cross briskly in marching style while dispensing musical repertoire. Addition of a third member to vary act with a Scotch dance routine would be worth considering, preferably a young femme. As is, act tends to be tedious through sameness and requires novelty addition to break it up. Gord.

QUAINO (2)

Balancing 10 Mins.

Empire, Glasgow

Youngish male balances with skill and agility atop unusual contraption of steel and bulbs, and wins palming for daring as much as novelty of act.

His one-hand balances take a trick with the customers as he varies them with different sets of props. Garners more strong palming for a balance routine on top of three rings placed rim to rim. While poised with hands and two rods above a cylinder, he moves the latter round to solid palming. Is finally raised upwards and then lowered when his girl assistant turns a tap to manipulate the equilibristic apparatus by air-pressure on and off.

Okay novelty act for general run of vaudeuries. Gord.

Las Vegas, Flipping, Shouts 'More!' As Noel Coward Wows 'Em in Cafe Turn

Noel Coward socked across his message to a glittering first-night audience of theatrical luminaries here last week (7). The constant cries of "more!" were prelude to numerous encores of songs delivered by the British theatrical wizard who, snugly and commercially with this premiere American cafe appearance, proved that he should be socko on any cafe stage anywhere.

The 40-minute stint is a song-along mostly contrived around his own cleffings and career, in which the star innuendoes delightfully for rafter-ringing laughter in material, spicily conceived, and delivered in excellent taste. Show reveals a refreshingly new personality for American bistros, who should reap a handsome reward for bringing a completely different style and technique from the staid formats of nightclubs that have become the accepted thing in these parts.

Coward distinguishes his own stage presentation with his clever delivery of satirical songs, fashioned from his own pet and they're sock. Already a legit legend, he bids fair to acquire duplication in American saloons with this act, launched by "I'll See You

Desert Inn, Las Vegas

Las Vegas, June 7.

Noel Coward, Szonys (2), De Castro Sisters (3), Art Johnson, Donn Arden Dancers (20), Carlton Hayes Orch. (12); no cover, no minimum.

Again," that segues to short snatches of "Dance, Dance, Dance, Little Lady," "Room With a View," "Someday I'll Find You," "I'll Follow My Secret Heart," and many more. What the voice lacks is made up in heart and projection for huge audience rewards.

His talent to amuse is seemingly endless as the Briton exhibits a warmth that's genuine to the extreme. "Poor Uncle Harry" conveys clever lyrics. "Life Called To Mrs. Wentworth Brewster" is hilarity itself, as Coward delivers with a "Funicula Funiculi" touch that's delightful. "Loch Lomond" is his own zestful version of the Scottish classic, and is irresistible. His 1928 hit, "World Weary," comes in for mits, while his "Nina," a Britisher's version of Spanish amour, is quaint.

"Mad Dogs And Englishmen" and "Don't Put Your Daughter on the Stage, Mrs. Worthington" are Coward classics that are strictly boffo. His version of "Let's Fall in Love" is a satire on everyone from Louella Parsons to Davy Crockett, and all but rocks the roof from its joints. His closer, "The Party's Over," is clever craftsmanship from a man whose sense of timing, shading and pleasing should be studied by every film and stage director in show business.

The Szonys stop the show with their familiar "Sleeping Beauty" dance, and their other adagios are well received as the hard-working brother and sister duo score in breathtaking routines that embody grace, skill and speed in holds and spins that have long been a delight to nitery audiences here.

The De Castro Sisters belt their humorous Cuban songs with plenty of movement by the brunet lookers to evoke much laughter and applause. Takeoffs by Billy Daniels and Eartha Kitt are okay and their "Teach Me Tonight" is socko. Their latest recording "Boom, Boom, Boomerang" should be boff, judging from the reception here.

Donn Arden intros a pair of interesting production numbers with the first behind-the-scenes of Soho called "Poppy Seed Alley," a well-contrived Chinese sex thing that moves well and evokes top reaction. The second number is a London prelude to the Coward entrance and is overlong but interesting, especially in the London fog effects with the mist rising from the stage floor. Art Johnson delivers okay in the production singing spot and the Carlton Hayes orch scores in its backdrop job.

The question to remain answered is—after the opener when the receptive theatrical hepcsters have departed and the so-called hot polloi are on hand to view Coward, who must be considered a small bit based on his perform-

ance—will they respond with as much gusto to the rapid-fire British star's technique? They should, for he's readily and cannily adjustable to them. Top business for the month-long show is assured. Bob.

Blue Angel, N. Y.

Robert Clary, Charles Manna, Trio Schmeed, Larry Grayson, Jimmy Lyons Trio, Bart Swift; \$5 minimum.

The benefits of long runs in this Herbert Jacoby and Max Gordon spot are becoming increasingly apparent. Robert Clary, doubling between the Blue Angel and "Seventh Heaven," and Charles Manna, who moved from Gordon's Village Vanguard to this spot, are two clever performers. Through long tenures here, they've attained the knack of dealing with intimate audiences and can be a hit on the slum side of Park Ave. as well.

Clary, who closes the bill, is bulwarmed by a set of numbers that have served him excellently. On his preem show, he didn't take too much chance on using strange material. What he used had bounce, humor and a lot of energy. The pint-sized Gallic whizzed his way through his session, which got him a pair of earned encores, second being after a prolonged session of applause.

Manna, who bowed several months ago at the Vanguard, has become an assured and charming comic with an excellent line of material. He has made considerable progress in getting to his audience practically immediately and keeps up a high level of yocks with literate lines and delineation of clever situations. He gets the measure of this house quite easily.

Trio Schmeed and Larry Grayson are under New Acts. Jimmy Lyons trio backs excellently. Jose.

Statler, Wash.

Washington, June 9.

Edith Piaf & Co. (9); Steve Kistley Orch. with Dee Drummond, Ted Alexander Quartet; \$2 cover, \$2.50 Fridays, Saturdays.

Edith Piaf is the singing Sarah Bernhardt of the supper clubs, with an artful simplicity that "sends" the sophisticates. She proves this nightly during her current two-week stand in the Embassy Room, where she's drawing the best business the room has enjoyed in the past three or four years.

It's a top-level audience, liberally sprinkled with officials from the embassies, and it gives her the nearest thing to an ovation the Embassy Room has ever seen.

The French chanteuse meanders on stage unlike any other top artist who has ever played this plush spot. She uses very little makeup and an especially careless hair bob. She wears flat-heel shoes and a shapeless black crepe dress. There's a sad, little smile and a grateful nodding of the head for the applause.

From this unlikely beginning, she soars into expressive flights of song which, whether in French or English, enthrall her audience. Miss Piaf usually sings with her arms crossed or with a cupped hand propping her cheek, but occasionally she gesticulates with slender and very expressive hands. That's all the staginess. The rest is in the amazing color of her voice, which makes most other nightclub singers seem soporific.

She offers two or three numbers in English—"La Vie en Rose," "Merry-Go-Round" and "If You Love Me, Really Love Me." The others are all in French, with a brief explanation of what each is about, before she starts singing.

This woman, who looks like a tired, overworked housewife, holds the audience without a break, whether it's a torch song about a girl whose lover goes to sea and is lost in a storm; the bravery of a French Foreign Legion regiment in Morocco, or about the clown who kills his wife, winds up in an insane asylum and finally imagines he hears the "bravos" he's missed all his working life.

The Embassy Room's bandstand is hidden behind a draw curtain while Miss Piaf works. Behind the curtain are the orchestra and her troupe of three male and two female voices who accompany her in some numbers, plus the pianist, guitarist and accordionist she carries in her company. Lowe.

Cafe de Paris, London

London, June 7.

Marlene Dietrich, George Smith & Harry Roy Orch.; \$15 minimum opening night, \$8 thereafter.

Not since Marlene Dietrich played this lush nitery a year ago has the Cafe de Paris been so jammed with celebrities. Her opening night at the fancy minimum of \$15 literally drew the town and magnetized every visiting show biz nabob from Broadway and Hollywood. Extra covers had to be laid to cope with the demand and tables overflowed into part of the floor normally reserved for dancing.

It was a crowd to match the occasion. The stage was set by Douglas Fairbanks Jr., who introduced the star with polished oratory and concluded with a lyrical verse specially penned by Christopher Fry. (As a special showman's stunt, the Cafe management is repeating last year's gimmick of having a stage or society celeb to do the intro honors.)

Miss Dietrich's first entrance in a lush revealing gown sets the standard. This is strictly a personality show in which she radiates charm and shows off her good looks and striking appearance. The songs she sings are of secondary importance. It's the personal projection which makes this a top-drawer event and a profitable booking for the management, despite the very-much-above-average salary check which the star will be collecting during the next six weeks.

Apparently trying out a new convention, la Dietrich opens her songaloud with her weakest entry, "Baubles and Bangles," which is out of character as well as being out of range. Her next entry, "Boys in the Backroom," makes more sense and the provocation lyric is as effective as when she first introduced it a year ago. Ditto "Lazy Afternoon," but there could be mixed feelings about her German song expressing nostalgia for Berlin.

Act really gets into its stride with the vivacious "Naughty Lola" from "The Blue Angel," which she delivers with plenty of zip and enthusiasm followed by a classic Cockney number, "Knocked 'em in the Old Kent Road." This is by no means as incongruous as it sounds; on the contrary, its inclusion spells hip showmanship.

Another repeat from last year, also in German, is "Girl on the Telephone," and at the end of it Miss Dietrich hurriedly exits, to return 60 seconds later in immaculate white tie and tails. Looking even more glamorous than previously, she winds the routine with "All of Me" and "One for My Baby," keeping back her ace of trumps, "Falling in Love Again," for her final number.

The performance is an essay in showmanship exposed. The person dominates all the time. Guided by George Smith's experienced baton, the resident aggregation takes care of the background with easy confidence and smoothly shared the dance sessions with Harry Roy's unit. Myro.

Sands, Las Vegas

Las Vegas, June 8.

Jack Entratter presents "Ziegfeld Follies," starring Peter Lind Hayes & Mary Healy, with Mata & Hari, The Toppers (4), Chuck Nelson, Copa Girls & Sandmen (16), Antonio Morelli Orch (15); no cover, no minimum.

Jack Entratter ushers in his second edition of the "Ziegfeld Follies" here. And whereas it may lack some of the pageantry and pomp of the first try, it is nevertheless much more original and better conceived. Three production numbers carry out the Ziegfeldian theme with modern veneer. Then, too, there are Peter Lind Hayes and Mary Healy to lend song and robust comedy to the sparkler. Theirs in for four weeks, with Tallah Bankhead following in the second edition of the "Follies."

Hayes and Miss Healy occupy the stage for 40 minutes of much of their familiar stuff now clothed in brand new veneer and some new material. Couple starts off their familiar theme, "Getting To Know You," with the addition this time of the Toppers, a tall, male singing quartet good in their own right and fine foils for the stars.

Some rewriting and editing and some means of unlogging the vast amounts of props and scenery from stage exits to permit the Copa girls and boys to back off unmolested will smooth the show. The opus is of smash calibre and the audience filed out well sated with the full-bodied results. Cuts are definitely called for in the terms turn of Mata & Hari, a fine interpretive dance act which has played Vegas many times, and a

the finale... production number, good but running well past its welcome as it follows the socko stint of the two stars.

In the stars' 35-minute chore, Hayes assumes an assortment of characters. He evokes plenty of laughs as a bubble gum-chewing trumpet player, Miss Healy teams with Hayes in a clever duet of "Jealousy" in which they dance in nimble fashion to vaude dialog. The Toppers back Miss Healy in a nice rendering of "Something's Got To Give," and Hayes and the Toppers follow in the laugh-provoking "Las Vegas Melody." The "Rose Marie" skit is hilarious as is the "Student Prince" sketch with Hayes looking more like his last year's version of King Farouk. The Noel Coward takeoff by the pair is a socko windup.

Mata & Hari shine in their fave loose-limbed terps as marionettes and their Carnegie Hall routine and are a neat blend in the show's format.

The production numbers are beautiful, staged in scintillating settings, and choreographed with fine skill by Bob Gilbert and Renee Stuart. Bob Hillard and Milton De Lugg fashioned the clever material orchestrated by Buddy Bregman. The first of three is "Super Market For Millionaires," with the chorines parading market carts laden—not with groceries—but with jewelry and furs (with the proper Beverly Hills credits of the firms behind them prominently enough displayed onstage). "Inspiration" is the second glamorous routine that features Chuck Nelson in one of his best singing jobs to date. Mme. Bertha has done herself proud in her costuming of the parading and dancing pulchritude in this one. The finale, "A Girl In Every Port," includes all the principles in the cute sailor number and closes the show on a richly zesty key. Antonio Morelli guides his musical crew through the show score with a deft touch. Bob.

Mocambo, Hollywood

Hollywood, June 9.

Joyce Bryant, Paul Hebert (5), & Joe Castro (3) Orch.; cover, \$2.

From the moment Joyce Bryant opens her 30-minute soiree with her now-familiar "Everything I've Got Belongs to You," the sepiu chantoosy has the tabledriers at her command. She's making her second appearance at the Sunset boite, and her sultry song emoting should keep the tabs coming in during her two-week stand.

Sitters frequently have to cup an ear to catch the whispering of her moods, but the spice in her stylized renditions—not the lyrics, but her delivery—is an essence too few singers possess. She travels the full cycle, through plaintive moaning to lusty blasts and shouting as her torso sways to the rhythm of her song, and this explosive type of chirping reaches out to fire the emotions of the crowd.

Array of songs give good showcasing to her talents, including "You Made Me Love You," "Running Wild," "I've Got a Crush on You," "I've Got the World on a String," "Baby, Won't You Please Come Home?" and Cole Porter's current "Love for Sale," her sign-off number.

Miss Bryant gets good backing from Paul Hebert's orch, with George Rhodes her personal accompanist and arranger. Hebert and Joe Castro groups are for the dancers. Whit.

Seven Seas, Omaha

Omaha, June 11.

Jackie Kannon (2), Al Lamm Trio; no cover or minimum.

Don Hammond's Seven Seas is a comic's room, and Jackie Kannon is making the most of it. Reception the onetime Detroit shoe salesman receives is every bit as big as those given Shecky Greene, Paul Gifford, Don Rice and all the other guff getters Hammond has brought in. Clue to difference with Kannon is all that his material is fresh—for this room, at least. The others each had some lines that overlapped on predecessors. Some of Kannon's quips are a bit too sharp—especially the trade gags—but most hit the mark.

Kannon is doing three different shows nightly and employs his attractive redheaded wife, Lynn, in only one. This is a socko takeoff on a Mickey Spillane book with Kannon reading the lines from a 25c pocketbook and the Mrs. coming on in a form-revealing gown to portray one of Spillane's lush damsels.

Kannon's other solid bits are a clever spoof of a tv quiz show and a Hindu egg-in-baskin trick that lasts 15 minutes—and keeps the customers roaring all the time. Trump.

Chez Paree, Chi

Chicago, June 12.

Marion Marlowe, Joey Bishop, Chez Paree Adorables, Brian Farnon Orch.; \$1.50 cover, \$3.75 minimum.

Current three-week display at Chicago's topdrawer talent showcase features the return of a legacy line, the Chez Paree Adorables, and Marion Marlowe, late of the Godfrey show. Both get hefty response from the customers.

Miss Marlowe opens with "The Belle of the Ball," and she looks as well as sings the part. Gal is loaded with eye-appeal and has pipes to match. Thrush's rep is heavy with spec material and she follows her opener with "Strictly Confidential," a tailor-made bit which tastefully makes reference to the late Godfrey unpleasantness.

Gal winds this up, in charming fashion, with a hefty vote of thanks to Godfrey for making her nitery appearance possible. She, in effect, thanks him for her success. Very clever, and captivates the audience from the start. Miss Marlowe's voice bears unmistakable traces of classical training and is really best suited to light opera, but any minus value this might have for a nitery appearance is outweighed by this chirper's heavy dose of natural charm.

Comic chores on this bill are handled by Joey Bishop, whose rapid-fire gag-pitching keeps the house steadily guffawing. Guy is a natural, a fact which becomes apparent when he freewheels with the ad libs. He starts to tell a story, and 15 minutes later it comes out, after many side quips which this comic, it seems, is not at liberty to control or suppress. Bishop ribs song titles, and teevee, which is not too original, but he gets plenty of mileage out of old rubber.

The show opens with a production number, "Kismet," danced by the house line, and backed by the voice of Jimmy Lee, who sings "Stranger In Paradise" as the girls cavort. Gals look good, do a creditable hoofing job and make for a zippy start; visiting firemen should appreciate the Adorables. They again appear later in the show in a well-costumed number, "There's Nothing Like A Dame" (unless it's eight of 'em); the line generally enhances the layout and the customers go for the addition.

The Brian Farnon orch provides the usual showwise backing. Gabe.

El Rancho, Las Vegas

Las Vegas, June 8.

Gordon MacRae (With Sheila MacRae, Van Alexander), Morty Gunty, Billy Daniel, El Rancho Girls (10), Ted Fio Rito Orch (13); no cover no minimum.

Inserting clever continuity in his act, Gordon MacRae is back to score in solid fashion with robust and romantic songs. He was never in better voice, as attested to by the ovation at conclusion of his 40-minute stand opening night. He uses his spouse, Sheila, on the off-stage microphone to speak to him and remind him of the various stages of his career. The "This Is Your Life" routine is definitely of smash calibre as MacRae rocks the room with the songs that have parlayed his career from his early days on Broadway to the still-to-be-released "Oklahoma" film.

"Granada" and "You'll Never Walk Alone" are baritone peak-hitters. His auditions in Shubert Alley for Cole Porter and Al Jolson are detailed in songs that are clicko. "You Forgot To Tell Me" heads a parade of his disks and please. A medley of songs from his pix evokes big applause and the surefire closer is MacRae's enactment of his role as Curley in "Oklahoma" as he belts the famed songs with vibrancy and warmth to earn a place to speak to him stage microphone for the various stages of his career. The "This Is Your Life" routine is definitely of smash calibre as MacRae rocks the room with the songs that have parlayed his career from his early days on Broadway to the still-to-be-released "Oklahoma" film.

A new comedian hereabouts is the bouncy, foot-thumping, gesticulating young Morty Gunty, who gives this area a refreshing breather from the vets constantly parading to the post here. He routines his jokes well between roisterous songs and impressions, some good, some fair. He exudes a breath of Grossinger's in his work and is at his best in carbons of Marlon Brando, Barry Fitzgerald and Jerry Lewis. For a more solid impression in his version of the "Clown," which becomes a rapid-fire succession of mimicry of top comic personalities, he could do with fewer and do them a trifle longer.

Billy Daniel fronts his El Rancho dancers in a pair of interesting holdover production numbers. The layout is in for one month of undoubted solid biz. Billy Daniel

Palmer House, Chi

Chicago, June 9.

"Spanish Fantasy," with Rafael Ruiz, Manolo Mera, Jesus Sevilla & Lorca, Dorita Burgos & Co. (12), Charlie Fisk Orch; \$2 cover.

Current Latino display at the Empire Room overcomes many circumstantial handicaps to emerge as a big crowd-pleaser; this sleeper surprised and impressed opening night. Impression got around that this was a stop-gap; another Hispanic terp group following Jose Greco and set for a two-frame run in what is normally a four-weeker room smacked of a last-resort booking. That the group was able to overcome such two formidable strikes against it, winning big plaudits as it did so, gives credit for a double score.

Featured hooper Rafael Ruiz wins rapt attention with his light-footed, whirling interps of Spanish dance figures punctuated with the characteristic rapid-fire heel-tapping of this genre. Opening with a country fista dance, Ruiz immediately impacts on the crowd, who thereafter interrupts with hefty mits as this terper's artistry and technical excellence become more and more apparent. At one point, in the zapateado, a 19th century flavor is evoked as Ruiz dances to the minuet-like sound of a violin, backed by the flamenco guitar of Richardo Modrego and the piano of Lydia Latzke. This terper wraps up by leading the company in the Jota, for a begoff.

Manolo Mera handles the vocalistics in this package, solo at times and backing the troupe at others. Chanter shows off powerful, rich pipes in his interps of standards like "Granada," "Cara Mia" and "Matinata." Singer gets good reaction from the customers and is an effective element of the troupe.

Jesus Sevilla pairs with Luis de Caceres for a flashy "Alegrías" and later duets with his female partner, Lorca, in an imaginative, Goyaesque bolero. Costumed in 18th-century style, the pair impress with its courtly yet fiery boogie. Routine goes over big.

Dorita Burgos does a solo "Flirtation Dance of Burgos" and femme has the skill, looks and coquettishness to properly convey the number's theme.

Entire company wraps up with a Jota, done with the troupe's characteristic enthusiasm and buoyancy. Surprised by the enthusiastic reception accorded, group exuberantly encores and begs off.

The Charles Pick Orch backs ably in a series of difficult arrangements. Gabe.

Beverly Hills, Newport

Newport, Ky., June 10.

Eileen Barton, Step Bros. (4), Larry Best, Dorothy Dorben Dancers (10), Dick Hyde, Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Saturdays.

All three acts in this fortnight's array are first appearances at this class spot. Their offerings, plus three numbers by the Dorothy Dorben Dancers with Dick Hyde, singing emcee, established faves, and backing of the dependable house combo, led by Gardner Benedict, add up to a pleasing 80 minutes.

The Step Bros. pry off the lid with their assortment of solo, team and unison tap and acro dansapation for a torrid quarter hour. Larry Best, tuxedo comic, has something different in patter material and impressions, but not all of it registers through 23 minutes. Lengthy takeoffs are of an apple-chewing Texan and an Italian character.

Eileen Barton makes the best of her engaging personality. Her opening tune, the one about baking a cake, puts her home free with an audience. Follows with a couple of pops, tribute to Harold Arlen, an imitation of Sammy Davis Jr., and a nostalgic finish.

Heavy-voiced chirp discards her blue gown for a switch to shorts, her trousers for coat, for impressions of other show biz kids who became pros. Makeup changes are from a valise with billing of her parents' vaude team, Benny and Elsie Barton, and she climaxes with imitation of Al Jolson in blackface. Koll.

Blinstrub's, Boston

(FOLLOWUP)

Boston, June 6.

Biz continues good at Blinny's big boite here and policy is to hold cast for two weeks, bringing in new headliners each frame. The Red-heads, featuring Somethin' Smith, is fracturing the patrons here with their zany routines. On for 25 minutes, they have the spot in an upsurge with broad and telling humor.

ery. The comic instrumental and vocal group burlesques everything in sight to top audiences reaction. Spotlighted is Smith with his latest release, "It's a Sin to Tell a Lie," and he gets this number off to a big hand. The three boys, using bass, piano and banjo in backing their impressions, do carbons of Liberace and Phil Harris to applause.

Their impression of members at an American Legion Convention is a laugh riot, and their carryings on in a skit, "Everybody's Job is simple," featuring a bus driver being elaborated by passengers, gets top reaction. A burlesque of "C'est Si Bon" by Smith goes over big, and bowdoff with "Sweet Georgia Brown," with Smith getting the spotlight for a banjo solo, has the audience all wrapped up.

Balance of the show is held over. Michael Gaylord and orch cut their usual fine show and Lou Weir handles the organ intermission in slick fashion. Guy.

Little Club, N. Y.

Emery Deutsch, Kurt Maier; no cover, no minimum.

Billy Reed, a former hooper and opetime producer of the shows at the Copacabana, now bonifancing a plush and comfortable club here, is on a gypsy and Al Wien kick with his present roster of instrumentalists in the prime spot. Emery Deutsch, a fiddler who made a national rep during the days of radio remotes and who still retains a lead position by virtue of an RCA Victor album, "A Gypsy by Candlelight," Kurt Maier presides at the ivories with a repertoire of light classics, legit musical fare and pops in a manner that provides a pleasant backdrop to conversation and fine listenability.

Deutsch starts at a point near midnight with a migratory fiddle stint. He can weave a mood and he can kindle excitement with his bowings. Deutsch imparts a lot of pash in his work and at times seems to affect his listeners the same way. He's an asset in a situation of this kind where the carrying trade relaxes elegantly. Reed maintains a no-cover-ho-minimum policy, having dropped an ante after the engagement of Doris Day, who was the first entertainer here when Reed opened, and who catapulted into bigtime following her stint here. Jose.

Casino Royal, Wash.

Washington, June 10.

Frank Parker (with Sally Singer), Jackie Jay, Olga Chaviana Trio, Line (6), Bob Simpson Orch; \$1 cover, \$4 minimum.

Frank Parker carries plenty of nostalgia and a romantic tenor voice onto the floor of the Casino Royal. The result is a nice act, warmly received, indicating that the singer can make good on the nitery circuit even if Arthur Godfrey doesn't fire him. Indeed, his warmup patter consists of a semi-humorous defense of Godfrey's right to hire and fire talent on his show.

"It's his program and he owns it," explains Parker. "It's on CBS and he owns that, too." The singer, who works almost entirely with the mike on a long cable which enables him to stroll about the ringside, gets a fine hand for all his offering but rings the gong with what he calls his "Frustration Medley."

"The songs which have done nothing for me." Included are "Blue Skies," "Dinah," "Capri," "Tennessee Waltz," "Louise" and others. Toward the end of the act he surprises with a pretty stooge, Sally Singer, who comes on as a highschool girl to interview him for the school paper. It is a nice touch and provides a pleasant comedy note; it would be even better, however, if the gal came up from the audience rather than from the wings and if she removed her wedding ring.

Jackie Jay is a comic who plays a boob from rural Iowa. The act shows flashes of considerable talent but seems to go toward too much disorganized business together. Jay should give himself a chance to follow through on some of these bits before switching to others. He gives hints of being an agile eccentric dancer, but never puts the steps together; he plays a clarinet in one piece and in sections and part of the time blows it with his nose rather than his mouth. His costume—loud shorts, a striped blazer and high golf hose—has no special connection with the character he essays, although it gets a laugh when he comes on. Jay's patter, in an easy drawl, also brings laughs, but just about the time he starts to get the audience with him, he'll switch to something else.

Opening act is the Olga Chaviana dance trio, gal with two men. Louie.

La Vie, N. Y.

(FOLLOWUP)

Monte Proser, who launched this new club a couple of weeks ago with the original idea of not using high-powered or high-priced names, has switched plans with his booking of Joni James for a 10-day stand. It's a solid idea, since the MGM oriole can be expected to draw some of the prom crowds during this seasonal outpouring of collegiate nightclubbers.

Moreover, Miss James, who played Proser's old "La Vie En Rose," has developed into a slick performer who can hold her own with any type of customer, young or old, disk-fan or not. She's been gownned tastefully, coiffed attractively, routined with an appealing script that she handles naturally, and decked out with a solid repertoire of numbers that wisely accent some great old standards along with her flock of disk hits.

Miss James' makes the most of her talents. The phrasing is deft and the projection is persuasive enough to keep this moderately-sized room completely quiet during a 30-minute routine. Even though she follows a hard-hitting turn by cooch-dancer Rose Hardaway, Miss James tops it all with her songalot.

She comes on with a couple of discikits in "Your Cheatin' Heart" and "Have You Heard," then segues effectively into "The Bird of the Blues" and "You're My Everything." More waxed tunes follow with "My Love, My Love" and "How Important Can It Be," then a couple of great standards in "Little Girl Blue" and "These Foolish Things." For a windup, she does her current hit, "Is This the End of the Line?" and her initial click, "Why Don't You Believe Me?" bowing off winningly with a tune bouquet to the payees in "Too Marvelous." Herm.

The Belmonte orch, which cuts the show and also dishes up dansapation rhythms for the customers, adds considerably to this room. It's a slick combo in the Latin genre. It's an unusually large outfit for a nitery band, with an aggregation consisting of five reeds, four brass and four on rhythm, including the maestro.

This combo generates a solid sound in various Latin dance tempos from tangos through mambo to the cha-cha-cha. Belmonte, who's from Cuba, sports a mask as a visual gimmick while batoning the crew. It hardly matters, since it's the dance music that sells this outfit.

Rest of the La Vie revue holds over except that about 20 minutes was cut out of the original running time to make room for Miss James' turn. Romo Vincent, Lou Willis Jr. and Miss Hardaway are the standouts, with French chanteuse Lucie Dolene doing excellently for a couple of numbers but overstayng with a couple of ballads that mean little for this patronage. Herm.

Dixieland Room, S. F.

Red Nichols & Five Pennies; \$1.50 door charge.

Veteran dixie trumpeter Red Nichols makes his first appearance in some time in this city with this four-weeker. Riding the current wave of d.j. plays for his new disk, "Gobules," the theme from the George Gobel tv show, Nichols drags in a lot of non-jazz trade which, added to the stalwart aficionados, makes a good house.

Playing a range of numbers from the Gobel theme back to early jazz tunes and interspersed with rousers like "Battle Hymn of the Republic," Nichols manages to please most jazz fans even though diehard Dixielanders do not go for him. His intros to the tunes, complete with reminiscences of the good old days, could stand shortening, even though they are interesting. Bass sax Joe Rushton, who gets frequent solos, is a standout attraction in the group. Rafe.

Chateau Madrid, N. Y.

Luis Torres, De Mattiazis (2), Chiquita Sisters (2), Orch (6); \$3.50, \$5 minimum.

With cafe business downbeat all over town and no less so at the Chateau Madrid weekdays, performers have to work up their own steam and pitch like the joint's SRO. It's a tough order. As result, Angel Lopez's current bill plays out under an obviously abbreviated budget and it's all over in half an hour.

Chiquita Sisters open tamely in Spanish-styled terp and then one of the duo solos with castanets. They come on later with more life, in a mambo edition of "St. Loo Blues."

The De Mattiazis manage to sock over their dancing mainline

illusion under obvious disadvantage of the small rollout stage. Act is a surefire staple that needs more elbow room.

Luis Torres is a baritone of gargantuan proportions and rugged, good looks who belts 'em out with big pipes and with a modest approach to the intro patter. It's an okay mixture of English and Spanish numbers topped by which the slim opening crowd mitted loudly enough to earn him an encore. Wraps up with "Lost Love of Mine," giving credit to Sammy Davis Jr. for an earlier version.

Customer dancing, the cuisine, the service and tasteful decor continue at the Chateau's fine level. Trau.

Lake Club, Spfld., Ill.

Los Barrancos, Lowe, Hite & Stanley, Wilbur Sage Dancers (8), Don Reid Orch; admission \$1.

The acts in the Lake Club spotlight this frame have a tough time outshining some uninhibited amateur performers brought onstage during a show heavily laden with audience participation bits.

The ringside round up of pseudo talent gets underway after dancing headliners Los Barrancos wind up some colorfully executed Afro-Cuban routines. Each in turn solicits partners for a "do-it-yourself" gimmick. During the show caught, Luis Barrancos, Cuban half of the dance team, had a bit of trouble getting nearby ladies to kick up their heels. However, when her turn came, Toby Foster, his platinum blonde professional partner, had just the opposite problem.

Opening the show are Lowe, Hite & Stanley, whose staidstep antics included a bizarre game of leapfrog. The trio draws its loudest laughs from a pantomime to an Andrews Sisters recording, "Boogie Woogie Bugle Boy." Wayn.

Hotel Muehlebach, K. C.

Kansas City, June 9.

Morey Amsterdam, Ginny Scott, Tommy Reed Orch (8); \$1 cover.

Song and comedy combo in the Terrace Grill of the Muehlebach is proving an unusually good draw, largely on the strength of the name of Broadway-tv wag Morey Amsterdam. He's here on his first U.S. date after a recent jaunt Down Under, his first time on a night club date in town and first appearance here in many years.

In the opening niche, Ginny Scott holds up her portion nicely with a round of standard tunes intermixed plentifully with special material and her own interpretation of pop hits. This is one of her first dates after a long hospitalization following an auto accident last fall.

Amsterdam eschews the role of the chatty comic, wrapping his punch lines around a variety of subjects—his doctor, his kids, noses, baldies, psychologists, aggravation and others. He changes the pace with a song in a couple of spots, doing his now-standard "Rum and Coca Cola" and "Yak-a-puk" kidding with the band. Throughout he draws rapt attention from the customers and a solid hand at closing, once more attesting the personal touch and effectiveness of tv appearances. Quin.

Bellevue Casino, Mont'l

(FOLLOWUP)

Montreal, June 4.

With exception of the Edwards Bros., the Kamarova productions and a chirper Julie Romero, there is little in the present Casino showcase that is going to do anything for the rep of this spacious saloon.

Wallis & Carroll, a sort of femme edition of Martin & Lewis, are endless, noisy and in their attempt to please oversell. Songs and imprecise bits all have the same tempo, tending to level out the performance. A new bit as a clincher about clowns with Miss Carroll impersonating Emmett Kelly is overdrawn and would be more effective with less prelim chatter.

The Edwards Bros. improve their balancing and tumbling sessions with every showing. Trio take opening slot in revue and draw biggest reception of evening.

Singer Eaco Michel clicks in his single spot and boost to all productions with his Latin-American songs, and Julie Romero adds plenty of visual and vocal spark during her brief appearances. Vince Mondy, a late entry in the billing, has a novelty musical act that is hardly up to Casino standards. Routines lack showmanship and the business of one guy playing a collection of hoked-up instruments fails to impress even the broadminded Casino patrons.

As per, Bix Belair batons the orch in fine style with the Buddy Clayton combo cutting relief sides.

Biltmore Hotel, L. A.

Los Angeles, June 3.

Dave Barry, Gloria & Jaro York, Manhattans (3), Rudells (3), Hal Derwin Orch (10); cover \$1, \$1.50.

With Dave Barry headlining the new Biltmore show with his clever patter, the one-hour bill is well-rounded with a comedy acro-trampoline opening, a lilting singing trio and a Continental ballroom dance act, collectively spelling plenty of entertainment.

Barry's suave line of glib comedies follows the line of past stands, but he's such a stylist that repetition doesn't count and he draws guffaws through his entire 30 minutes at the mike. Draw here is his brand of self-identification insofar as the audience is concerned, covering such phases of American life as income tax reports, the stock market, femme car drivers (particularly his wife) and a sound-off at women in general. Impression-wise he takes off Arthur Godfrey, Liberace and Sir Winston Churchill, each a gem.

The Rudells display the proper agility demanded for a comic trampoline turn. What they do with their bouncing and tumbling on the heaving canvas wins immediate response, highlight here being a triple somersault through a small hoop in a single leap. It's a fast intro to the show.

The Manhattans, two guys and a doll, handle four song numbers with relish for good effect, strictly on the light side. Their variation of "Steam Heat" from "Pajama Game" pleases, as does a nostalgic medley packaged as "Whatever Happened to the Good Old Days." "Bogat" is a novelty along semi-spiritual lines which shows their style.

On the dancing end there's Gloria & Jaro York, Europeans whose artistry is instantly apparent but rather slow in pace. Hal Derwin and his band ably back all acts as well as dispensing dance tunes. Whit.

Bradford Hotel, Boston

Boston, June 8.

Johnny Howard, Dolores Leigh, Marfields, Moe Solomon Orch (5), Verstons (3); Min. \$2-\$3.

Biz perks at the Hub's only operating roof spot this frame with Johnny Howard, perennial favorite, begging off after a record 95 minutes. Howard has been playing Beantown for the past 15 years, with the Bradford as his headquarters thrice yearly during the last eight. This trip marks his greatest triumph. Opening-night turnaway crowd, heavy on party biz, refusing to let the comic off, forced running time of entire show to two hours.

Song parodies, mimicry of Louis Armstrong and Billy Daniels, get top audience reaction. Scoring with answering of requests for songs in Irish, Scotch, Yiddish, Syrian and French, which come out in double talk, he goes on to whistling classics, including "Gaité Parisienne" in try virtuoso style. Comic adds another record in playing the longest show in history of the Bradford Roof to this stint of holding for 14 continuous weeks. Comic is in for three frames prior to opening summer engagement at the Mayflower Hotel, Plymouth, Mass.

Supporting show is fine, with the Marfields in a ballroom dance act, executing unusual lifts and bowing off to heavy mitting with a dramatic dance sequence to "Slaughter on 10th Ave." Attractive Dolores Leigh belts out musical comedy tunes in grand fashion. Guy.

Fack's, San Francisco

San Francisco, June 14.

Bobby Short; Al Belletto Quintet; \$1.50 door charge.

A vet cafe entertainer, Bobby Short again demonstrates he is a sock performer under the difficult circumstances presented in this three-week stand. This is the mis-booking of the year with Short's appeal, aimed straight at the intimate, show tune, Brooks Bros. jacket audience in direct conflict with the brassy, haircut mob that digs the Belletto best. The result is a split personality audience.

Short, working with Vernon Alley on bass, romps through a great selection of slow waltzes, singing verses as well as choruses, and belting them all out with charm, style and appeal. Standout tunes are "Sunday in Savannah" and "Manhattan," which draw big mits from the Shortians in the crowd.

Belletto, a sharp, personable alto sax man, heads a group that doubles on various instruments, aside from the basic instrumentation of bass, piano, drums, trombone, trumpet and alto. They also sing a la the Four Freshmen. The group gets a tremendous drive in jazz tunes with plenty of good solos from the sidemen. Rafe.

ABC Ad Code? Wha' Dat?

Another attempt is being made by the League of N. Y. Theatres to enforce its "rules" covering alphabetical ads for Broadway shows. As a consequence of numerous "violations" recently (and currently) the producer-theatre operator organization has just circularized its membership with a copy of the long-standing but generally ignored code for such ads. The code covers such matters as size of type, number of lines, arrangement, billing, critical quotes, etc.

Since the agreement covering the ABC ads is voluntary (the League itself is voluntary, in fact, and thus has little or no enforcement powers over its members), there's been little reaction to the recent reminder. The manager of one show whose ads are regarded as frequently violating the code expressed mild irritation at the notice, but remarked merely, "I threw it in the wastebasket."

Otherwise, the trade has remained calm, at least on that particular subject. As always at this time of year, Broadway primarily is interested in boxoffice conditions. Producers, managers, treasurers and brokers are too concerned with subtle but not nightly receipts at various shows (with the customary whispers about how such-and-such a smash had three empty rows at such-and-such performance, or that such-and-such a longrunner had a brutal matinee) to bother with a voluntary code.

As outlined in the recent League bulletin, the rules include four primary specifics (plus seven sub-regulations) and six additional "important" ones. Some of the regulations are commonly followed, others are frequently ignored. This is the first time the matter has arisen officially in some years. It'll now presumably remain dormant for another more or less similar period.

Does Roadwork for His Own Shows; Is Now 'Travel Agent' for All B'way

As a result of his recent promotional trip to various cities in behalf of Playwrights Co. and Producers Theatre shows, pressagent William Fields now finds himself working for virtually all other Broadway productions as well. He's become a New York contact for amusement editors and critics not only in the towns he recently visited, but also in other places across the country.

In talking with local editors, Fields discovered that in planning show-catching trips to New York, many of them have trouble arranging tickets because they don't know who is pressageting the various productions. On returning to New York, he listed all current Broadway shows, with the name and address and phone number of the p.a. for each, and sent copies to his entire national mailing list of editors and critics.

He has received letters of appreciation from editors as far away as the Coast. Also, since he had offered, during his visits with many of the newspaper men, to help in any way possible in their plans for trips to New York, he has been asked to get press seats for the shows of other managers and also arrange hotel accommodations in several instances.

He plans to circulate revised lists of shows and pressagents periodically, and to encourage the newspaper people to continue to call on him as a sort of travel agent for their New York jaunts. Fields is so enthusiastic about the results of his recent tour, in fact, that he intends to go out as advance agent for touring shows from time to time next fall and winter, besides repeating such promotional efforts to other towns in future.

In a tangible way, the trip has already more than paid off. Fields got big feature spreads, in many cases with pictures, in virtually every paper he visited, and there have been additional stories and columns, plus numerous requests for more material in future. The p.a. believes that the subsequent mail order response from the various towns he visited reflects not only the paid ads he placed but also the feature stuff that appeared.

The three shows Fields was particularly plugging are "Cat on a Hot Tin Roof" and "Bad Seed," both Playwrights productions, and "Bus Stop," a Producers Theatre offering.

LEE SOBLE CASTING

His International Revue Due To Open In Hollywood

Paris, June 14.

Lee Soble, Hollywood producer, is here lining up an all-European cast for his "International Parade of Stars Revue," which he will open in Hollywood early fall.

Revue will play six weeks in American film colony prior to going out on a 10-week tour, en route to a Broadway opening around the first of 1956.

Now Even Tune Tents Will Have Show Trains

Boston, June 14. A show train to Cohasset, Mass., will be run by the New Haven Railroad for the opening June 24 of the South Shore Music Circus' fifth season. The train will leave South Station, Boston, at 7:20 p.m., and arrive in Cohasset well before curtain time. It will pick up passengers at the Music Circus Grounds and start back to Boston at 11:21 p.m.

The show train will run throughout the summer season of 10 weeks of musicals.

Cronyns Can't Take It (Idle, That Is)

Jessica Tandy and Hume Cronyn have gotten so used to being busy in the last few years that they can't sit still anymore. Copple had planned to take an extended rest after their recent closing as costars in the Broadway legit, "The Honeys." They've already become restless, however, and have signed for a new production, "A Day by the Sea."

Also in the cast of the N. C. Hunter drama will be Dennis King, Aline MacMahon and Halliwell Hobbes, with Cedric Hardwicke directing. The "British" play will be produced by Huntington Hartford, in partnership with Stephen Mitchell, who presented it originally in London with a cast including John Gielgud, Ralph Richardson, Sybil Thorndike, Lewis Casson and Irene Worth. The show will play four weeks at the Huntington Hartford Theatre, Hollywood, and four at the Alcazar, San Francisco, following a one-week tryout starting Aug. 1.

Since January of last year, the Cronyns have appeared together in New York productions of "Madam, Will You Walk" (Cronyn also directed) (six weeks), "Fourposter" (two weeks at the City Center) and "The Honeys" (seven weeks' tour, five weeks on Broadway) and toured in their program of readings, "Face to Face" (10 weeks, 57 cities).

Between times and in some cases simultaneously, they starred in "The Marriage" radio series (14 weeks), the television edition of the same series (Cronyn also produced) (eight weeks), made two appearances on the "Omibus" tv series and are currently readying a "Marriage" tv pilot film for NBC, to go on next January. In addition, Cronyn appeared in a picture, "Crowded Paradise," not yet released. He was also sought for the forthcoming film, "The Court Martial of Billy Mitchell," but had to pass it up for the "Day by the Sea" legit stint.

Set 4 Summer Tryouts At Lake Hopatcong, N.J.

Several tryouts are skedded for this season at the Lakeside Summer Theatre, Landing, Lake Hopatcong, N. J. The spot, recently purchased by Herbert Machiz, will begin a 10-play season June 27.

Four of the shows will be tryouts. They will include the opening bill of three one-acters by Tennessee Williams.

Other preems will include George Griffin's "Hear No Evil," Norman Vein's "Crime of Innocence" and Randolph Carter's "Sentimental Journey." Of the remaining productions, two will be directed by Michael Clark Laurence, a former member of London's Old Vic company. Paul Georges will be set designer at the barn, which will also offer three special kiddie matinees during the season.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Shuberts-Philly Music Union Tiff; Say Touring Tuners By-Pass Town

Davy Crockett Will Go Legit in Alamo Drama

San Antonio, June 14. Davy Crockett has really arrived at last. The famed frontier scrapper, recently immortalized in a Walt Disney tv series, a picture and the pop song, is about to make good in style.

Under the sponsorship of the Baylor U. theatre, no less, Crockett will be represented once more at the scene of his Waterloo, the celebrated Alamo. The old Spanish mission will be the locale of a historical drama, "A Cloud of Witnesses," by Ramsey Yelvington, to open an annual San Antonio festival July 4.

It was at the Alamo, in 1936, that Crockett and a company of Texans fought a forlorn last stand against Mexican soldiers.

Las Vegas Cafe 'Guys' to Equity

Las Vegas, June 14. "Guys and Dolls" opens at the Royal Nevada Hotel here Aug. 8 as result of a deal whereby Manny Franks, manager-husband of Vivian Blaine, will package the property via a California holding company. AGVA has acquiesced that the presentation comes under Actors Equity jurisdiction.

Jack Irving, theatrical counselor for the Resort Hotels Assn., sat in on the deal in an advisory capacity. He says that all book shows will thus now probably come under Equity jurisdiction. "Guys," to run six weeks, will cost the hotel an estimated \$40,000 per week, including an unusually high royalty of \$7,500 weekly for rights to the tab version. This does not include \$15,000, the cost of re-writing for the cut-down production, or costumes, stage settings, salaries of production heads, stagehands, etc.

The hotel had been heavily committed through its producer, Sid Kuller, with contracts to the stars, Miss Blaine, Robert Alda (coming from Italy), Sam Levine (now in London) and B. S. Pulley. So if the deal seemed to have fallen through because some of the executives favored pulling out entirely, it would have cost Royal Nevada plenty of coin. Most of those involved appear confident the show's success, however.

WARWICK TUNER TENT SETS 10-SHOW SEASON

Warwick, R. I., June 14. Rhode Island's first show tent, the Warwick Musical Theatre, begins a series of 10 tuners June 24. A permanent company of 50 will be employed, plus stars and jobbed principals.

The 2,000-seat playhouse will be arena style. Top from Wednesday-Saturday will be \$3.60, with a \$3 Monday and Tuesday high. A special 5 o'clock performance will be given Saturdays, with a 60c. tab for kiddies and a \$1.20-\$3 fee for adults. No performances will be given Sundays.

Operating the tent will be Burton Bonoff, Ben Segal, Bob Lippin and Stanton Shifman. Bonoff, who's president of the production outfit, is general manager of the Court Square Theatre, Springfield, Mass., and returns to that post following the completion of the summer season.

Jane Fonda to Support Dad (On Stage, That Is)

Troy, N. Y., June 14. Jane Fonda, daughter of Henry Fonda, will appear in a supporting role in "The Country Girl," the week of June 24 at the Omaha Community Playhouse. Her father and Dorothy McGuire, both Omaha natives, will return to their hometown to costar in the show.

Miss Fonda, who was graduated last Saturday (11) from the Emma Willard School here, played Lydia Langush in a student production of "The Rivals" last winter.

Philadelphia, June 14. The Shuberts and Local 77, American Federation of Musicians, are in another dispute, their second in recent years, over the number of musicians required to work in Philly legit theatres. Open defiance of the union was announced last week by Lawrence Shubert Lawrence, general manager of the chain's four houses here.

Break was aggravated by the union's demand for an extra day's pay for recent shows in which the regular matinees were shifted to early evening performances Friday and Saturday evenings. Two productions, "Guys and Dolls" and "Seven Year Itch," have left the money in escrow pending settlement of the issue.

Principal squawk is the union's demand for 20 local men in the pit for visiting musicals. According to Lawrence, this minimum has resulted in a number of shows by-passing Philadelphia. Among those he cited were "Damn Yankees," "Ankles Aweigh," "King and I" and the touring company of "Pajama Game."

During the run of "Seventh Heaven" recently, the Forrest had to use 20 Philly tooters in addition to the show's musicians. There was not enough room in the pit for them, Lawrence charged, and the house had to remove 16 seats, and four of the local musicians were paid but didn't play.

Local 77 after receiving the initial Lawrence objections, voted an extra charge on the double evening shows. "If the matinee is changed to Friday evening, 7 p.m., the men are to be paid pro-rata of

(Continued on page 57)

Balto Better in '54-'55, But N.G. Factors Remain; Poor Relation of Wash.

By BORAH Z. BURMAN

Baltimore, June 14. Local legit reflected the national trend towards better grosses during the 1954-55 season. Ford's was lit for a total of 13 weeks this season in contrast to 11 playing weeks for 1953-54. Total gross for this season was an estimated \$267,544, a substantial gain over last season's \$216,100 total.

Factors that contribute to Baltimore's declining position as a legit stand continue, however. Despite the town's former prominence as an important touring and tryout stand, it has dwindled in recent seasons to an average of 12 weeks of mostly ATS-Guild subscription offerings and some harder musical tourers. Whereas Balto used to be consistently booked in tandem with Washington, recent trend has been to book Washington without necessarily playing here.

Even though Baltimore audiences are apparently hungry for musical fare, "Wonderful Town" played Washington and Wilmington this season but bypassed this town. This happened despite the \$70,140 gross by two weeks of "South Pacific" this season and the \$64,300 gross by a fortnight of "Guys And Dolls" last season. "Dear Charles" and "The Rainmaker" were among other shows that played the capital but ignored Baltimore during 1954-55.

Baltimore audiences have always proved erratic legit buyers. With

(Continued on page 59)

2D DIVVY, OF \$82,500, PAID 'FANNY' BACKERS

A second dividend of \$82,500 was paid last week by "Fanny." That brings the total profit distribution to \$165,000 thus far for the David Merrick-Joshua Logan production. On the basis of the standard 50-50 split between producers and bankers, that gives the latter a 30% profit so far on their \$275,000 investment.

Last week's divvy included profits for the five-week period ended June 4 for the Marcel Pagnol-S. N. Behrman-Logan-Harold Rome musical. The accountant's statement for the period will probably be sent out at the end of this or some time next week.

The Enzo Pinza-Walter Slezak starer is currently in its 33d week at the Majestic, N. Y.

Pocono Playhouse Opens With 'King'; New Westport Setup; Other Stocks

Mountainhome, Pa., June 14.
Mrs. Rowena Stevens opened the ninth year of her Pocono Playhouse here last Thursday night (9) with "King of Hearts," starring Donald Cook and Biff McGuire. The 14-week season may not rival last year, when such events as the preem of Gloria Vanderbilt in "The Swan" and Margaret Truman in "Autumn Crocus" brought page one national publicity, but it looks good.

Summer will include, in addition to the current "Hearts," "Rainmaker" (with Farley Granger, Frances Heflin), "Tender Trap" (Ronny Graham), "Wedding Breakfast" (Walter Matthau, Pat Carroll), "Caine Court Martial" (Jeffrey Lynn), "Time Out for Ginger" (Albert Dekker, Edith Atwater) and "Picnic" (Sandra Church).
Joan Blondell will star in the barn premiere of a new play, "A Palm Tree in a Rose Garden," here July 18. Jane Pickens will appear in "Tonight at 8:30." Newport being the only other barn she'll play in this summer, due to her tv sked.

Fact that Pocono Mountain roads will be detour-free all season, for the first time in several years, should hypo bis. A new overpass over the railroad tracks at nearby Cresco—hub of the Skytop, Buck Hill Falls, Mt. Pocono area—is another asset. Improved roads at Delaware Water Gap should also help.

During the winter, Mrs. Stevens had erected a 70x30 workshop adjunct to the theatre, offering a rehearsal hall, prop rooms, etc. in a cement-block fireproof structure. Parking facilities have also been enlarged for 200 additional cars.

John O'Shaughnessy is back as director, as are Tex Ballou as scenic designer, and Howard Miller as stage manager. John Staley has replaced Paul Flood as biz manager. Dixie Lee is still handling publicity.

Langner-Bewis at Westport

Westport, June 14.
A capacity house, jammed with show biz names, lifted the initial curtain on the 25th season at the Country Playhouse here Sun. (12). Show was "Brief Moment," starring Betty Furness.

A new setup at the Playhouse this year finds Lawrence Langner, Armina Marshall and John C. Wilson still in command as producers, but a new team of Phillip Langner and Windsor Lewis as co-managing directors.

House will continue as a pre-Broadway tryout spot, with several breakings already booked and others on the fire. Season sked at present includes "Mother Was a Bachelor" (Billie Burke), "The Great Waltz," "Wedding Breakfast" (Shelley Winters), "Blue Denim" ("Little Glass Clock" (Arlene Francis), "The Rainmaker" (Eva Marie Saint), "The Empress" (Geraldine Page), "Hide and Seek" (Jessie Royce Landis) and "Palm Tree in a Rose Garden" (Joan Blondell).

On the pencilled list are "Pink Snow" (Eva Gabor) and "The Minotaur" (Franchot Tone).

'S.P.' 11G, Highland Park, Ill.

Highland Park, Ill., June 14.
In its first in-the-round presentation, "South Pacific," grossed \$11,100 the initial three nights of a 17-day stay at the Music Theatre. Betty Jane Watson is starred.

House, scaled to \$3.75, seats 1,200.

Falk Books 2 Spots

Boston, June 14.
Lee Falk opens his summer theatres July 4 in New England. Mutual Hall and in Marblehead, Mass. Opening bill at the Boston spot is a melodrama tryout, "Woman With Red Hair," starring Barbara Britton.

Billie Burke will star in "Mother Was a Bachelor" as the Marblehead opener in the high school auditorium. Second play in the Hub, week of July 11, will be "Cyprienne," adapted from Sardou's "Divorçons," starring Uta Hagen and Herbert Berghof.

Sarah Churchill is skedded for the Hub theatre beginning July 18 in S. N. Behrman's "No Time for Comedy," after playing the previous week in Marblehead. Falk is negotiating with Eva Gabor for a play, "Pink Snow," and also with

Marge and Gower Champion for the Marblehead Summer Theatre to play in "The King of Hearts."
Gloria Vanderbilt is booked for Marblehead week of July 18 in William Inge's drama "Picnic." Falk is also seeking Ethel Waters in "Member of the Wedding." Peggy Ann Garner is listed for July 18 at Marblehead for "Oh Men, Oh Women."

Gateway, A. C., Reopening

Atlantic City, June 14.
Gateway Playhouse, 1,400-seater in suburban Somers Point, opens its 11-week season next Tuesday night (21) with Constance Bennett in "Sabrina Fair." Jonathan Dwight will be back for his fourth season as producer.

Other shows set so far include "Caine Court Martial," "Guys and Dolls," "Wish You Were Here," "By the Beautiful Sea," "Wonderful Town," "Student Prince," "Fifth Season," "King of Hearts" and "White Sheep of the Family."

Miles' 17th Year at Stockbridge

Stockbridge, Mass., June 14.
Berkshire Playhouse here preems its 24th season June 20 with Peggy Conklin in Terence Rattigan's "O Mistress Mine." Opener will mark William Miles' 17th season as producer and director. He will follow the same format of the past few seasons—a resident company with former Playhouse regulars featured, interspersed with a few stars and no package shows.

Nucleus of the resident company will be William Swan, John W. Austin, Jerry Vermilye and Martha Orrick, holdovers from previous summers. Only other stars besides Miss Conklin will be Paul Hartman in "Remarkable Mr. Pennypacker" and Francesca Bruning in "Old Maid." Former resident players returning for feature roles during the 11-week schedule will be Gaye Jordan, Eleanor D. Wilson, Deidre Owens, William Roerick, Thomas Coley, Gage Clark and Shepperd Strudwick.

'Harvey' Opens Montreal

Montreal, June 14.
The Mountain Playhouse, Montreal's only strawhatter, opened its fifth season atop Mount Royal last Saturday (11) with a capacity house for "Harvey." Norma Springfield is producer, Roberta Beatty is director and Arthur Voronka is designer at the spot.

"Harvey" runs three weeks, to be followed July 4 by "Yes, My Darling Daughter."

'S.P.' Extends in Allentown

Allentown, Pa., June 14.
"South Pacific," which opened the season at Melody Circle here last Friday (10) for a scheduled run through next Saturday (18) is being held over for an extra week. The original booking was quickly sold out, but Manny Davis, producer of the tent, was able to hold the company over.

Billie Worth and Allen Gerard head the cast. George Lipton is the director.

Clinton, N. J., Opens July 1

Clinton, N. J., June 14.
Raritan Productions will open a nine-week season at the Music Hall Theatre here July 1. Poli Magaro is the producer, and Edwin Gifford is stager.

Season's schedule includes "Streetcar Named Desire," "Glad Tidings," "My 3 Angels" and "Moon Is Blue."

Columbia, Mo., Gets Barn

Kansas City, June 14.
A season of eight productions is being presented in a new summer stock-theatre at downtown Columbia, Mo.

It opened last week with "Blithe Spirit," and the schedule includes "Affairs of State," "Time Out for Ginger," "Country Girl," "Happiest Days of Your Life," "Glad Tidings," "Great Big Doorstep" and "Bell, Book and Candle."

New Florida Silo

Panama City Beach, Fla., June 14.
Pelican Players will open a season of stock June 28 at Panama City Beach, Fla. The arena spot will start with "Hay Fever." John

Platform 'King Nicolo'

Lincoln, Mass., June 14.
A semi-circular platform will enclose the audience on three sides in the new garden theatre being constructed here to house the production of Franz Wedekind's dramatic fable "King Nicolo," to be presented by Opus, recently formed professional drama group, June 22-25.

No curtain will be used and projected scenery will cover a large cyclorama surrounding the stage.

London Scribe Knocks B'way Legit Imports

London, June 7.

Taking a slam at indifferent legit imports from Broadway, Cecil Wilson, Daily Mail drama scribe, wrote a byline story, headed "Shut the Stage Door on These American Flops," stemming from the failure of "The Tender Trap" and "Into Thin Air." "Trap," lasted less than three weeks and "Air" only four performances. Despite these failures, Wilson noted that London still had seven American straight plays, four musicals and two others adapted from the French, one of them by two Americans.

Admitting that it was a poor reflection on the creative powers of the British theatre, he was not disturbed by the quantity of these imports so much as by the quality of the two that came off last week. The fact that they were put on in the first place "is a dangerous sign that our ideas on internationalism in the theatre are getting right out of hand."

"Insularity is the last thing I would advocate in the theatre. We are entitled to see the best plays available from all sources, but we have no business to bother with the second best," Wilson comments. "The simple reason for the failure of 'The Tender Trap' and 'Into Thin Air' is that by British, American or any other standards they were both bad plays, and if we must have bad plays we can surely find our own."

"So far from being anti-American, I am violently pro-American when it comes to welcoming the prize products of Broadway. All I say is that our awed subservience is going too far when we snatch at anything that costs dollars—even as in the case of 'Air,' at an American play that has yet to face a N.Y. audience."

"It is time we recovered some sense of proportion and overcame the delusion that the American theatre consists entirely of masterpiece just because we happen for so long to have seen the cream of its output."

Paging Miss O'Harra

New York.

Editor, VARIETY:

It was most gratifying to find myself chosen by VARIETY for a special award because of my services to the New Dramatists Committee. The award really should have been given to Michaela O'Harra. It was she who conceived the idea and brought it to me. And it has been she who for the last six years has poured into the work of this organization her blood, sweat and tears.

I have had the pleasure and honor of being President of the Board of Directors... This position is now passing to Roger L. Stevens, and I shall be Chairman of the Board. The Committee has had notable support, especially from John F. Wharton, Richard Rodgers and Mr. Stevens.

The list of those who have contributed financially is too long to mention inclusively. The Playwrights Co. has helped the Committee from its very beginnings. The Rockefeller Foundation assisted very substantially for three years. The Elinor Morgenthau Workshop has been made possible through the generosity of the Morgenthau family. Also, a very real contribution has been given the Committee over the years by the City Center.

Howard Lindsay.

Inside Stuff—Legit

Although Shirley Jones is starred in the forthcoming film edition of "Oklahoma," she's not being billed at all as femme lead, Laurey, in the legit troupe which planned last Sunday (12) to play a "Salute to France" engagement in Paris. Reason is that it's the policy of producer-authors Richard Rodgers & Oscar Hammerstein 2d never to give anyone billing in the musical. Even Alfred Drake and Celeste Holm were not starred in the original Broadway production, though both subsequently achieved over-the-title billing in other shows. Incidentally, Miss Jones will leave the "Oklahoma" company at the end of the Paris stand, and Patricia Marand will succeed as Laurey.

Alan Abel, president of Bell Productions writes VARIETY as follows: "Reactions to your publication of my letter were varied. Some feel I'm stark raving mad, a sore loser, or perhaps have some legitimate beef. Actually I'm objecting to the criterion by which the critics examined our show and the effects their comments had. On the strength of the reviews, 'Safari' was the biggest and worst 'turkey' ever found in the theatre. I cannot accept this. A certain chain of forthcoming events should prove my judgment was not in error and that the critics were quite wrong."

Montreal amusement page readers were puzzled last week by a small two column ad for "Fanny," part of a national campaign being used by the producers of the Broadway musical to stimulate out-of-town biz. Ad aroused little interest but some confusion among readers. Instead of being revamped and slanted for possible visitors, the copy was apparently just a repeat of the regular New York insertion. Judging by the phone calls received by Consolidated Theatres, owner of Her Majesty's Montreal's only legit house, many thought that "Fanny" was booked for a local engagement soon.

Shows Abroad

The Lost Generation

London, June 6.

Baron & Leon Hepper production of drama in three acts by Patricia Hollender. Stars Nora Swinburne, Michael Brill. Staged by Leslie Linder. At Garrick Theatre, London, June 15, \$2.50 top.

Obviously meant as a tribute to "The Few"—the men who fought the Battle of Britain, this earnest three-act by Patricia Hollender fails to impress. It is patently contrived and is without the stamina to succeed in these highly competitive days.

Miss Hollender has attempted to revive memories of the gallant air men by developing a yarn around one serviceman who leaves college to volunteer, is disgraced in a raid and turns from a bright youth into a sullen, embittered adult. The story is sincere enough, but without sufficient purpose, originality or theatrical ingenuity. The humor is broad and obvious and the sentiment is conventional. Apparently the irony of the title's application to the post-World War I period is unintentional.

A talented cast helps pep up the dialog and hold the interest. Michael Brill, a West End newcomer, makes an impressive showing as the young airman, and veteran Nora Swinburne and John Stuart play his parents with the expected polish.

Leslie Phillips easily has the best role as an airman with an unsuitable approach to ladies. Helen Backlin makes an effective contribution as an American war correspondent who falls in love with the disgraced pilot. Gladys Henson, Elsie Randolph and Yvonne Savage play subsidiary roles with enthusiasm. Leslie Linder's direction keeps a steady pace. Myro.

Five-Past Eight

Glasgow, June 7.

Stewart Cruikshank production of revue. Stars Jack Radcliffe, Jimmy Logan, features Olga Gwynne, Kenneth McCall. Staged by Michael Mills; scenery, costumes, sets, lighting, set design, chandelier, Danny Walters. At Alhambra, Glasgow, June 1, '55.

Cast also includes Allan Armitage, Katherine Feather, Margaret Mills, Joanna Rigby, Helen Norman, Billy Dick, Bruce McClure, Andrew Mackenzie, Brian Alexis, Cliff Harley dancers.

Annual summer revue by the Howard & Wyndham group is strong entertainment fodder, with accent more on comedy than in previous years. Show is under direction of Michael Mills, associated with many British tv shows, and its 20 scenes give the stagehands a workout.

Revue is keynoted by the leisurely opening scene in which a series of dramatic backstage dressing-rooms show the principals taking their seats before imaginary mirrors and readying makeup and dress. That goes into a gag bit by Jack Radcliffe, a Scot comedian in something of the characterization style of the late Will Fyfe. Then costar Jimmy Logan enters through auditorium with his foil Cliff Harley, both garbed as workmen and taking seats in the audience.

Vocalist Margaret Miles puts pep into a number titled "I Don't Care." Radcliffe scores as a drunk and Jimmy Logan impersonates a

vacationing American in Glasgow, the lines of which could be pruned.

Highlight of the first half is "The Alhambra Story," nine-scene flashback melange of bits from shows that have played this leading Scot theatre, from a 1912 pantomime to the recent "Bless the Bride" and closing with the "Annie Get Your Gun" number, "There's No Business Like Show Business."

Jack Radcliffe again registers in a scene called "The Cruel Sea," in which he plays part of a helmsman lashed by the gale and getting none of the pleasures of the passengers. On the terpsing side Brian Alexis, Bruce McClure, Andrew Mackenzie and Joanna Rigby impress, while Lionel Blair leads the resident dancing girls. Vocals are by Alistair McHarg, Kenneth McKellar and Olga Gwynne, dramatic work is offered by Helen Norman, Billy Dick and Cliff Harley. Katherine Feather, lightsome looker, sings and dances charmingly.

Danny Walters holds the baton and the Reg Allen decor is stand-out. The show will continue into September. Gord.

'Saint' \$124,538 in Red, \$14,969 of It Operating; Subsidiary Coin Due

"Saint of Bleeker Street," which folded on Broadway last April 2, involved a \$124,538 deficit.

In a letter to the show's backers, producer Chandler Cowles revealed that there will be some income from the recent telecast and from various subsidiary rights. He expressed the hope that the entire \$150,000 investment may ultimately be recovered.

The Gian-Carlo Menotti opera, which won the Pulitzer Prize for music and the N. Y. Drama Critics Circle award as the best musical of the season, has already been produced at the La Scala, Milan, and on NBC-TV. According to an April 30 accounting, \$1,427 was forthcoming from the La Scala production.

NBC, which presented the work May 15 as the last of its Opera Theatre series for the season, leased the property for approximately \$10,000. Another production of the Menotti opera is skedded for a June 30-July 13 run at the Carter Barron Amphitheatre, Washington. The deal for the Washington production entitles the N. Y. company to a 50% share of the potential profits.

The show dropped \$11,032 during its final five weeks at the Broadway Theatre. Of that amount, \$4,864 represents the loss for the windup two weeks, with each stanza of the fortnight period covering only four performances. The total operating loss for the production's 14-week, 92-performance run was \$14,969. With closing expenses running \$2,454 and the net production costs tallying \$107,115, the total unrecovered coin as of the April 2 shuttering was \$124,538.

The cash balance available as of the April 30 accounting was \$18,980, with other assets including \$5,000 in bonds on deposit at the Broadway Theatre, \$1,427 due from La Scala and \$54 in sundry receivables totalling \$6,481.

Frisco Weather Better (Imagine!); 'Kate' 39½G, 'Tea' 22G; Tallu \$16,900

San Francisco, June 14. With the arrival of cooler weather, Frisco legit improved somewhat last week. "Dear Charles" closed its tour here last week, and "Tea and Sympathy" exits town this week. "Fifty Season" with Gene Raymond and Joseph Buloff, opened at the Alcazar last night (Mon.).

Estimates for Last Week
Kiss Me Kate, Curran (2d wk) (\$4.40; 1,758) (Jean Fenn, Robert Wright, Harold Lang, Pat Crowley). Up to \$39,500, after \$37,000 the previous week.

Dear Charles, Alcazar (4th wk) (\$4.95; 1,477) (Talullah Bankhead). Almost \$16,900 for the final frame; folded here Saturday night (11).

Tea and Sympathy, Geary (4th wk) (\$4.40, 1,550) (Deborah Kerr). Edged up to \$22,000, previous week \$21,000; leaves town next Saturday (18) to resume tour.

'TRAP' \$14,200 IN LOOP; 2 CAST CHANGES DUE

Chicago, June 14. With almost steady rain slowing down window sales, "Tender Trap" dipped to \$14,200 last week, a drop of \$1,100 from the previous stanza. The Loop's loner, starring Kent Smith, K. T. Stevens and Russell Nype was in its ninth week at the Harris, scaled to a \$4 top.

Marsha Hunt takes over as femme lead July 3, succeeding Miss Stevens, and Dick Shawn will sub for Nype for six weeks beginning July 24.

'Widow' Sedate \$40,000 - As St. L. Muny Opener

St. Louis, June 14. "Merry Widow," opener of the Municipal Theatre Assn. season at the 1,397-seat alfresco playhouse in Forest Park, drew a so-so \$40,000 at \$3 top last week. The take was hurt by frequent rains and a cloud-burst that lost one performance. Cast for the operetta included Janet Medlin, George Gaynes, Barbara Perry and Virginia Oswald.

"Brigadoon" opened last night (Mon.) for a week's run with a cast headed by Joan Kibring, Frank Maxwell, Christine Mayer, Eugene Dorian and Christine Palmer.

Current British Shows

LONDON
(Figures denote premiere dates)
Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pl. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Diary of a Nobody, Duchess (5-17-55).
Dry Rot, Whitehall (8-31-54).
Evelyn Williams, Globe (3-1-55).
Fanny Brice, Gaiety (4-9-55).
Happy Rector, Gaiety (5-18-55).
Intimacy At 35, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Last Generation, Garrick (6-1-55).
Marchmaker, Haymarket (11-4-54).
Merry Widow, Gaiety (5-18-55).
Mr. Penny, Gaiety, New (3-18-55).
Mourning Electra, Arts (6-9-55).
Mousetrap, Ambassadors (1-25-52).
My 3 Angels, Arts (5-12-55).
Old Vic Rep, Old Vic (6-9-54).
Reluctant Dan, Cambridge (5-24-55).
Ruth Draper, Arts (6-9-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Seaside Tally Ho, Gaiety (8-22-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Tender Trap, Aug. Mean, Her Maj. (12-5-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, Gaiety (5-10-55).
Uncertain Joy, Royal Ct. (6-31-55).
Wonderful Town, Prince (2-25-55).

SCHEDULED OPENINGS
Nebby Dick, Duke York's (6-16-55).
Light Fantastic, Fortune (6-21-55).
CLOSED LAST WEEK
All For Mary, Duke York (6-9-54).
Midnight Family, Arts (5-4-55).

TOURING

Airs on a Shoestring
All for Mary
Appt. With Death
Beat the Devil
Book of the Month
Both Ends Meet
D'Oyly Carte Opera
Evening With Patricia Lillie
From Here & There
Guys and Dolls
I Am a Camel
Isle of Umbrellas
Joy of Living
Love and Kisses
Moon Is Blue
Murder at the Vicarage
Nina
Room For Two
Sabrina Fair
Seagulls Over Sorrento
South Pacific
Stratford Memorial Co.
Time Remembered
Wedding in Paris
Wild Time
Women of Twilight
Zip Goes a Million

'King' Healthy \$29,800 For 3d Week, Detroit

Detroit, June 14. "King and I," starring Patricia Morison, drew a profitable \$29,800 last week, the third of a scheduled six-week stand, at the Shubert.

The 2,050-seat house is scaled to \$4.40.

'Pajama' Wow 65G, 'Caddy' \$15,500, L.A.

Los Angeles, June 14. "Pajama Game" was the only big grosser here last week, doing a smash \$64,000 (tax-exempt) for first frame of its seven-week run as a Civic Light Opera subscription offering. "The Shrike," in its first week, did only fair, as did "Solid Gold Cadillac" in its third stanza.

Estimates for Last Week

Pajama Game, Philharmonic Aud (1st wk) (2,670; \$4.90) (Fran Warren, Larry Douglas, Buster West, Pat Stanley). Smackeroo \$65,000 (including tax) for its initial stanza.

Solid Gold Cadillac, Biltmore (3d wk) (1,636; \$4.40) (Loring Smith, Ruth McDevitt). Almost \$15,500, a drop of about \$700.

The Shrike, Carthy Circle (1st wk) (1518; \$3.30) (Dane Clark, Isabel Bonner). Modest \$15,500.

Shuberts-Musicians

Continued from page 55

weekly salary, or one-eighth, as this constitutes not a change of matinee but the creation of an extra evening performance," the union board ruled.

In a letter to Romeo Cella, union president, Lawrence protested that the figure of 20 set for Shubert theatres is discriminatory. "I know I have a contract with you," Lawrence wrote. "But I also know the Academy of Music and the Arena use 15 men. No union has the right to discriminate, especially against a man who employs more musicians than any single person in Philadelphia."

Another Lawrence protest was made over the fact that the Shubert houses for straight plays must employ six musicians, but the Playhouse in the Park (municipally owned show tent) uses four over a 13-week season. The Carman, local burlesque house, recently had its orchestra cut from 10 to eight, and Towd Hall employs only 12 musicians.

"I do not understand all these maneuverings and I intend to go to the National Labor Relations Board regarding these matters," Lawrence threatened. "I do not know whether your Executive Board members are obtuse, but I do know that the Shubert Theatre has been dark since Jan. 31, the Locust Street Theatre the same and the Walnut Street Theatre, in and out."

"I refuse, absolutely, to be penalized for my furtherance of employment. I intend, and notify you now, that unless every one of my demands are met, there will be no musicals for Philadelphia next season, as long as J. J. Shubert or I remain in charge. You can take that for what it is worth, but I can assure I mean business. I refuse to be put in the category of a sap for any union," the theatre-man declared.

The union answer was that it would "adhere to the agreement, but insist upon members rendering actual musical performing services." Failure to comply will be deemed as violation of the existing agreement.

Major demands of the Shuberts are a reduction from 20 to 16 men for musicals, a two-year agreement, pro-rata pay for shows opening on any day of the week, no restriction on interchanging men from one theatre to another, reduction of house men for dramatic shows from six to four and no increase in salaries.

'Kismet' Smash \$50,700; Summer Opener, Dallas

Dallas, June 14. The touring "Kismet," starring William Johnson and Elaine Malbin, grossed a powerful \$50,700 in seven performances last week for the first half of a two-week stand as the opening bill of the State Fair Musicals summer season. The operetta is expected to better that figure slightly on the current week, at a \$3.75 (tax free) top in the 4,285-seat house.

Balance of the season will bring "South Pacific," "Bittersweet," "Carousel" and "One Touch of Venus," each for a 14-performance run. Receipts for the season are expected to hit a new high, not only on the basis of the upped scale but also on the increased number of subscribers. Advance sale was \$212,000.

Following the closing Aug. 14 of the final show, "One Touch of Venus," the entire production is being shipped to New York for telecast by NBC as the first in its new season of spectaculars. It's believed to be the first time a summer legit production has been thus used by tv.

'Teahouse' \$30,000 In Seattle Heat

Seattle, June 14.

Not even the previously weather-proof "Teahouse of the August Moon" could stand the heat here last week, just managing to top \$30,000 for the initial stanza of a three-week stand at the reverted-to-legit Moore Theatre. Temperature reached 100 degrees last Thursday (9), equalling the all-time local record, and drying up the normal enthusiasm of theatregoers.

The 1,670-seat theatre is scaled to \$4.50 evenings and \$3.75 matinees, with a potential gross capacity of \$45,000. Burgess Meredith and Scott McKay are costarred in the touring John Patrick adaptation of Vern Sneider's humorous novel.

Stock Notes

Staff at Rowena Stevens' Pocono Playhouse, Mountainhome, Pa., will include John Staley, replacing Paul Flood as business manager; Emily Brand, exec-secretary; Miriam Nicholson and James Garrity, treasurer; Charles Sciote, propertyman, and Phil Pasquini, house manager.

Ellen Hanley will play the femme lead in "Brigadoon" and "Finian's Rainbow" at the Flint (Mich.) Musical Tent this summer. Noel Beha has joined the production staff at the 1,500-seat canvas-top as first assistant to producer Robert K. Adams. "Happy Holiday" by Irving Strouse, head of the Stage & Arena Guild of America, will be tried out this summer by Col. Eben Henson's Pioneer Playhouse, Danville, Ky. Strouse will direct.

Marian Walters exits the cast of the touring "Tender Trap," currently at the Harris, Chicago, to join Herb Roger's Tenthouse stock company. Laura McClure moves into the tourer.

Hank Colman, of the production staff of the Robert Montgomery tv series, will take time off to stage two plays this summer at the Red Barn, Northport, L. I. They will be "Dial M for Murder," week of June 28, and "Quadriple," the following week. T. C. Upham will reopen his Cape Theatre, Cape May, N. J., next Sunday (19) for its 15th season.

The Rabbit Run Theatre, North Madison, O., will be operated this summer by Margaret Klump and her son, Will. The spot will open June 28. "What's believed to be the largest contract for Shakespearean costumes ever placed in this country has been signed by Brooks Costume Co. for productions this summer at the American Shakespeare Festival & Academy, Stratford, Conn., and the Brattle Theatre, Cambridge, Mass.

The Theatre-by-the-Sea, Matunuck, R. I., has been rebuilt after being almost destroyed in last summer's hurricanes, and will reopen June 25, again under management of Donald Wolin & Harold Schiff. Mystery writer J. H. P. Phillips, who took time off the last four summers to operate a stock company at the Sharon (Conn.) Playhouse, has reconsidered plans to drop the venture this year and, with backing and promotional support from local residents, will reopen the spot June 28.

B'way Zooms to Buck Season Form; 'Fancy' Gets \$47,800, 'Ankles' \$40,300, 'Bad Seed' \$16,100, Live 'Itch' \$11,800

Broadway picked up a bit last week. As has occasionally happened in mid-June, the steady seasonal boxoffice declined was interrupted by a flurry of business, presumably due to a tourist influx, including stopover travelers to Europe.

Indications are that the abnormal activity may continue this week, but if business follows the pattern of past years there will be a sharp recession next week and steady worsening through July. The annual upturn always begins to be felt early in August and takes on major proportions the middle of the month.

Because of favorable general business conditions, plus a list of unusually strong continuing shows, the boxoffice slump this summer is not expected to be quite as severe as normally.

There were no openings last week, and none is slated for this week. Last week's sole closing was "Guys and Dolls," which concluded the second week of its scheduled fortnight's resumed engagement Sunday night (12) at the City Center.

On the strength of last week's attendance spurt, "Lunatics and Lovers" cancelled plans to fold next Saturday (18) and will continue until July 16 on twofers, with a scaled-down opening hookup. "Tea and Sympathy" moved up its folding date a week to next Saturday (18), and "Can-Can" bows out June 25 to tour.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (24th wk; 190; \$5.75-\$4.60; 995; \$23,339) (Vivica Lindfors, Eugene Leontovich). Over \$16,200 (previous week, \$13,400).

Ankles Aweigh, Hellinger (MC) (8th wk; 64; \$6.90; 1,513; \$55,900). Nearly \$40,300 (previous week, \$29,000).

Anniversary Waltz, Booth (C) (62d wk; 491; \$4.60; 766; \$20,000). Over \$11,900 (previous week, \$9,100).

Bad Seed, Coronet (D) (27th wk; 213; \$5.75-\$4.60; 998; \$27,700) (Nancy Kelly). Almost \$16,100 (previous week, \$13,000).

Boy Friend, Royale (MC) (37th wk; 291; \$6.90; 1,050; \$38,200). Nearly \$32,200 (previous week, \$25,800).

Bus Stop, Music Box (CD) (15th wk; 118; \$5.75-\$4.60; 1,010; \$27,811). Still selling clean, \$28,100 (previous week, \$28,100).

Can-Can, Shubert (MC) (110th wk; 876; \$6.90; 1,453; \$50,160). Almost \$30,800 (previous week, \$24,800); closes June 25, to tour.

Cat on a Hot Tin Roof, Morosco (D) (12th wk 82; \$6.90-\$5.75; 946; \$31,000). (Barbara Bel Geddes, Burl Ives). Went clean at all performances again at nearly \$31,600 (previous week, \$31,600).

Damn Yankees, 46th St. (MC) (6th wk; 44; \$8.05-\$7.50; 1,297; \$50,573) (Gwen Verdon). Continued standees-only business, with a commission out for one theatre party, approached \$50,600 (previous week, \$50,500).

Desperate Hours, Barrymore (D) (18th wk; 140; \$5.75-\$4.60; 994; \$27,200). Nearly \$22,100 (previous week, \$18,500).

Fanny, Majestic (MD) (32d wk; 252; \$7.50; 1,655; \$62,968) (Ezra Pinza, Walter Catlett). Back to sell-out-only biz at over \$63,000 at the new scale (previous week, \$63,000 at the old higher scale).

Guys and Dolls, City Center (MC) (4th wk; 32; \$3.60; 3,090; \$50,160). Just shaded \$36,000 (previous week, \$30,000 on first eight performances of a scheduled two-week resumed run); closed last Sunday night (12), after a total of 32 performances for the combined engagement.

Inherit the Wind, National (D) (8th wk; 60; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Standee trade took the gross over capacity at \$31,300 (previous week, \$31,200).

Lunatics & Lovers, Broadhurst (C) (26th wk; 208; \$5.75-\$4.60; 1,182; \$29,500). Almost \$16,200 (previous week, \$12,000 on two-

fers); has rescinded the June 18 closing, now continues to July 16.

Pajama Game, St. James (MC) (57th wk; 452; \$6.90; 1,615; \$52,118) (John Raitt, Janis Paige, Eddie Foy Jr.). Went clean at all performances, over \$52,100 (previous week, \$51,500).

Plain and Fancy, Winter Garden (MC) (20th wk; 156; \$6.90; 1,494; \$55,672). Nearly \$47,800 (previous week, \$39,000).

Seven Year Itch, Fulton, (C) (134th wk; 1089; \$5.75-\$4.60; 987; \$24,000) (Eddie Bracken). Approached \$11,800 (previous week, \$11,300).

Seventh Heaven, ANTA Theatre (MC) (3d wk; 20; \$8.30-\$7.50; 1,177; \$50,200) (Gloria DeHaven, Ricardo Montalban, Kurt Kasznar). Nearly \$27,000 (previous week, \$25,300).

Silk Stockings, Imperial (MC) (16th wk; 124; \$7.50; 1,427; \$57,800) (Hildegard Neff, Don Ameche). Back to standees-only at \$58,300 (previous week, \$56,300).

Tea and Sympathy, 48th St. (D) (88th wk; 701; \$5.75-\$4.60; 921; \$23,300). Nearly \$8,600 on twofers (previous week, \$7,700 on twofers); folds next Saturday (18).

Teahouse of the August Moon, Beck (C) (87th wk; 76; \$6.22-\$4.60; 1,214; \$33,608) (Ell Wallach, John Beal). Back to the standee limit at almost \$34,000 (previous week, \$31,400).

3 For Tonight, Plymouth (R) (10th wk; 77; \$6.90-\$5.75; 1,107; \$38,400) (Marge & Gower Chapman, Harry Belafonte, Voices of Walter Schumann). About \$31,400 (previous week, \$30,300); closing next Saturday (18).

Witness for the Prosecution, Miller (D) (26th wk; 204; \$5.75-\$4.60; 946; \$23,248). Nearly \$23,700 (previous week, \$23,900).

MISCELLANEOUS
Phoenix '55, Phoenix (R) (8th wk; 47; \$4.60-\$3.45; 1,181; \$22,000) (Nancy Walker). Over \$16,000 (previous week, \$13,000).

OFF-BROADWAY
(Figures denote opening dates)
The Trial, Provincetown (6-14-55).

EWELL FOLDS UP 'ITCH' -WITH 18G WEEK, PHILA.

Philadelphia, June 14. Philly legit finally called it quits for the summer with the closing last Saturday night (11) of "Seven Year Itch" at the Forrest. The Tom Ewell starrer grossed just over \$18,000 for the fourth week in the 1,760-seat house at a \$4.80 top.

Town will remain dark until fall for regular touring shows, but will have several stock operations, headed by the municipally-sponsored Playhouse in the Park, in West Fairmount Park.

TWIN TOURING TROUPES IN 8 KENTUCKY TOWNS

Louisville, June 14. Pioneer Playhouse will open its expanded 1955 summer season next Thursday (16) at Danville, Ky., with two casts skedded to appear at eight locations over a two-month stretch. Eben C. Henson will produce. Nine plays will be presented at each of five cities, two State parks and at the Renfro Valley folk-music center.

Included in the two-week play circuit for the first time will be Lexington, Louisville, Frankfort and Somerset or Burnside, Ky. Productions will also be staged at Cumberland Falls State Park, as has been done for the past two years, and at Natural Bridge State Park for the first time.

Two casts, each composed of four pro actors and two apprentices, will tour the complete circuit in two-week periods. Opening night for the first piece, "Yes, My Darling Daughter," will be June 16 at the Playhouse's remodeled and enlarged outdoor arena theatre at Sunnyside Park, Danville. Play will be repeated there the next night, and on successive nights at Frankfort, Louisville, Natural Bridge, Renfro Valley, Somerset or Burnside, three nights at Cumberland Falls and the final performance at Lexington.

Second play, a suspense drama, "Murder Without Crime," will open in Danville a week after first.

Shows Out of Town

The Thracian Horses

Waltham, Mass., June 7.
Brandeis U. Festival of the Creative Arts production of comedy in two acts (four scenes) by Maurice Valency. Features Martyn Green, Neva Patterson, Darren McGavin, Jerome Killy, Clarence Derwent, Wood Romoff, Thomas Barbour, Mort Marshall, Casey Walters, Direction, Elliot Silverstein; settings, costumes and lighting, Ariel Ballin; music, Richard Wernick. At Adelphi Theatre, Waltham, Mass., June 7, 5:35, 8:15 top.
Alecstis Neva Patterson
Watchman Martyn Green
Admetus Casey Walters
Zolus Thomas Barbour
Phobos Jerome Killy
Hercules Darren McGavin
Scavenger Louis Camuti
Acastus Mort Marshall
Zeus Clarence Derwent

This offbeat drama, considerably less than a natural, got cheers and bravos from a topcoated and blatted audience of patrons and undergraduates on a chilly night last week. The production, presented for two performances, was the opening event of the Brandeis U. Festival of the Creative Arts. If the show proved nothing else, it demonstrated anew the hardness of actors.

The potpourri of the Greek legend of Admetus and Alecstis, studded with witticisms ranging from politics to sex, on the outside Brandeis stage got guffaws from the literate audience in an over-long performance that bowed off after midnight with the appearance of Clarence Derwent, as Zeus.

Maurice Valency's twist to the myth has Alecstis, who has given up her life for her selfish husband, Admetus, brought back from death by Hercules. Having died for fame and immortality as an adoring wife before the people, she is rescued from Hades, remains a silent automaton for three days, thus giving Crito some caustic lines on the theme that a mute woman is a joy forever. When she is returned to life by Admetus, after some hocus pocus with a magic flask, she turns into a hysterical shrew, however, demanding justice and precipitating a war.

The modern dialog, with Martyn Green as Admetus and Darren McGavin as Hercules, blended well enough with such comic devices as bedroom implications, garbage, stables and feminine perverseness. McGavin played a Tarzan-style Hercules with an effective combination of leaps, bounds and wild abandon, clad in a lionskin and shorts, and brandishing a spiked war club.

Green, the former D'Oily Carte star, came through the long dramatic stint with fine work, especially in the last act on the receiving end of a husband and wife spat. Thomas Barbour turned in a nice performance as the cold, aloof Crito, handling punch lines and barbed comments skillfully.

Standout, however, was Neva Patterson, who warmed the cold outdoor amphitheatre with her brilliant portrayal of the perverse Alecstis. In act two, clad in a short toga, with her face covered, she displayed trim gams as, returning from the dead, she tried to tempt the grieving Admetus. This was reminiscent of the Lola seduction bit in "Damn Yankees," but in this instance the author took it up to peak interest and then dropped it.

Miss Patterson rates further commendation. Besides her expert performance and magnetic presence, she triumphed over the frigid air. On stage for almost the en-

tire playing time, and called on to sit motionless for several minutes in her abbreviated costume during the second act, she gave the illusion of sitting on the beach in the hot sun, while the coated audience shuddered in the cold.

While staging of this spectacle has reportedly discouraged several New York producers, director Eliot Silverstein did it well. The costumes were excellent. Ariel Ballin, using the whole inner and outer stage, plus the orchestra pit, came up with a huge exterior setting. Director Silverstein had his work cut out for him and came through with ample ingenuity in using all the stage area.

The play itself is a curious mixture of tragedy and farce updated by 1955 dialog. It falters and lags in the first act, picks up in the second act and roars ahead to its contrived ending of calling in God to solve the problem.

"Thracian Horses" appears to have possibilities, however, as the basis of a musical, or off beat non-literary play, with streamlining of present version and internal changes. In present form, it seems to be little more than a jeremiad against women. (Is that bad?)

Guy.

The Mistress Of The Inn

Los Angeles, May 26.

Leonidas Dudarew-Ossetynski revival (for Modjeska Players) of Goldoni comedy in three acts. Stars Lydia Prochnicka; features Ossetynski, Sam Schatz, Barry Harvey, William Hughes, Anthony Smith. Directed by Ossetynski; scenery, Zigmund Szumowski. At Ivar Theatre, May 25, 5:35, 8:20 top.
Marquis Di Fortipoliti Ossetynski
Count Paladina Sam Schatz
Fabrizio Derek Scott
Cavaliere Di Riparatta William Hughes
Mimodolina Lydia Prochnicka
Romeo Anthony Smith

The Modjeska Players have taken over the Ivar Theatre to introduce Polish actress Lydia Prochnicka. She displays talent, but Goldoni's "Mistress of the Inn" is too dull to attract much biz during one-week run.

Italian comedy calls for Mile. Prochnicka to play a coquettish Florentine innkeeper who is sought by two titled gents on the make. She prefers to make her own advances toward a woman-hating cavalier, but when he turns to play, she weds her own servant, her dead father's choice for her.

Mile. Prochnicka shows she's an actress despite the dreary assignment handed her, and her support is far better than the lines. William Hughes is the cavalier, and Leonidas Dudarew-Ossetynski, who adapted; also produced and directed. Ossetynski has tried to lighten up the show with occasional new dialog, but the property itself is against him. *Whit.*

Operating Statements

BOY FRIEND

(As of April 30, '55)

(31st Week)

Original investment (repaid), \$140,000.
Profit last 4 weeks, \$34,604.
Total net profit, to date, \$177,019.
Distributed profit, \$80,000.

DESPERATE HOURS

(As of June 4, '55)

(17th Week)

Original investment, \$110,000.
Operating profit last 9 weeks, \$29,469.
Producers 1 1/2% of gross for period, \$4,420.
Unrecouped cost to date, \$44,954.
Repaid last week, \$10,000.
Return of capital to date, \$30,000.
Balance available, \$696.

LUNATICS AND LOVERS

(As of June 4, '55)

(25th week)

Original investment (returned), \$100,000.
Profit, last 5 weeks, \$599.
Total profit to date, \$75,070.
Distributed profit, \$45,000.
Cash reserve, \$15,000.
Bonds and deposits, \$14,088.
Cash balance, \$982.

Parks in 3d 'Teahouse'

Larry Parks will play the Okinawan interpreter, Sakini, in the second touring company of "Teahouse of the August Moon." Other leads aren't set.

The Howard Lindsay & Russel Crouse production will open Oct. 5 at the Hartman, Columbus, where the second company, costarring Burgess Meredith and Scott McKay, launched its tour last December.

Philly's Season About Average

Philadelphia, June 14.

Philly's 1954-55 legit season was one that fell apart in the middle. For the first four-and-a-half months, there were 72 playing weeks, divided between five playhouses, while in the final four-and-a-half months, there have been only 19 weeks played.

Philly had its richest legit prosperity between Thanksgiving week and the end of January. During that period the Erlanger had to be reopened to take care of the bookings and it was the rule rather than the exception for four theatres to be open simultaneously. On several occasions five were active at once.

Since Feb. 1, there has been no time when more than two houses were lighted and, as a rule, the Forrest has been the only active house. The Shubert and Locust had no bookings at all after Feb. 5, the Erlanger none since Jan. 29.

Such was the midseason activity, however, that the 1954-55 totals equalled, and in some ways, bettered those of 1953-54. This season there were 33 bookings, as opposed to 36 last season. But the latter figure included "Caine Court Martial" and two other spit-week engagements at the Academy of Music, so it was really a stand-off. This season had 91 active weeks divided between five houses, whereas, 1953-54 had only 76 divided between four.

Biz has ranged from sensational to poor, with nearly all the musicals doing tidily. "Fanny" was a three-week sellout, "Silk Stockings" did potent biz for five-and-a-half weeks in face of adverse notices and word of mouth and "Plain and Fancy" did capacity in the last two of its three weeks. "South Pacific" remained 14 weeks, the longest local legit run in recent seasons. "House of Flowers" ran four-and-a-half weeks, "Seventh Heaven" played two big weeks in April, and "Wonderful Town" had a fair fortnight's return engagement.

Non-musicals that clicked were "Cat on a Hot Tin Roof" for a fortnight, "Tea and Sympathy," three powerful stanzas, and "Inherit the Wind." But "Bus Stop," "Desperate Hours" and "Lunatics and Lovers" were local flops in tryouts.

Miller Theatre, Milwaukee; Will Have Drama School

Milwaukee, June 14.

A school of Professional Arts will be inaugurated here next Oct. 3 by Drama, Inc. The latter is the non-profit producing organization which raised over \$116,000 last January in a public fund campaign to open the Fred Miller Theatre.

Capitalization for the school, to be run in connection with the Miller Theatre, will be drawn from the original Drama, Inc., fund. Tuition and fees will be charged, but the school will be a non-profit operation, receiving part of its income from profits from the Miller productions.

Mrs. Mary John, president of Drama, Inc., and general manager of the Miller, will head the school staff. Students will be offered courses in public speaking, acting, design, production, dance, playwriting, theatre management, costume design, lighting and make up. A permanent teaching staff will be employed, supplemented by the theatre staff and guest stars.

Charles McCallum, who co-produced "At War With Army" on Broadway, will be director of administration. The school year will run 30 weeks, from October-June, divided into three terms.

Pocono Playhouse, Other Stocks

Continued from page 56

Aldrich Newfield is director-producer. The company is Equity.

Plays will include: "Dial M For Murder," "See How They Run," "Sabrina Fair," "Picnic," "Time Out For Ginger," "Misalliance," "Rainmaker," "Wedding Breakfast" and "Champagne Complex."

Same Staff at Corning

Rochester, N. Y., June 14.

Omar K. Lerman and Dorothy Chernuck, co-producers of the Arena Theatre here, will present a schedule of 10 one-week shows in the Glass Center Theatre, Corning, N. Y., opening June 28. It will be their second summer at the spot.

Staff will consist entirely of holdovers from previous years, including Robert S. Sinclair, business manager; Richard Burns, designer; George Vogel, technical director, and Gerald Walker, press-agent. Miss Chernuck will share the staging with Jerome Mayer.

Peggy Conklin at Stockbridge

Stockbridge, Mass., June 24.

William Miles' Berkshire Playhouse begins its 24th season here June 20, with Peggy Conklin in "O Mistress Mine," with Philip Faversham. Other guest leads at the barn this summer will include Paul Hartman in "Remarkable Mr. Pennypacker," Francesca Bruning in "The Old Maid" and Shepperd Strudwick in "Shadow and Substance."

Playhouse regulars from previous years who'll appear in two or more productions include Gaye Jordan, Deirdre Owens, William Roerick, Eleanor Wilson and Margaret Hamilton. Louis Sheffer, former Brooklyn Eagle drama critic, is press agent.

Studes Buy Hayloft

Omaha, June 14.

A group of Nebraska U. students has purchased the Hayloft Summer Theatre in Lincoln, Neb., with its own money and is presenting a series of 13 summer stock productions, opening last week.

Marvin Strome, promotion manager, said the group feared the theatre would close after five years of summer stock. Kathleen O'Donnell was elected the corporation's proxy, with Jack Farris as secretary-treasurer and Bill Walton director.

Stone and Penn with Rawsons

East Hampton, L. I., June 14.

Bob Stone and Bill Penn, partnered in the recent off-Broadway production of "Teach Me How to Cry" at the Theatre de Lys, N. Y., will be on the production staff of the John Drew Theatre here this summer. Stone will serve as general manager and Penn will be stage manager. The 400-seat theatre begins its season July 11, marking Ron Rawson's third year as producer. His wife, Ruth Rawson, will again handle the direction. Peter Dohanos will be scenic designer and Ben Way will supervise the lighting.

Northport Opens June 25

East Northport, L. I., June 14.

The Northport Country Playhouse starts its initial season here June 25 with "Light Up the Sky." The theatre is located on the site of the former Alviene, Tivoli Playhouse.

The season will run 10 weeks under the production auspices of Hugh G. Fordin and Leo B. Meyer.

Cross Right Back to Cape

Falmouth, Mass., June 14.

Cross Right Stage begins its second Cape Cod season June 28 at the Highland Theatre here. Group will operate for 10 weeks, ending up September 3 with "Dream Girl."

"Picnic" will open the season.

Geldard Returns to Peterboro, Ont.

Ottawa, June 14.

Harry Geldard will be stage director again this season at Michael Sadlier's Peterboro (Ont.) Summer Theatre. Nine-week season opens June 27 with Edward Everett Horton in "Springtime for Henry." Geldard and the resident company take over the following week in J. B. Priestley's "When We Are Married," a recent stock smash at Toronto's Crest Theatre.

Geldard's wife, Margaret Braidwood, stars the week of July 11 in "Country Girl."

Emerson Players Exit Hub

Boston, June 14.

Emerson College, for the first time in its 75-year history, will present a strawhat season outside Boston. Seven-week season will open July 1 at the Oak Bluffs Playhouse, Martha's Vineyard. A group of students, all majoring in dra-

matics, will be directed by Mrs. Gertrude Binley Kay, chairman of the college's Drama Department, and Leo Nikole, the resident director.

The Emerson College Players will open their season with "Sabrina Fair" and continue with "Laura," "Time Out For Ginger," "Picnic," "Kind Sir" and "King of Hearts."

HIGH PRESSURE BALLY FOR KAYCEE STARLIGHT

Kansas City, June 14.

The Starlight Theatre goes to the wire June 27 for its fifth all-fresco season in Swope Park, with "Naughty Marietta" as the first of a ten-musical schedule. Civic officials and staff frankly have been running scared in preparation for the season, although they will go under the gun with something over \$200,000 in advance sales, about the position they have been in at opening time past couple of seasons.

While sales apparently have some strength in advance, there is considerable trepidation as to what will happen to the nightly gate in the face of major league baseball in its first year here, plus an intensified first-run film situation.

Advance efforts by the theatre staff include circulation of handbills by railroads serving the area, display pieces in railroad and travel offices, use of postage meter ads by local firms, sale of coupon books offering discounts on tickets, 8,000 bumper strips in circulation the week before the theatre opens, 100,000 inserts in business mailings, 10,000 pocket schedules to be distributed through theatre guarantors, circulation of 10,000 copies of the theatre's own weekly publication, cards on 2,500 tables in restaurants and plentiful newspaper and radio-tv coverage.

Officials are working on a possible 40-station network radio show; to originate here and sent out over the network of stations already booked up by the Schlitz Brewing Company for its Athletics network. The Starlight would produce the show, but Schlitz would make its lines available. Some details remain to be cleared on this.

Backstage Fire at 'Waltz'

A small fire caused minor damage to several costumes and some scenery last Thursday night (9) at the Booth Theatre, N.Y.

The blaze was discovered backstage at about the dinner hour, but that night's performance of "Anniversary Waltz" went on as scheduled.

Blauvelt Goes Equity

Blauvelt, N. Y., June 14.

The Pickwick Players launch their fifth season at the Rockland County Playhouse here tomorrow (Wed.) as an Equity operation. It's the first time the group's been Equity-farmed. Richard Sheldon will be sole producer this season.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)
Almost Crazy, Longacre (6-20).
First Edition, Bijou (7-7).

OFF-BROADWAY
Mornings At Seven, Cherry Lane (6-22).
La Ronde, Circle in Square (6-27).

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Show Finances

DAMN YANKEES
(As of May 28, '55)
(4th Week)

Original investment	\$250,000
Production cost	161,271
Gross, 4-week tryout tour	182,185
Operating profit, tryout tour	3,968
Pre-opening expense, N. Y.	9,010
Cost to open in N. Y.	166,313
Gross, first 4 weeks, N. Y.	185,542
Operating profit, same period	22,405
Cost to be recouped	143,908

Operating Budget

Theatre share	30% of first \$20,000 gross, plus 25% of balance
Author-director royalties	10 1/2%
Payroll for principals (no one on percentage)	\$ 4,695
Payroll for chorus	3,039
Stage manager salaries	525
Stage crew (show's share)	1,775
Wardrobe attendants	508
Company manager	300
Musicians (show's share)	396
Extra stagehands, musicians (approx.)	3,500
Pressagent	250
Publicity, advertising (approx.)	3,100
Departmental expense (approx.)	409
Rentals (approx.)	700
Office charge	350
Electrics (approx.)	200
Auditor	75
Air Conditioning	250
Operating break-even (approx.)	33,000
Potential capacity gross (without standees)	50,573
Potential operating profit at capacity	10,500

(Note: The Frederick Brisson, Robert Griffith & Harold S. Prince production opened May 5, '55, at the 46th Street, N. Y.)

Legit Bits

Jill Kraft is playing the daughter, Gladys Antrobus, tonight (Wed.) through next Saturday (18) in the Boston Arts Festival production of "Skin of Our Teeth" on the Boston Common, with Ruth Ford, Philip Bournand and Frances Reed. Playwright Samuel Taylor sailed last Saturday (11) on the Liberte for a European vacation. He's got a new comedy nearing completion for Playwrights Co. production on Broadway next fall-winter.

"Porgy and Bess," winding up its long European tour June 30 in Antwerp, will be flown to South America to open a Latin American trek July at the Teatro Municipal, Rio de Janeiro. Deborah Kerr, who withdraws July 9 as star of the touring "Tea and Sympathy," says she will join the Old Vic Co. in London for the summer and fall of 1956. William Hammerstein is already planning to present "Kiss Me, Kate," "Carmen Jones" and "Brigadoon" for the 1956 spring light opera season at N. Y. City Center. Each show is to run three weeks.

Gertrude Caplin and Thelma Fingar announce plans for a fall Broadway production of "The Muddle Brain" by Scott Michel, with Michael Gordon as stager. Rufus Smith has been signed by Rodgers & Hammerstein for the character role of Jim Blalkey, a cop, in their upcoming musical, "Pipe Dream." Leonard Bernstein will compose the score for "Serenade," which Arthur Laurents has adapted from the James M. Cain novel, and which Marjorie, Robert L. Joseph & Henry M. Margolis will produce on Broadway in the fall.

Bert McCord, drama columnist of the N. Y. Herald Tribune, planned Monday (13) for a two-month vacation in Europe. Jack Warden and Curt Conway have been signed for "A View from the Bridge," the Arthur Miller bill of two playlets, to be produced by Kermit Bloomgarden & Robert Whitehead, with Martin Ritt directing, Van Heflin as star and Akim Tamiroff featured. Gore Vidal flew Monday to Jamaica, B.W.I., to script the legit version of his tv play, "Visit to a Small Planet," which Cheryl Crawford and Ben Boyar plan to produce in the fall. He'll be back in a month.

Alfred Drake and Doretta Morrow are under contract to play the leads in "Kismet" in London until next February, but Joan Diener may exit the musical Aug. 1. Actor Sam Byrd a patient in Duke Hospital, Durham, N. C., with an undisclosed ailment. His condition is reportedly not serious. Vet road pressagent George Alabama Florida, who retired last year, plans to make a "comeback" this season as an advance man.

Max Allentuck, who left legit to be business manager of the "Norby" television series and was recently company manager of "Once Upon a Tailor," will again be general manager for Kermit Bloomgarden, for whom he worked several years ago and who has three Broadway productions scheduled for fall. Lou Schoneleit,

head of the Mackey ticket agency, left last week with his wife and business associate, Renee Carroll, for their annual Coast vacation.

Nancy Davids announces plans for a Broadway production this fall of Franz Spencer's "Happy Ant Hill." Maynard Morris, of the Music Corp. of America legit department, plans tomorrow (Thursday) for a month's vacation in Europe. David Merrick, co-producer of "Fanny," flew to London to discuss a possible West End edition of the musical and to catch the current shows, then go to Paris to see S. N. Behrman and Marcel Pagnol. He's due back in about two weeks.

Shannon Bolin, who plays the wife in "Damn Yankees," will record her first song album for Vanguard label. It will include "Loneliness of Evening," which Rodgers & Hammerstein cut out of "South Pacific" prior to the opening. David Kantor has resigned as stage manager of "Boy Friend," with Charles Pratt moving up from assistant and Ira Bernstein, casting director for producers Feuer & Martin and son of pressagent Karl Bernstein, now doubling as assistant s.m.

L. Treister's "The Sheppard King" will be the opening bill Oct. 10 of the reorganized Yiddish Art Theatre, which will produce plays at the Downtown National Theatre, N. Y., with Maurice Schwartz as actor-director. Music publisher Edwin Morris will be associated with Nancy Stern and Howard Dietz in the production of "The Mouse That Roared."

Carey will stage Kermit Bloomgarden's production of "The Lark," adapted by Lillian Hellman from Jean Anouilh's Parisian hit, "L'Alouette."

Four new members have been added to the Centers Board of Directors. They're Helen Hayes, Clarence Derwent, president of the Academy; Lawrence E. Gerosa, N. Y. City comptroller, and Al Manutt, president of Local 802 of the American Federation of Musicians.

COAST LEGIT BITS

Louis Brandt will take his "Green Fields," current at New Playhouse, Los Angeles, to Broadway in early fall. Van Heflin's contract with Broadway producers Kermit Bloomgarden & Robert Whitehead permits him to take leaf-of-absence from upcoming Arthur Miller's "A View from the Bridge" after next May 1 for film assignments.

Current Road Shows

(June 13-25)

King and I (Patricia Morison)—Shubert, Det. (13-25).
Kismet (William Johnson, Elaine Malbin)—State Fair Aud., Dallas (13-18).
Paloma (Gene Fran Warren, Larry Douglas, Buster West)—Philharmonia Aud., L. A. (13-25).
Solid Gold Cadillac—Biltmore, L. A. (13-25).
Tea and Sympathy (Deborah Kerr)—Geary, S. F. (13-18); Biltmore, L. A. (20-22).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Seattle (13-25).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nye)—Harris, Chi. (13-25).

Barnesville Is Trying Two-Night Friday Sked

Reading, Pa., June 14.
Joseph W. Kapfer, who operated the nearby Deer Lake Theatre until its recent sale for use as a chapel, has acquired the Lakewood Theatre, Barnesville, Pa., and has already opened a season of summer stock.

Spot is using guest stars and is experimenting with two-night performances at 7 and 9 p.m. Fridays instead of playing midweek matinees.

New Haven Had 19-Show Season

New Haven, June 14.
Local 1954-'55 season at the Shubert Theatre, got off to a late start, and ended up with an artistic bust ("Pajama Tops"), but in between these extremes the situation was generally healthy.

Schedule included 19 shows which, in addition to actual playing time, provided house revenue via several weeks' rehearsal time. Practice of opening musicals on Saturdays and playing them through following week (nine performances in all) also worked well.

Possibly unique was the fact that, of the 19 shows, 16 were premieres, thus re-emphasizing the importance of New Haven as a try-out town.

Season's top grosser was "Pajama Game" (national company break-in) with \$51,600. Best box straight play was "The Honeys," which garnered an exceptional \$24,500. The season bookings included 10 straight plays and nine musicals.

Other musicals were "On Your Toes," \$44,500; "South Pacific," \$33,000; "Ankles Aweigh," \$50,000; "Damn Yankees," \$45,100; "Seventh Heaven," \$47,100; "Kismet," \$43,000; "Plain and Fancy," \$32,000, and "On With the Show," \$18,000.

Among the non-tuners were "Living Room," \$16,700; "Lunatics and Lovers," \$19,000; "Desperate Hours," \$17,000; "Reclining Figure," \$9,100; "Witness for the Prosecution," \$13,500; "Anastasia," \$8,200; "Southwest Corner," \$7,000, and "Pajama Tops," \$10,600.

House is already lining up an active new season, with the Rodgers Hammerstein "Pipe Dream" due in October as one of a number of preems.

Theatre Wing Offers Professional 'Faculty' For Full-Term Program

New York.

Editor, VARIETY:—Your recent article about the projected Columbia U. arts center contains the erroneous statement that "up to now there has been no one center where students could learn from more than one or two professionals who happened to be lecturing at the time."

The cardinal principle on which the Wing program has been successfully conducted for the last nine years is to afford student-professionals of all branches of show business opportunities to work with and learn from the best active professionals available who are capable of imparting something of what they know to others in the business or sufficiently experienced to qualify for advanced training in some aspect of it. The "faculty" of the Wing is essentially a pooling of such talents and interests on an industry-wide scale.

Without counting guests who have lectured on a one-shot basis, the following are some of the professionals who have taught during the recently-closed season, many in more than one course and some in weekly or twice-weekly sessions for the entire term:

Vera Allen, Alan Anderson, Leon Barin, Romney Brent, Barbara Bulgakov, Ernest Carlos, Marc Daniels, Reginald Denham, Vincent Donohue, Richard Dunlap, Herbert Gellender, Jay Gorney, Arthur Hanna, Wesley Kenny, Joseph Kramm, Will Lee, Eva Le Gallienne, Jose Limon, Alfred Lunt, Delbert Mann, Frank Merli, Arthur Penn, Dan Petrie, Leopold Satchur, Dorothy Sands, Anna Sokolow, Ezra Stone, Lee Strasberg, Felicia Sorel.

Louis M. Simon, Director, American Theatre Wing.

Feuer & Martin May Do Own 'Boy' Film—If They Can Find The Time

Atlanta Amphitheatre Opens With 'Show Boat'

Atlanta, June 14.

Municipal Theatre—Under-the-Stars has set an eight-week schedule with six Broadway musicals slated to be performed to run June 27 to Aug. 20. Outdoor group, now in its second year, will kickoff with Edna Ferber's "Showboat," with Jack Russell, Marthe Errolle and Betty Ann Busch.

Theatre-Under-the-Stars is a civic, nonprofit organization sponsored by Municipal Theatre, Inc., of which Maurice B. ("Bromo") Seltzer is president and Broadway actor Eric Mattson producer and managing director. Shows are presented at the 6,000-seat Chastain Memorial Amphitheatre in city-owned North Fulton Park. House is scaled close to \$8,500 per night with \$3 top for box seats, \$2 for reserved and \$1 general admission, with nearly 4,000 seats available in the latter category. Kids under 12 are admitted for half-price.

Theatre-Under-the-Stars had a good year during its first season in 1954 but plowed most of the net, about \$30,000, back into capital improvements at the amphitheatre.

Officers in addition to Seltzer are Peter J. Stelling and Mrs. F. C. Battey, vice presidents, and Robert H. Ferst, secretary-treasurer. There are 24 prominent Atlantans serving on the board of directors.

Balto Season

Continued from page 55

musicals, they have shown themselves to be not too discriminating. The Manny Davis touring "Guys and Dolls" did \$20,100 this season, the third time the tuner had played here. In the years when the Shuberts sent out the Romberg warhorses, Baltimore grosses were always healthy.

With more serious fare, local audiences follow legit tradition by being capricious, however. They will not buy a star without a vehicle (Jennifer Jones in "Portrait of a Lady") nor will they buy a superior play without the lure of a boxoffice name ("Bad Seed").

Where the values are pre-sold or sufficiently appealing, there is no doubt that interest and support for legit still exists in Baltimore. Deborah Kerr broke the straight play record at Ford's this season with a giant \$35,144 for "Tea and Sympathy."

Similarly, Tom Ewell in "Seven Year Itch" drew a tall \$31,500, a record for the particular scale. Other pleasing grosses indicating the dormant potential for legit here were \$28,500 for "Dark Is Light Enough" and \$26,100 for "Solid Gold Cadillac."

Negative factors remained constant through the season. With Ford's leased to the UBO and owner Morris Mechanic in retirement in Florida, there is no active effect to snare local bookings. Without any strong local identity, Ford's is a remote control operation in need of sagacious public relations both here and in the trade.

Another deterrent has been the spotty newspaper coverage provided by the powerful Baltimore Sunpapers. For the morning and Sunday spread, three reporters continue to alternate in the post of drama editor. For a second season, visiting tourers have been subjected to some rather shaky reviewing.

Newspaper brass claim they will fill the post after auditioning the three reporters, but no permanent decision has been reached after almost three years. In view of the paper's tv operation, WMAR, many believe that the policy of the paper tends to boost video as the most significant entertainment medium and to slough off interest in films and legit.

The coming season is expected to gain some momentum from the expectation of "King And I" playing here after its late summer stand in Washington. Also, the D'Oyly-Carte troupe is tentatively set as the fall opener in mid-September.

Whenever they have the prospect of enough time from their legit activities, Cy Feuer & Ernest H. Martin will probably produce their own film edition of their Broadway musical, "The Boy Friend," current at the Royale, N. Y. They're in no hurry about the project, however, figuring that there's no time element involved.

Although they haven't ruled out the possibility of selling the picture rights to the Sandy Wilson show, they're not making any effort to peddle it, on the theory that a screen version would probably require a rather special approach. They have such an angle in mind in a general way, but haven't attempted to work it out in detail.

Since they had already visualized a film treatment, they bought the author's share of the film rights when they acquired the Broadway rights from Wilson. Thus, whether they ultimately make the picture themselves or sell the property to a Hollywood studio, they'll get the author's 60% share of the proceeds, in addition to the producer's customary half of the show's slice. In other words, Feuer & Martin stand to collect 80% of the film proceeds, with the show's backers getting the other 20%.

For any future consideration of a screen version of the musical, the producers have a 16m film of a performance of the original London production. It's in black and white, with sound, and although they admit that the quality is poor, both as to camera and sound, it might be useful in considering matters of interpretation, story elements, etc.

Fio As Reference

A special performance of the London show was filmed, under the standard rules of the various unions involved. Feuer & Martin's idea at the time was to use the film as a reference in producing the musical on Broadway. As it turned out, it came in extremely useful, since author-composer-lyricist Wilson and stager Vida Hope wanted to change the show for Broadway, but Feuer & Martin insisted it should be done here almost exactly as in the West End.

It was over that issue that there was a dispute between Wilson and Miss Hope on one hand and the producers on the other. Contrary to report at the time, F & M recently revealed, they did not seek to "vulgarize" the musical for Broadway audiences, but actually held out for it to be done in the original style.

As Feuer explains it, "That was the show we first saw and liked and wanted. Wilson and Miss Hope were anxious to make various changes, which they admitted hadn't worked and had to be abandoned in London. Except for a larger orchestra, we did 'Boy Friend' precisely as it was done originally over there. Anyone who doubts it can look at our film of the London performance and prove it to himself."

As a result of the squabble, the producers barred Wilson and Miss Hope from the theatre during rehearsals, and hired private detectives to enforce the order.

Other current F & M shows are "Silk Stockings," at the Imperial, N. Y., and "Can-Can," which exits the Shubert, N. Y., at the end of next week (after two years) to go on tour.

Added Income Reduces 'Wagon' Loss to \$51,488

On the basis of \$2,562 additional income for the three-month period ended last April 30, "Paint Your Wagon" now represents a loss of \$51,488. The revenue included \$2,352 from the Australian production, \$152 from the Danish production, \$210 from recording royalties and \$153 from stock rights, less \$150 office charge by the producer, \$100 accounting fee, \$30 storage, \$4 New York City tax and \$22 adjustment of previous income from the British production. A \$5,000 return of capital was made to the backers last week.

The Alan Jay Lerner-Fredrick Loewe musical, produced by Cheryl Crawford during the 1951-52 season for \$247,500, had a 289-performance run on Broadway.

N.Y. Ballet Wows Paris But Robbins 'Faun' Is 'Outrage' to 'Old Lady France'

Paris, June 14.

First plastic entry in the U. S. Salute to France opened here last Wednesday (8) with the New York City Ballet, in for a week's run. Aud was peppered with top government dignitaries and literary, music and dance figures. Opening with four ballets, "Serenade," "Scotch Symphony," "Afternoon of a Faun" and "Western Symphony," the troupe was warmly received, with special huzzahs for Tanaquil LeClerq and Jacques D'Amboise for "Faun," though dance crux were divided on this new interplay of a Gallic classic.

Nicole Hirsch, of France-Soir, top evening daily, found that the N. Y. City Ballet had not changed in three years and she feels that its proper fidelity and discipline has been maintained. "Faun," choreographed by Jerome Robbins, to the Debussy music, stirred up the most fuss. Miss Hirsch found it too cerebral a delineation of the music, rather than creating desire and love. Though she felt it caught the abstraction of the poem by Mallarmé, on which it is based, she felt it was basically deceiving to purists.

Emile Vuillermoz, in Paris-Press, thought that Robbins had traeted a French masterpiece with impertinence. He felt it was inconceivable to detract the pantheistic and voluptuous aspects from this work of sensuality and woodland sun, and he said Robbins had transformed it into a flirt between two dance students. He added it was inadmissible insolence and said, "One does not outrage a masterpiece in this way when one comes to salute this venerable old lady, who is France, and who, like all old women, does not like to have anybody rummaging around among her possessions. However, he lauded the preciseness and scrupulous precision and adherence to the music of the company. All crux were unanimous on the high grade of dance of the company. There is no doubt that the New York City Ballet is one of the top tier entries of the season and its brief run was oversubscribed before the opener.

MITROP DUE FOR BIGGER MET CHORES IN '55-'56

Dimitri Mitropoulos, N. Y. Philharmonic maestro who made his U. S. operatic conducting debut with the Met Opera last season, has been met for repeat chores in '55-'56. He conducted "Salome" and "Masked Ball," for about 10 performances all told, last season.

This time, the maestro is slated for more works and more performances than before. He'll conduct for "Boris," "Masked Ball" and other works. Season will open Nov. 14 with "Tales of Hoffmann," but with another guest maestro, Pierre Monteux, in the pit.

Houston Symphony Short On Its 225G Fund Drive

Houston, June 14. The Houston Symphony Society faces next season with a budget shortage. The Society wound up an estimated \$26,000 short in its annual maintenance fund drive, which had as a goal this year \$225,000. Drive ended May 20. Business manager Tom Johnson said with expected donations that were still out, and collections on hand, contributions would total about \$199,000.

Symphony's operating budget for the 1955-56 season, when Leopold Stokowski takes over for a three-year term as musical director, is \$450,000 — some \$40,000 more than the previous season's.

Dallas' Hendl to Direct New Chautauqua Season

Chautauqua, N. Y., June 14. Chautauqua Symphony Orchestra opens its season on June 16 under baton of Walter Hendl, conductor of the Dallas Symphony. The orchestra will present four weekly concerts Tuesdays, Wednesdays, Saturdays and Sundays, through Aug. 20. Mischa Mischakoff, Laszlo Varga and Nathan Gordon continue as concertmaster, first cellist and first violinist.

Longhair 'Davy'

Boston, June 14.

"Davy Crockett" finally made it—in Boston, that is. Veteran Boston Pops conductor Arthur Fiedler, returning after an illness for his first full-dress program with the Boston Symphony Orch players June 5 at Symphony Hall, broke up the distinguished gathering headed by Gov. and Mrs. Christian A. Herter, when he donned a coonskin cap, brandished a rifle in one hand and a baton in the other, and directed a symphonic arrangement of "Davy Crockett" for his bow-off.

Fiedler's official return to the podium at the Pops, which he has been conducting for 26 years, was greeted with a standing ovation. Ailing since his return from a long Pops tour during the winter, the vet conductor has recovered in fine style.

Basle's First European Live-Ballet Performance Of 'American in Paris'

Basle, June 7.

Stadttheater Basle reportedly is the first European stage having obtained clearance from the publishers to stage George Gershwin's "An American in Paris" as a live ballet. The suite has been known here so far only from concert performances and the Metro film of the same name with its famous condensed ballet version by Gene Kelly.

The Basle performance, May 28, with choreography by Emmy Koehler and Johannes Richter, did the right thing in avoiding any similarity to the widely-known film ballet. Apart from the fact that it could never equal the plush production values used abundantly in the film, any copying undoubtedly would have evoked unpleasant criticism. As it is, this made-in-Basle "American in Paris" stands on its own feet, except, of course, that here too we see a Yank's impressions of Gay Paree.

These include in turn his encounters with a "jolie Parisienne" and her boyfriend, two existenti- (Continued on page 61)

Pearl Primus to Resume With Dance Tour in Fall

Pearl Primus, who hasn't been dancing for over a year (taking a maternity leave), is assembling a new troupe of dancers and drummers. Company of 11, known as the Pearl Primus Dance Co., is resuming in the fall for an eight-week tour, booked by the Kenneth Allen Mgt.

Tour will start in mid-October, comprising five to six dates a week, the trek covering the eastern seaboard and into the midwest. Tour, practically all booked already, will cover straight managers, colleges and clubs, going as far south as Alabama and Oklahoma.

Youngstown Orch SRO

Youngstown, O., June 14.

For the first time in the history of the Youngstown Symphony Society the SRO sign is out, as the entire 1955-56 season has been subscribed. To make the event more memorable, it was pointed out that, for the first time in many years, the ticket sales were not bolstered by large block sales to industries and organizations.

Virtually all of the 1,062 seats in the Rayen Auditorium are sold to individual subscribers, which means that the many empty seats resulting from such block sales will be absent. John H. Krueger is conductor.

Elena Nikolaidi, Greek-born Met Opera contralto, has been invited by Queen Frederica to open the Greek Music Festival on Aug. 22 in Athens. She'll appear with the National Orchestra of Greece in excerpts from operas on Greek themes. She will also be heard as Iokasta in Stravinsky's "Oedipus Rex."

Pasadena Symp Sets Lert for 21st Season

Pasadena, June 14.

Conductor Richard Lert has been rehired for his 21st season as head of the Pasadena (Cal.) Symphony. Lauris Jones continues as associate conductor. Nicholas E. Griffin of Pasadena is the new president of the 27-year-old organization. He replaces Mrs. James G. Newcomb.

The 1955-56 season will include concerts in honor of Sibelius' 90th birthday and of the 200th anniversary of the birth of Mozart.

Music Fest For New York State

A large-scale music fest for New York state, along the lines of Tanglewood and Aspen, is being conceived. Prime movers are Met baritone John Brownlee, ex-NBC Symphony player Jascha Ruskhin and onetime singer Frank Forest, the two former as co-directors and last-named as treasurer. Albert Gins, N.Y. show biz attorney who is also director general of the Puerto Rican Opera Festival now going on in San Juan, will be biz manager.

Event is planned to get underway this summer, under name of Empire State Music Festival. Site chosen is Ellenville, about three hours' ride from N. Y. City, in Ulster County, at the beginning of the mountain resort area. Fest would start the first week of August and run five weeks. Symph orch concerts, as well as opera, ballet and even plays, are planned. Directors are dickering with the Symphony of the Air (ex-NBC Symp), now in the Far East, for the orch to participate. No music director has been appointed yet. Several top conductors are also being dickered for.

Longhair Disk Reviews

Beethoven: Quartets (Angel). Vol. 3 of the series has the final quartets, including the Grosse Fuge, played by the Hungarian Quartet with the finish expected of them, clear, sensitive, well-integrated, with high musicianship. Rosa Fosselle Sings Today (RCA Victor). Met soprano, who retired in '37, still shows amazing powers and natural richness as well as artistic quality of voice in these miscellaneous opera and song excerpts. Fine souvenir for students as well as sentimental oldsters.

Hindemith: Die Harmonie der Welt (Decca). Composer leads the Berlin Philharmonic in an impressive reading of his philosophical, troubled, strongly rhythmic symphony. Dvorak: New World Symphony (Westminster). Warm, scholarly reading of the familiar masterpiece by the London Philharmonic under Rodzinski.

Borodin: Symphonies Nos. 2 & 3 (London). The lyrical, unfinished Third and more familiar, dramatic No. 2 in choice readings by the Suisse Romande under Ansermet, full of Slavic flavor.

Other disks of interest: Shostakovich Quartets Nos. 4 & 5 (Vanguard), lyrical, conventional, love- (Continued on page 61)

Keyboard Name Trio Set For Mozart Piano Fest

As part of next season's Mozart Bicentennial, the National Concert & Artists Corp. has readied a package, titled Mozart Piano Festival, which has already been booked solid for a five-week tour of the east, south and midwest. Ensemble will open its trek in February, 1956, and play through mid-March. It will play a "preview" this July 27 in N. Y.'s Lewisohn Stadium.

Group will comprise duo-pianists Pierre Luboshutz and Genia Nemennoff and their nephew, pianist-conductor Boris Goldovsky. An orch of 23 will accompany. A special effort has been made, via size of orch, size of pianos, etc., to recreate the authentic musical conditions existing at the original Viennese Academies where, in 1783-1788, Mozart himself performed his piano concertos.

Program for the event includes the Concerto in F (K. 242), for three pianos and orch; Concerto in E Flat (K. 365), for two pianos and orch, and Concerto in G (K. 453), for piano and orch.

What Do You Read?

Julius Bloom, secretary of the National Assn. of Concert Managers, a group repping about 70 of the top local concert impresarios in the U. S. and Canada, queries members regularly on matters of interest (biz conditions, changing audience tastes, etc.), utilizing the findings for reports in the association's newsletter, the NACM Bulletin. With a recent issue, the managers received a questionnaire card asking them simply "What do you read for concert news?", with first, second and place places to be indicated. The NACM Bulletin for June 15 carries the following memo:

"WHAT DO YOU READ: The little questionnaire we sent you with our last issue is beginning to come back in appreciable numbers. Here is an interim report on the publications you read most faithfully in order to gather facts about the field of concert and related presentations. Top honors, go so far, to VARIETY, which received 37% of the first-place votes. Two other publications are close runners-up: Musical America and the New York Sunday Times. Second- and third-place votes tell the same story. None of the 16 other magazines and newspapers entered the questionnaire comes within shouting distance of the top three. If you have not returned the card to us, please do so and we shall give you a final report in a later issue of this Bulletin."

Concert Bits

Francis Robinson, Met Opera assistant manager, flew to Europe last Wednesday (8) for a two or three-week holiday in Italy and France.

Walter Prude, of the Sol Hurok office, flew to Europe last Thursday (9) for a six-week holiday. His wife, Agnes de Mille, left a couple days earlier for the "Oklahoma" presentation in Paris.

Darius Milhaud, French composer, received an honorary degree of Doctor of Hebrew Letters at graduation exercises of the Hebrew Union School of Sacred Music, N.Y., last week.

Helen Richards leaves this week for the Coast as pressagent for the New York City Ballet, which will open at the Greek Theatre in Los Angeles on its return from Europe. Zelda Dorfman will be company manager for the summer tour.

Lorin Maazel, 24-year-old American conductor, has been signed to direct two concerts at Milan's La Scala, June 17 and 18.

Arnold Moss, who flew to Paris last week to appear in "Medea," with Judith Anderson, will also huddle with Charles Munch, Boston Symp maestro, on his appearances next season with the orch in Debussy's "Martyr de St. Sebastian."

Joan McCracken will dance "Rodeo" as a guest-star with Ballet Theatre in Mexico City for two weeks, starting June 26.

Violinist Erica Morini has joined Westminster's recording roster.

She also received an honorary doctorate from Smith College on June 6.

Manager Herbert Barrett flying to Europe June 27 to attend the preem of his Bach Aria Group at the Prades Festival July 2 and 7. He'll be back first week in August.

Mae Frohman, of the Sol Hurok office, flying to Estoril, Portugal, June 26 for a month's holiday.

NCAC is bringing over a new pianist for next season in Viennese Georg Demus. Bureau has also lined up a big concert tour for Gloria Lane next season, as result of her Broadway success in "Saint of Bleeker St."

Julius Hegyi named conductor of the Chattanooga Symphony, replacing Joseph Hawthorne, who took over the Toledo Symp. Hegyi was with the Abilene (Tex.) Symp.

Mildred Shagal, v.p. of Kenneth Allen Associates, off to Europe July 8 on a month's holiday.

Gloria Curran signed as one of principals with the Wagnerian Opera Co. on unit's annual fall tour through the east, starting Sept. 1.

Michael Tree, 20-year-old violinist, signed with Ronald A. Wilford Associates.

Hilde Gueden, Met Opera and Vienna State Opera soprano, will be the soloist at a concert of the Vienna Philharmonic on Nov. 5, in the morning of the day of the opening of the new opera house. Bruno Walter will conduct this concert, which is considered a prelude to the big opera splash.

Inside Stuff—Concerts

Emanuel Winternitz, who wrote the program notes for a set of Bach Brandenburg Concertos which Vox Recording brought out in 1947, filed suit against Vox in Federal Court recently, asking an injunction to restraining Vox from infringing on a claimed copyright and from selling his notes in separate booklet form. Suit apparently was inception by the fact that Vox recently brought out a new Brandenburg album, using different artists from the first set, but with the Winternitz notes. Vox, through its attorney, Milton Kepecs, claims that Winternitz was paid a flat fee for the notes originally and that no royalty was involved, as Winternitz apparently now claims. The original pact called for a royalty, Vox avers, only if the notes were to be published separately, in booklet form, instead of only with the album. This hasn't been done.

"It seems to me," writes music critic B. H. Haggin in The Nation about the recent N. Y. gala engagement of Ballet Theatre, "that Ballet Theatre would do well to stop thinking up spectacular ideas like the one of revivals with guest appearances by former members of the company, and settle down instead to the urgent task of building up a stable company for a stable repertory. And in this it would be wise to disregard the flattering suggestion by its doting admirer John Martin. The New York City Ballet's excitingly beautiful production of even one act of Swan Lake with a ballerina and corps superbly equipped for the purpose brought from Mr. Martin only a stern rebuke to the company for messing around with such old chestnuts; but in the Ballet Theatre performances of this act with Nora Kaye Mr. Martin's eyes, recently saw the company and the 'ideal ballerina for a full-length Swan Lake.'"

Sadler's Wells Ballet of London will go on American tv for the first time as a unit in the fall, when NBC-TV offers the troupe's "Sleeping Beauty" for 90-minutes on Dec. 12 on "Producers Showcase." Sol Hurok will supervise. The event will mark some firsts for tv, too—for its length, the fact that it will be sponsored, and that it will play in prime evening time (8 to 9:30 p.m.).

Eric Bentley, theatre critic for the New Republic, in reviewing the recent modern dance season at the ANTA Theatre, N. Y., devoted almost his entire column to Martha Graham. Windup had some odd barbs. "Miss Graham," Bentley wrote, "creates images of a most exquisite loveliness. Perhaps this is not one of the main things she does. (Let the dance critics tell us what is! I have been reading them lately; I find that in general they say absolutely nothing.) I feel grateful for such loveliness, and cannot help feeling that it is of the essence—if not of dance, then of theatre."

George Antheil, who wrote the music for the new film, "Not As a Stranger," has been notified by the State Dept., that his opera, "The Wish," has been picked as the U. S. entrant in the Prix-Italia Musical Festival in Rome. Now in New York making final preparations for the presentation of two new operas, Antheil initially presented "The Wish" last March in Louisville under a commission by the Louisville Opera Co. The one-act work is a modern fantasy set in Greenwich Village.

Literati

Country Gentleman Kaput
Country Gentleman, published for 102 years, will be merged with Farm Journal in September. Curtis Pub.-owned Country Gentleman since 1911.

Farm Journal, also published in Philadelphia, was established in 1877. Curtis publication has a circulation of 2,586,314 and Farm Journal has 2,870,380, according to ABC.

President MacNeal said: "Aside from fact that Farm Journal made us a very attractive offer, we see definite advantages in concentrating our efforts on the other magazines of the Curtis line which newstand sales are an important factor."

Antek's Tosca-NBC Tome
Vanguard Press has contracted with Samuel Antek, conductor of the New Jersey Symphony, to do a book on his experiences playing (as violinist) in the former NBC Symphony Orchestra under Arturo Toscanini. Book will be an elaboration of an article on the same subject Antek did for the Saturday Review in 1952. Deadline is this fall.

Article has already been reprinted in a Saturday Review annual, and in a textbook on English composition used at Purdue U., and has been distributed by the State Dept. throughout Europe.

Ehrlich's Triple Play
Max Ehrlich's new novel, "First Train to Babylon," getting three-week treatment. It ran in condensed form in Ladies Home Journal for May, will be issued by Harper & Bros. as a hardcover in September, and has just been taken by the Reader's Digest Book Club as an October selection.

Strong film also brewing on "Babylon."

Soviet on Hemingway
"News," the English-language propaganda mag published twice monthly in Moscow, had a long article on Ernest Hemingway in its April issue, mentioning him along with Howard Fast as a living U.S. writer popular in Russia. Author, Lidya Kislova, who has translated some of his books, couldn't see why Hemingway ever wrote "Across the River and Into the Trees" but admired "The Old Man and the Sea." Kislova concludes, "There is an old belief that if a man is mistakenly reported dead, he will live to a good old age. I hope with all my heart that Ernest Hemingway will carry on for many a year to come."

Same issue has a shortie on Hans Christian Andersen, "a truly people's poet and a great patriot." It also reports that the Bonn Ministry of Justice has banned publication of many books including the works of Balzac and Zola, but has specifically stated that "the sale and purchase of 'Mein Kampf' as an antiquarian edition shall not be prohibited."

"In the enlightened opinion of the Ministry of Justice," remarks "News," "Hitler's book calls to the youth no harm, morally or otherwise."

'The Troupers'
Olive Welch's first novel "The Troupers," (published by Exposition Press; \$4.50) is a dramatic story of "a beautiful and talented girl" named Geneva Lockes, and her life as a member of a traveling theatrical company. Many obstacles are met by Geneva to prove her worth as a trouper, but it could have been managed in less than 538 pages.

However, Miss Welch's characterizations, chiefly Geneva Lockes come to life and suggest a talent of some promise. Although not a major contribution to show biz literature, the novel is an interesting look-see behind the scenes of the stock players' life, way back when.

The True Moulders
John Ise, veteran economics prof at Kansas U., is retiring and a group of his colleagues, as a gesture, have gathered some of his talks and essays into a book which they call, not very originally, "The American Way." Book has a foreword by the syndicated gag columnist, Doris Fleeson, KU, '23. On p. 238 of the book appears a quote called to VARIETY's attention by another KU grad, Don D. Davis of KMBC-TV, Kansas City. This is Prof. Ise on who really influences American thought:

"We teachers don't do much educational work anyhow. Let us be honest about it. If we did, America would surely not be a mad-

house. The real teachers are the men of substance who control the newspapers, magazines, movies and the radio and television programs. . . . Let us recognize that the princes of solvency who control the doors to the public mind are the really important teachers, and let us require of them the same training that we require of the less important flunkies in academic work—nothing less than a Ph.D. in the social sciences. Let us set this as the minimum requirement for running a newspaper or operating any business engaged in forming the public mind."

Also-Ran To Shakespeare
Samuel Schoenbaum, an English instructor at Northwestern U., is the author of a just-published (Columbia, \$4.50) study of the plays of a contemporary of Shakespeare, Thomas Middleton. About half the text is a dissection and appraisal of the content and significance of "Middleton's Tragedies" (as distinct from his 'City Comedies') and the rest of the book is "The Canon" (an English prof's term for research notes dealing with obscure, lost or wrongly "attributed" authorships) which sets forth what's known, not known, hypothesized and argued about this English playwright of the early 17th Century.

Schoenbaum presents all sorts of curious (to the Broadway contemporary mind) charts, tracing the number and variety of 'Jacobean oaths, stylistic similarities, etc. All of which is the abracadabra of the "campus critic" who reviews only long dead authors and long unproduced plays. This reviewer found no hint anywhere in the book that Schoenbaum the critic had ever actually witnessed a performance of any of the tragedies he discusses at the conclusion of what seems like years of work in the libraries.

(VARIETY would be the wrong place to look for evidence that "Middleton's Tragedies" are still performed, if they are. Nearest thing to Middleton to cross this sheet's ken was "The Duchess of Malfi," by John Webster, another of Shakespeare's generation; Elissa, both Bergner ill-starred in "Malfi" on Broadway nine years ago, the grisly cruelty of the Italian courts, the period overtaxing the present-day stomach.)

Schoenbaum writes with much lucidity, and erudition. Broadway legit characters of a thoughtful turn could find some interesting reading in the book although he exhibits the work-habits of the cloister, tends to speak for and to his own kind. He has the campus critic's fault (for the layman) of taking much too much for granted, even the first names of his principals. He positively detests first names. The work cannot be read without arousing the question: are all the campus critics delving so far back? Anybody for the 20th Century?

Meantime, anybody for "Middleton's Tragedies"? If so, here is your up-to-date almanac. Can't tell the plays without Schoenbaum.

Land.

A Pastel Fairbanks
Brian Connell has written "Knight Errant" (Doubleday; \$4), a fairly innocuous biography of Douglas Fairbanks Jr. Except for information about the film careers of the elder and younger Fairbankses, this report is mainly devoted to Junior's "diplomatic" and military sidelines and to lengthy recaps of his good services to both Britain (his adopted country) and America.

Book may enjoy some popularity in England, but it is difficult to see how it can engender much interest on this side of the Atlantic. Tome is well-illustrated.

Robert Downing.

CHATTER
"New Ways to Improvise on the Piano" is the title of a book, published by Weltmuis, Vienna. Its author is Willy Peterka.

Duncan Ballantine, editor-proprietor of the Cummock Chronicle, Scot weekly, to Canada and U.S.A. to o.o. the American scene for his paper.

John Buchanan, deputy editor, named as new Acting Editor of The Scotsman, Edinburgh, in succession to J. Murray Watson, Editor since 1944.

Stanley Baxter, Scot vaude and radio comedian, profiled by Gordon Irving, VARIETY's Auld Lang Syne representative, in article in Radio Times, official BBC weekly.

Entire slate of officers of the N. Y. Publicists Guild was re-elected at a meeting held last week. Walter Kaner stays on as

proxy; Spencer Hare as first vice; Jerry Collins; second vice; Ed Mintz, secretary, and Lillian Pickard, treasurer.

L. Newell Christiansen, who joined Bantam Books in 1946 as director of production, has been appointed vice-president in charge of production. Sidney B. Kramer, who has been vice-president for the past three years, has been elected senior vice-president.

Neal J. Houston, reporter and columnist for the Burlington (Vt.) Free Press for more than four years, has been named as secretary of civil and military affairs for Gov. Joseph Johnson of Vermont and will begin his new duties July 1.

P. W. (Bill) Manchester, managing editor of Dance News, is leaving this weekend for a month's holiday-biz trip, first to Missouri, then to Massachusetts. She'll lecture on the Danish ballet at Jacob's Pillow, Lee, Mass., July 11, in conjunction with a visit of Danish dancers to the fest there.

A total of 65 news and science writers representing the nation's top newspapers and magazines covered the 104th annual session of the American Medical Assn. in convention in Atlantic City last week. Largest gathering of newsmen ever to assemble to cover a single convention at the resort.

Press Club of Atlantic City, N. J., celebrated its 65th birthday Saturday night (11) at Skinny Damato's 500 Club when Tom Paprocki, Associated Press Sports cartoonist, a summer resident, was awarded the Silver Sea Shell, club's annual award to the out-of-town newsmen who does nice things for the resort. Sam Schor, assignment and convention reporter of the Atlantic City Press, won the Golden Gull, club's annual award to the newsmen who performed the outstanding journalistic job of the year.

Basle

Continued from page 64

alist couples, a typical Parisian poster-column come to life, etc. Particularly effective is the motive chosen to illustrate the blues theme: a (very shapely) cat is seen dancing over the rooftops, then gliding down a lantern and joined with the American in a sensual pas de deux.

Erich Natter in the title role is properly agile and acrobatic to fill his part with conviction. Miss Koehler, co-creator of the ballet, does a stunning bit as the cat. Also excellent are Ruth Schneider as a barmaid and Edith Wiegand as the girl. The simple, but highly effective set by Eduard Gunzinger is an important asset, further enhanced by skillful lighting and eye-filling costumes. Silvio Varviso conducts the Gershwin score with verve and a good sense for its typically American character.

Teamed with this is another ballet, Igor Stravinsky's "Orphee," finished in Hollywood in 1947, and Maurice Ravel's amusing one-act opera, "L'heure Espagnole" (The Spanish Hour). "Orphee," also done by Basle's own ballet groupe, is particularly outstanding.

Mezo.

Disks

Continued from page 60

ly works, richly performed by Russ quartets; Offenbach's engaging melodies from a half-dozen lesser-known Offenbach works, adapted and conducted spiritedly by Manuel Rosenthal with the RIAS Symph (Remington); Beethoven's large-scaled, impressive Septet in E Flat, smoothly, authoritatively played by Vienna Octet members (London); Bach Violin Concertos (in E and A Minor) and Double Concerto (Vox), showing their variety in style, melody and design, and played expertly by Reinhold Barchet and Pro Musica of Stuttgart.

Also: Brahms Sonatas No. 1 in G and No. 2 in A, sweetly yet sturdily played by Szymon Goldberg and Artur Balsam (Decca); graceful Dvorak Symphonic Variations and impressive symphonic poem, Balakireff's "Tamar," played by the Royal Philharmonic under Beecham (Columbia); sparkling, warm Mozart Quartets in D (K.499) & B Flat (K.589), by the Netherlands Quartet (Epic).

Also: A mild but pleasant confection in Christine's "Phi-Phi," a saucy Parisian operetta of the early '20s (Westminster); lovely, restless Mozart Concerto No. 14, played with clarity and taste by Friedrich Gulda, with London Symph assisting, coupled with the gay but difficult Strauss "Burleske" (London). Bron.

SCULLY'S SCRAPBOOK

By Frank Scully

New Orleans.

Perspective. That's what the world needs. A chance to get away and look at itself from afar. How long since anybody went from L.A. to N.Y. via N.O. just to think out how much longer he can keep lousing up his life and get away with it?

Why, the best place to read books about even New Yorkers like Rocky Graziano and Al Schacht, to name two of the current literary lions, is on the Sunset Limited between Tucson, Ariz., and Houston, Tex.

Boy, if that isn't reaching for perspective, take it up with Whistler's Mother. Both these boys got touched with the magic wand of show biz along their crooked trails and about the only thing they didn't steal was a hot cop.

Schacht, now the owner of a \$250,000 beanery, reports rather sadly that on a racial basis he was included out of most of the larcenies that got his contemporaries clinked. He was a Jew and the Italian kids felt that any social or criminal association with him would divert their bent toward depravity. Still, he cancels that out by saying McGraw hired him as a pitcher for the Giants because he was a Jew.

Compared to Graziano, Schacht of course was Little Lord Fauntleroy. How that toughie ever survived gang wars and the fight arenas to reach tv with Martha Raye is certainly proof that Somebody up there was not indifferent to this snarling sparrow.

(From here I shall interpolate little pieces of local history of towns we pass enroute from L.A. to N.O. This is strictly for people who don't give three fairly long hoots about what happens to East Side kids.)

Among all the characters these two characters discuss, I liked Walter Johnson, the Big Train of the Washington Senators, who was with Clark Griffith for 19 years. Johnson didn't smoke, he didn't drink, he didn't swear. In fact he was a model athlete and as such has been the despair of every producer who has wanted to do something with him for pictures and tv.

(At the graduation exercises of Palm Springs high school Patricia Ann Scully marched with a boy who was as black as the inside of a cow and tears came to my eyes to think that in America that would be considered unusual.)

Graziano, unlike Johnson, seemed to have practiced every vice short of opium, and he certainly got about every four-letter word into his story. In this respect Schacht had a more restrained ghost.

Why Vaudeville Died

When Schacht explains in detail the routines that panicked fans and how he and Nick Altrock clown around and made more money burlesquing Suzanne Lenglen than they did as pitchers, I could see why vaudeville died. It was too charitable. It gave acts like theirs \$500 a week, instead of the bum's rush.

The real conflict between Altrock and Schacht apparently was not that they were both outworn pitchers trying to clown along for a livelihood but that Nick believed in sight gags—mugging mostly—and Al believed routines were funnier. Aside from their business they had nothing in common and in the latter years didn't even talk to each other. But Gilbert & Sullivan, who didn't talk to each other either, were better. So were Whistler and Ruskin.

(El Paso doesn't seem to have changed much since I went through 30 years ago. They still advertise the Carlsbad Caverns as an attraction, though by now, what with their elevator that drops 750 feet and their subterranean cafeteria, people might prefer to stay there until the Atomic Age blows over.)

If Schacht were not a screwball, McGraw's rooming Jim Thorpe with him would have done the trick. Thorpe supposedly couldn't hit a curve ball and Schacht couldn't pitch one, but they were both playboys. One night Thorpe barreled in around 1 a.m., yanked the covers off Schacht and wanted him to go for another round on the town.

"Big Injun better come to wigwam," Schacht said. "Li'l Injun must pitch tomorrow, Big Injun must chase baseballs."

Thorpe, 210, lifted Schacht, 135, and shoved him half out the window. "Which way Li'l Injun want to go out—this way or that way?" He pointed toward the door. Schacht said he preferred the door.

(The highest point on the S.P. is Paisano Pass, Alt. 5,074 feet. There's so much of Texas I should think even Texans would get tired of it.)

Much, Too Clean

I kept wondering why a tv series can't be made of Sir Walter Johnson. He didn't talk much. Does Cooper? He didn't smoke. Does Roy Rogers? He didn't even chew tobacco. But he chewed gum. Hi, Wrigley! He won a pennant and even a World Series practically singlehanded. He flopped as a manager. He didn't have a mean streak in him, so he couldn't succeed as a manager. When he pitched a no-hitter and everybody was demanding a speech in the clubhouse he shouted, "Goodness, gracious sakes alive, wasn't I lucky?"

What's wrong with such dialog? You mean it's no good because it doesn't have to be cleaned up?

(Langtry, Tex., was originally called Vinegarone. Judge Roy Bean, who sold supplies and liquor and whose word was law west of the Pecos, changed its name in honor of Lily Langtry. She did visit the place but not until years after the old Judge died. He was buried about 50 miles further east. At Del Rio.)

I can't get away from Johnson. He liked icecream sodas. What's wrong with that? I like icecream sodas. I like Moscow mules, too, but I like icecream sodas better.

Once Griff advertised that Johnson would pitch in a Fourth of July doubleheader in Washington. The Big Train had a sore arm and got clanked in the groin in practice. He couldn't pitch. Griffith asked for volunteers. Schacht volunteered. When it was announced "The batteries for today's game. For New York, Shawkey pitching and Ruel catching . . . For Washington, Schacht pitching and . . ."

Boos followed pop-bottles on the field. It took 15 minutes to clear the field. Schacht walked the first batter. Another barrage of pop bottles. The fans were pitching better than he was. But he won, 4 to 1. Griffith had said, "As long as I have anything to do with this club, win this game, and you'll always have a job with me."

A few days after that triumph Schacht got caught in a double play and nearly ruined. He didn't win another game all season.

(Nearing Houston everything gets noticeably whiter. Houses, park benches, even cattle. The grass, however, is green and the papers use black type. At Liberty is a 24-sheet advertising it as the home of the first organization for the elimination of the plague of muscular dystrophy. It was started by two victims, Sally and Nadine Wood, and they're friends of mine. Have I any others in Texas?)

But I'm serious about that Johnson thing. If precept and example will lick juvenile delinquency, no money virtues had to be hung on the Big Train. If men could love him, and apparently all who knew him did, kids could learn to love him and emulate him.

(Once where the SP crosses the Calcasieu River was neutral territory between U. S. and Mexico and as such was the headquarters of slave smugglers.)

The more I think of Johnson the less I think of his chances in pix or tv. They don't want heroes like him, any more than they want heroines like Mother Cabrini. Wild ones like Graziano are what they want.

(Fully 80% of the population of New Iberia derives from the Arcadians featured by Longfellow in "Evangeline." Come to think of it, she was a nice kid too. Didn't smoke, drink or swear. All same the Big Train. Well, here's where I get off the big train. We're coming into New Orleans.)

Broadway

Rosano Brazzi came in on the United States.

Marvin Frank handling press for Billy Reed's Little Club.

George Rosen, radio-TV editor of VARIETY off today (Wed.) for holiday in Spain.

Marilyn Monroe guested at the Lee Strasbergs on Fire Island over the weekend.

John Dacey, local RKO salesman, and Mrs. Dacey celebrating their 50th wedding anniversary.

Publisher Paula Seligman back in circulation following a stay at St. Luke's Convalescent Hosp., Greenwich.

Van Heflin, set to start in the "Patterns" filmization, in from the Coast for huddles with producers Michael Mann and Ned Harris. Cast of "Silk Stockings" to compete with members of "The Girl Friend" in a diving meet at the Shorehaven Beach Club Tuesday (21).

RCA veepee Manie Sacks has been elected to the board of trustees of Pennsylvania Military College in Chester, Pa. It's his alma mater.

Ernie Emerling, Loew's ad-publicity chief, back from New Haven where he went to see his daughter graduate from Albertus Magnus college.

Alan Jacks, member of the AP staff in Rome, Italy, for the past three years, is back in the United States on vacation at Richfield Springs, N. Y.

Latin Quarter holding a prelude of its new show June 30 for the benefit of the Damon Runyon Memorial Fund, in tribute to the late Mrs. Lee Mortimer.

Bill Baker, long familiar to the showbiz-ad trade press while at General Foods is now with the public relations shop of Burns W. Lee-Patrick O'Rourke.

Gordon Scott arrived from the Coast Sunday (12) en route to Nairobi where the next Tarzan pic is to be filmed. Scott is to be the 11th hero of the jungles. The Eugene Pioneers celebrated their 25th wedding anniversary last Sunday (12). Picker is veepee of Loew's Theatres, Inc., in charge of New York theatre operations.

Frank Scully, in town for a brief holiday after seeing a daughter graduate from Smith College, left Saturday (11) for Las Vegas and home (Palm Springs, Cal.).

Agent-coach Bernie Thall has booked wife, Marilyn Ross, for the Sheila Bond role in "Wish You Were Here" at the Finger Lakes (N.Y.) Lyric Circus Aug. 9-14.

Mrs. Syd Silverman, wife of owner of VARIETY, off last week to join her husband at Salzburg, Austria. Marie Saxon Silverman, aged 11 weeks, also made the flight.

Marian Anderson returned Monday (13) after a two-month concert tour of Israel, Egypt and France. She'll rest for the summer, with no all fresco dates booked, until the fall season.

Charles Hacker, of Music Hall's managerial staff, motoring to the Coast, having shoved off late last week. Will give studios the o.o. while in Hollywood during his vacation siesta.

Film companies more and more seem to be skipping Broadway openings with less-than-epic pix. United Artists' "Sabaka" opens at the Metropolitan Theatre, Brooklyn, today (Wed.).

Bruce Staudermann of Meldrum & Fawcett Agency, Cleveland paid second visit to Manhattan. Finding it but very hard to get television commercial writers to move to Cleveland.

Seapartist - playwright - novelist Robert Ardrey sailed Saturday (11) on the Liberté for two months' European vacation. He recently returned from an African assignment for Reporter mag.

James Horan, associate editor of the N.Y. Journal-American, spoke on Matthew Brady, Civil War photographer, at the annual meeting of the Mohawk Valley Historic Assn. Sunday (12) in Canajoharie, N.Y. Horan is the author of "The King's Rebel" and other historical books.

Dan Terrell, Metro's eastern publicity director, received the Alumni Achievement Award of The American University, Washington, D. C. at the annual alumni dinner Saturday (11). Award, established in 1948, is conferred "in recognition of the contribution of an alumnus to his profession and to the university."

Arthur Rosen, a junior executive of Stanley Warner and son of exec v. p. Samuel Rosen, will be married to Helene Weiss of Paris on June 26. Young Rosen planned to go to Paris yesterday (Tue.). His parents, brothers, and sister leave today (Wed.) on Queen Elizabeth. Following the wedding, Rosen, Senior, leaves for Rome for the June 28 opening of Cinerama there. He's also set for a stopover

in Glasgow where International Latex Corp., a SW subsidiary, is building a factory.

Paris

By Gene Moskowitz
(28 Rue Huchette, Odéon 49-44)
Earl Blackwell cocktailing Jean Crawford and hubby Alfired Steele here.

Prem of Jean-Paul Sartre play, "Nekrassov," held up by illness of actor Rene Lefebvre.

Joseph Hummel, WB European manager, getting a decoration from the Italian government.

Betty Riley now heading at Rose Rouge niter, and soon will go into Theatre Varieties to head a revue.

Jacques Tati suffered broken arm in an auto accident which will hold up production on his forthcoming pic, "Mon Oncle."

"First Red China pic to ever play here," "Loves of Liang Shan-Po and Chu Ying Tai," being held over the Palais de Chaillot.

Robert Mitchum in to begin his pic stint in the Sheldon Reynolds production, "Foreign Intrigue." This is a full-length pic with Reynolds doubling as scripter and director; with production reins in the hands of Nicole Millinaire.

Borrah Minevitch getting married to Lucille Little near his converted old mill home in the little town of Mereville; then hosting all visiting show biz celebs there. Best man and matron of honor to be Mr. and Mrs. Abel Green of VARIETY.

Tennessee Williams, here on his annual vacation, will huddle on proposed adaptations of his plays, "Camino Real" and "Cat On A Hot Tin Roof" for next season. He is also writing an original screenplay, "Hide and Go Seek," which Elia Kazan will direct.

Washington

By Florence S. Lowe
Edith Piaf current at Hotel Statler's Embassy Room.

Frank Parker into Casino Royal niter for one week beginning Monday (13).

Ernest Myers, general counsel for Record Industry Assn. of America, in town on biz.

Alan Dale, Coral disk star, headed show on local Wilson Line steamer over the last weekend.

Loew exec Orville Crouch named chairman of "Aqua-Pageant" for final events in President's Cup Regatta Sept. 17-18.

Lester Rawlins, sole remaining member of Arena Stage corps, leaves theatre-in-round this month to join the Brattle Theatre, Cambridge, Mass.

Jacques Flaud, head of French Centre National de la Cinematographie, feted at an MPA screening of "Mr. Roberts" during his current visit here.

ANTA head Robert Dowling in town to firm up plans for Salute to France benefit preem of "Can-Can" June 28, which will be sponsored by the French Ambassador.

Salzburg, Austria

By Paul Pimsleur
(Sinnhubstra 42)

"Star Is Born" packing them in at the Stadtkino.

Cameraman Andre de la Varre due here soon to shoot a 15-minute color short for Warner Bros.

Salzburg Festival general secretary Dr. Tassilo Nicola and wife to Venice for a brief vacation before festival starts.

Gottfried Reinhardt enroute from Salzburg to London in connection with his Van Johnson-Joan Fontaine starrer, "Rosalinda." Will be back in Salzburg in early July.

Kurt Edelhagen, billed as Europe's No. 1 jazz orch, did one-nighter here. Show's biggest attraction was not the band, but the soloist, Caterina Valente, who did everything from "Granada" to bebop.

Guenther Schneider - Siemens, set designer for Bremen's State Theatre (Theater der Freien Hansestadt Bremen), in Salzburg this week to confer with Marionette Theatre. He will design sets for the new repertory to take to U.S. and South America next year.

Philadelphia

By Jerry Gaghan
Leonard Henry, pianist at New Town Tavern, forming trio.

Pat Harrington signed with Valley Forge Music Fair for "Guys and Dolls."

Terry DeMarco, of the DeMarco sisters, appearing at the Celebrity Room, out of act because of sick husband, replaced by Joyce DeMarco, no kin.

Calumby's wife will continue its revue during summer "Rose Tattoo," scheduled at Park Playhouse Aug. 29, cancelled because of star Shelley Winters' stepped-up film commitment.

London

Helene Cordet and John Pertwee currently topping the Savoy cabaret season.

Don Hartman, in town for Paramount production confabs, was guest of honor at a press reception. Jean Madeira, American contralto, makes her British TV debut in the "Music For You" series next Monday (20).

Both Princess Margaret and the Duke of Kent took parties to the Palladium last week to see the Danny Kaye show.

Wilfride Cartledge, general manager of Associated British Cinemas, returned from his first American trip last week.

Gino Arbib accompanied Maurice Chevalier on a three-week South African tour, where the French star is to do his one-man show.

Bill Russell, American arranger who scores for the Stan Kenton orchestra, is due in Britain this week on a three-month stay in Europe.

A farewell luncheon for the D'Oyly Carte Opera Company, which leaves today (Wed.) for a U.S. tour, is to be held at the Savoy this afternoon.

Johnnie Franz, artists manager for Philips Records, sails on the Queen Mary Thurs. (16) for New York to negotiate the distribution in America of British artists on his label.

In London for talks with EMI reps this week are Capitol Records executives S. A. Ford (director of the New York International dept.) and Floyd Bittaker (manager of the Hollywood International dept.).

Vida Hope, who directed "The Boy Friend" on each side of the Atlantic, is being paged to stage a new London revue and is handling theatrical sequences of Charlie Moon, now being filmed at Shepperton Studios.

Alec Guinness made a Commander of British Empire in the Queen's Birthday Honors List last week. Norman Hulbert, M.P., a former director of Capitol and Provincial News Theatres, received a knighthood for political and public services.

Minneapolis

By Les Rees
"Present Laughter" on tap at Star Theatre.

Russ Morgan played Prom Ballroom one nighter.

Flame niter had Count Basie's band for five-day date.

Edith Bush Little Theatre presenting "Jenny Kissed Me."

Comedian Jackie Miles continuing at Hotel Radisson Flame Room.

Minnesota U. Theatre's summer season begins this week with "Othello."

St. Paul Auditorium having banner year in number of shows and attendance.

Old Log strawhatter opened 16th season with "Caine Mutiny Court Martial."

Minnesota U. Theatre will tour "My Three Angels" throughout the northwest this summer.

The original Dagmar, exotic dancer, a visitor following Las Vegas Silver Slipper date and prior to appearance at Minsky's in Newark, N. J.

Pittsburgh

By Hal V. Cohen
Bill Neff in Indiana, Pa., for a stretch to reconduct his magic show for another long tour.

Singing team of Mary Martha Briney and Bob Carter into the Horizon Room for three weeks.

Dorothy (Mrs. Maurice) Spitalny home from the hospital and coming along fine after partial stroke.

Rex Reason made a last-minute trip to town over the weekend to plug "This Island Earth" at the Fulton.

Booker George Claire's wife suffered severe burns when double boiler exploded while she was cooking.

Nick Negro, who recently sold his Colonial Mar to Fred Jones, looking for a Las Vegas or Miami Beach connection.

Boston

By Guy Livingston
Ella Fitzgerald at the Hi Hat. Hub's only burlesque theatre, the Casino, closed this week.

Jack Webb will make Boston for opening of "Pete Kelly's Blues."

Lee Falk opens his strawhatter theatres, the Mutual Hall here and in Marblehead, Mass., July 14.

Thrush Helen Hush opened new show format at Mort Casway's Moulin Rouge in Hotel Vendome.

Budget for Boston Arts Festival is \$65,000. Civic backers say it would cost professional producers \$250,000.

Joan Weber in for Boston Belle dance cruise with Meyer Davis

orch. Polly Bergen added to excursion ship's bookings.

Lily Vedder, 81, former vaude actress, patient at Roslindale General Hospital, visited daily by husband Jack Goldie, 69, and still active in showbiz.

Producer-actor Bryant Haliday, who manages the Brattle in Cambridge as an arty cinema in the winter, entered his latest film, "A Clerical Error," in Venice Film Festival.

Art Moger, New England field representative for Warner Bros., resumes his newspaper career for a short while when he "guest columns" this week for Neal O'Hara's "Take It From Me" in the Boston Traveler and syndicated news papers. In addition to his WP chores, Moger is a professional cartoonist and the author of several books, among them "You'll Dial Laughing."

Ireland

By Maxwell Sweeney
(22 Farney Pl.; Dublin 64506)

Warbler Louis Mullen headed for Oklahoma.

Carl Clopet Co. skedded for summer stock at Cork Opera House.

Hilton Edwards-Micheal MacLiammoir Dublin Gate Co. mulling tour to Egypt.

Israeli Phil Orch skedded for one-night stand at 3,500-seat Theatre Royal, in Dublin, June 23.

Cyril Cusack pacted for role in "March Hare," to be lensed here by George More O'Ferrall in August.

Tax bite on cinema - going reached record \$3,795,000 in 1953-54, according to revenue report recently issued.

Abbey Co. flew in from Paris after staging Sean O'Casey's "Plough and the Stars" at International Drama Festival. Play will reopen season at Abbey, June 13.

Vienna

By Emil W. Maass
Austro-West German film exchange renewed on the one-to-five basis.

Peter Piccaver, son of Alfred, world famous tenor of State Opera before the first world war, made his debut as singer.

First orchestra rehearsal held in newly-constructed State Opera. Karl Boehm directed parts of Alban Berg's "Wozzeck."

Cosmopol Film Co. plans to shoot a color film on "Mozart," with Oscar Werner in the lead. Karl Haertl would direct.

Franz Antel started shooting "Homeland" in Bad Ischl, with Rudolf Prack and Marianne Hold in the leads. It's a Sascha-Lux production.

Provincial government of Salzburg placed name of "Mozart" under protection against misuse for commercial purposes. No more "Mozart goods" for sale.

British Jaywell productions and Austrian Helios company signed contract for co-production of "St. Hubertus" film, story of legendary "Prince Hugubert of Aquitania."

Rome

By Robert F. Hawkins
(Archimede 145; tel. 800-211)

Linda Darnell may do another pic here later this summer.

Dawn Addams to Egypt for location work on "Treasure of Rome."

Marcel Carne plans to shoot his next pic, "The Prisoners," in Sicily.

Gloria Swanson in town doing sights with daughter Michele Farmer Amon.

Maria Gambarelli recovering from slight leg injury received during shooting of pic in Rome's St. Angelo Castle.

Early July should see opening of Cinerama on July 5 and "Oklahoma" on July 8, in Sistine and Quattrofontane Theatres here.

Barry Jones, currently doing "Alexander the Great" in Spain, latest signee for "War and Peace," which is now skedded to start July 4. Lux Films is releasing "War and Peace" in Italy.

Somerset Maugham discussing filming plans of his novel, "Up At The Villa," which Peter Moore is arranging. Would be shot in Florence, with Joan Fontaine and Cary Grant being considered.

San Francisco

By Ralph J. Gleason
"Tea House of August Moon," after a record breaking run at the Curran, returns to Bay Area June 28-29 for two performances at Berkeley Community Theatre.

"Jazz a la Carte," featuring Sarah Vaughan, booked into the Civic Auditorium June 11 by Irving Granz, brother of Norman, and billed as "Greatest Jazz Concert of 1955."

Hollywood

Dean Martin to Waikiki on vacation. Lee J. Cobb hospitalized for observation.

Alyce Canfield on the mend after surgery.

Arthur Loew arrived for Metro studio huddles.

Bob Hope returned from his Australian tour.

Jennifer Jones and Frank Sinatra in from N. Y.

Dave Kattmans celebrated their 30th wedding anni.

Dick Haymes to file application for U.S. citizenship.

Jack Webb traded his two homes for an apartment house.

Robert Taylor planned in from Europe via the North Pole.

Mary Beth Hughes changing her name to Marie Beth Hughes.

Glenn Ford received achievement award of the National Council of Jewish Women.

Rudy Starnad returned from three weeks of confabs with Stanley Kramer in Spain.

Luigi Luraschi presented with the Order of the Star of Solidarity by the Italian government.

Frank Lloyd finished his production program at Republic, and heads for long rest abroad.

Bud Abbott and Lou Costello appointed official reps of Los Angeles on their coming tour of Australia.

Agnes Moorehead kudosed by Junior Auxiliary, Jewish Home for the aged, for "outstanding contributions."

Hollywood guilds and unions bought debentures amounting to \$1,500 for the Motion Picture Exposition.

Roy Rogers and Dale Evans will star in the Sheriff's Championship Rodeo this Sunday at the L.A. Coliseum.

Sir Cedric Hardwicke delivered principal address at 26th annual commencement of Pasadena Playhouse College of Theatre Arts.

Motion picture workers numbering 2262 have contributed and pledged a total of \$464,512 in the American United Jewish Welfare Fund drive, which reps more than 80% of this year's goal. Figure reps 86% of last year's final total.

Cleveland

By Glenn C. Pullen
Joe Bova, who does "Uncle Joe" TV series on WNBC, planned to Europe last week for six-week trip.

Mimi Kelly doubling at Kornman's Club and Muscarnival Tent Theater's coming production of "South Pacific."

Norm Knuth's Starliners, aired daily by WTAM, succeeded Sammy Watkins' orch at Statler Terrace Room for summer.

Although closed for season, legit Hanna already has "Teahouse of August Moon" set for Oct. 10 on unusually long run—four weeks.

Rico Pallotta's country club orch making niter bow at Sky-Way Club while Alan Holmes band moved into Bronze Room at Hotel Cleveland.

Steven Kremchek taking leave of absence from brokerage biz again to drum up biz for his brother, John Kenley, and latter's strawhatter at Bristol, Pa.

Chicago

VARIETY staffer Farrell Davison vacationing in New England.

George Jessel here for round of speeches and autographing stints for his "This Way, Miss" tome.

Metro director Chuck Walters, who'll meg the film version of "Tender Trap," planned in to catch the touring comedy currently at the Harris.

Singer Phil Regan supplied the traditional Irish ditties at the local Democrats' \$100-a-plate dinner honoring newly-elected mayor Richard Daley.

Bandleader Art Kassel, now headquartering on the Coast, stopped off to talk with Zenith Radio's advertising veeper Erik Isgrig and Bismarck's Swiss Chalet majordomo Werner Bonge.

Scotland

By Gordon Irving
(Glasgow; Kelvin 1590)

Billy de Wolfe in for vaude week at Glasgow. Rosemary Clooney due July 1.

New cinema planned by Caledonian Associated Cinemas at Linlithgow, near Edinburgh.

Richard Attenborough to Edinburgh and Glasgow to boost new Ealing pic, "Ship That Died of Shame."

"Five-Past Eight," Howard & Wyndham summer revue, opened at Alhambra, Glasgow, and will run until October.

Alec Finlay, vaude and pantomime comedian, made switch to legit at Perth Theatre in T. M. Watson's comedy, "Bachelors Are Bold."

OBITUARIES

WALTER HAMPDEN

Walter Hampden, 75, vet actor of stage, screen and tv, died in Hollywood June 11. He suffered a stroke on his way to the Metro studio where he was to appear in the film, "Diane," with Lana Turner.

Hampden also was the fourth president of The Players in New York. He was elected by acclamation in 1927, succeeding John Drew. In 1954, he stepped down as proxy of the org—an office that by unwritten law of the organization has been held for life. The others who had held the post in addition to Drew were Edwin Booth and Joseph Jefferson. He was known for his Shakes-

pearean roles and as the star of Edmund Rostand's "Cyrano de Bergerac," in which he played more than 1,000 times. Other favorites of his performed innumerable times in the 1920s and '30s were Hamlet, Cardinal Richelieu, Macbeth, Shylock, Othello, Petruchio, Henry V, Richard III, and "The Admirable Crichton." The first venture of The Players into tv in 1949 had Hampden playing Macbeth.

In Memory of
My Beloved Husband
HAROLD RODNER
Humanitarian
Departed this life June, 1952

After a few acting starts in his native Brooklyn, Hampden went to England in 1902 to join the Benson Co., then on tour with Shakespeare's plays. He remained with Benson several years playing about 70 parts. He married Mabel Moore, a member of the company. He returned to the U. S. in 1908 and made his Broadway debut opposite Alla Nazimova in "The Servant in the House."

More than 10 years later, Hamp-

den recruited his own company with a repertory predominantly Shakespearean. He leased the National Theatre in New York for the 1923-24 season and there revived "Cyrano." Hampden's Theatre opened in N. Y. in 1925 with the actor in the role of Hamlet supported by Ethel Barrymore. In ensuing years he reinforced his "Cyrano" and Shakespeare roles with popular plays by Ibsen, Barrie and others. His last Broadway appearance was in "The Crucible" in 1953.

Among his latest film credits are "All About Eve," "Strange Lady in Town," "The Silver Chalice" and "Sabrina."

Surviving are his wife, a daughter and a son.

MARSHALL E. KERNOCHAN
Marshall E. Kernochan, 74, composer and music publisher, died June 9 in Edgartown, Mass. A native of New York, he studied mu-

AMPA mourns the loss of
WILLIAM S. BOLEY
one of its sterling friends and a former officer. May he rest in peace.
Associated Motion Picture Advertisers, Inc.

sic in Frankfurt, Germany, with Ivan Knorr and with Percy Goetschius at the Institute of Musical Arts in New York.

Kernochan composed art songs and choral works including "Snugglers' Song," "We Two Together," "Lilacs" and "Ah, Love for But a Day." He also was president of the Galaxy Music Corp., in New York.

Surviving are a son and four grandchildren.

LEO S. RASSIEUR
Leo S. Rassieur, 84, former circuit judge who at one time was a major stockholder in companies that owned theatre and distribution holdings in the St. Louis area, died May 28 in that city after a short illness.

Rassieur held a large interest in the outfit which owned the old Grand Central Theatre, St. Louis, and also was a heavy investor in the firm that had the St. Louis

franchise to the old First National Co. He and his associates sold their holdings to the Skouras brothers when the latter began their exhibition career in St. Louis.

JOHN A. MACLAREN
John A. MacLaren, 66, founder and president of the MacLaren Advertising Co., Ltd., and one of the pioneers of commercially-sponsored radio in Canada, died June 10 in Miami while on holiday. In the crystal set era, he organized and set up the Saturday night trans-Canada hockey series, still that country's annual top seasonal sports-broadcast.

MacLaren started his reporting career on the now defunct Toronto World and then became Parliamentary Press Gallery representative in Ottawa for the Toronto Telegram. During World War I, he was war correspondent in Europe for some 20 Canadian dailies. Following this, he founded his own advertising agency, this to snare and hold some of Canada's biggest accounts.

Survived by wife, daughter.

GEORGE GANETAKOS
George Ganetakos, president of United Amusement Corp., was fatally injured June 9 when his car collided with a truck on the outskirts of Montreal. He began his film career in Montreal in 1909 when he opened the Moulin Rouge Theatre.

Over the next 40 years Ganetakos extended the business into a province-wide chain with 38 theatres. A few years ago he was honored by the Canadian Picture Pioneers on the 50th anniversary of motion pictures.

A leader in the Montreal Greek colony, Ganetakos was national president of the Greek War Relief Fund during and following World War II.

He is survived by a son and daughter.

ROBERT WILCOX
Robert Wilcox, 44, actor, died June 11 aboard a train near Rochester, N. Y. A coroner's physician said death apparently was caused by a heart attack.

He appeared on the stage most recently opposite his wife, Diana Barrymore, in the road show of "Pajama Tops." He had been married previously to actress Florence Rice, daughter of the late Grantland Rice, the sports scribe.

Among Wilcox's motion picture credits are "The Stones Cry Out," "Carnival Queen," "Little Tough Guy," "Gambling Ships" and "Blondie Takes A Vacation."

ROBERT FENNELL
Robert Fennell, 64, director and a longtime financial backer of the Royal Alexandra Theatre, Toronto, died June 7 at his summer home near there. Corporation lawyer and industrialist and, earlier, an officer of the Canadian Heavy Artillery in World War I, he was senior member of the law firm, a governor of the U. of Toronto, chairman of the board of the Royal Ontario Art Gallery. He was the father of Rosemary Fennell, Canadian radio and tv fashion commentator.

Survived by wife, two sons and two daughters.

ADM. WALTER A. BUCK
Rear Adm. Walter Albert Buck (retired), 60, operating vice president of RCA, died June 12 in Wynnewood, Pa. He had been associated with RCA since his retirement from active duty in 1948, after serving for 30 years in the Navy.

Buck was first elected president of the Radiomarine Corp. of America, a subsidiary of RCA, and later became operating v.p. of the RCA Victor division. A member of the board of directors, he had been v.p. and general manager since 1950.

Two sons survive.

FRANK J. O'HERON
Frank J. O'Heron, 61, former vespee of RKO Pictures, died June 10 at Long Beach (Cal.) Veterans Hospital after a long illness. Before joining RKO in 1928, he was in the film distribution business in New York.

After leaving RKO in 1935 O'Heron became associated with Pioneer Productions but retired soon afterward because of illness. He was a member of the Army Air Corps in World War I.

Surviving are his wife and two daughters.

LAURENCE CAIRD
Laurence Caird, 88, English actor, died May 31 in Worcester, Eng. He was a member of the original cast of "Scrooge" with Seymour Hicks, and played during

his career for most leading managements.

Noted thespian names Caird was associated with included the Kendalls, Dan Lenor and Herbert Campbell. He appeared in both pantomime and drama at Drury Lane Theatre, London.

DE-KARL LORENZ

Dr. Karl Lorenz, 67, former orchestra conductor, died June 7 in Great Neck, N. Y. after a brief illness. Born and educated in Germany, he made concert appearances in Europe and South America. He also served as general music director of the Hamburg State Opera from 1919 to 1922, before emigrating to the U. S. in 1928.

His wife and two brothers survive.

JOSEPH S. GRIGGS

Joseph S. Griggs, 54, projectionist at the Uptown Theatre, Columbus, died of a heart attack June 12 while working in the booth. When the screen went blank at the end of a reel an attendant checked the booth and found Griggs dead in a chair. He also was regular projectionist at the Garden Theatre.

His wife, daughter and step-daughter survive.

LOIS ELLEN

Mrs. Jack Lockwood, 42, known professionally as Lois Ellen, died June 7 in Kansas City, Mo., after a three-month illness. A pianist and organist, she had been performing in downtown K.C. restaurants and cocktail lounges for about four years, and prior to that had played spots in St. Joseph, Mo.

Her husband, parents and four sisters survive.

ROBERT P. BURNS

Robert Patrick Burns, 26, former child actor, died June 8 in Veteran's Hospital at Sawtelle, Cal., after a lingering illness. He played baby roles from 1930 to 1935 in Our Gang comedies on the screen.

His wife and three daughters survive.

LOU FULTON

Lou Fulton, 47, radio writer-producer, died of pneumonia June 5 in Hollywood. Remains were sent to Gordon City, Kan., for interment.

His father and a sister survive.

HAL HORNE

Hal Horne, 58, veteran film industry exec, died in N.Y., of a heart attack, June 8. Further details in film section.

Leo Torstrup, 33, assistant film editor with Walt Disney Productions, was killed June 12 in a Hollywood auto accident when he drove through a red light and struck the side of a bus.

Mother-in-law, 58, of Bernie Armstrong, longtime musical director of KDKA radio in Pittsburgh, died there June 6 after a long illness.

Godfrey Bond, legit actor, died recently in London. He was the husband of Mavis Edwards, actress at Dundee Repertory Theatre, Scotland.

Mother, 64, of Carson McCullers, novelist and playwright, died June 10 in Nyack, N. Y. Surviving also are a son and another daughter.

Robert Allen Gill, 63, theatre owner, died recently in Carthage, Tex. He was part owner with his son-in-law in the Esquire and Cortez Theatres in that city.

Edwin M. Benedict, 49, account executive with BBD&O, died June 4 in Los Angeles, following a heart attack. His wife and daughter survive.

Husband, 64, of Violet Lorraine, English comedienne, died in Haltham, Eng., May 25 after an 18-months' illness.

Fred Gay, 73, retired film actor, died June 11 in Long Beach, Cal., after a short illness. Surviving are a daughter and two brothers.

Father, 74, of Florence Sando, KDKA-TV staffer in Pittsburgh, died of a heart attack June 5 in that city.

Wife, 62, of Mike Rosenberg, vespee of Pacific Drive-In Theatres, died of a heart attack June 9 in Los Angeles.

Charles Lawman, 33, vocal coach and former recording artist, died of a heart attack June 10 in his Hollywood office.

Mother of Eddie Rosecan, owner of the Rialto, Cape Girardeau, Mo., died May 30 in St. Louis.

Tadeusz Sygietynski, 58, composer and director of the Mazowsze

State Song and Dance Ensemble of Poland, died May 19 in Warsaw.

Father of Phil Davis, promotion manager of WWSW in Pittsburgh, died May 29 in that city.

Edmund W. Cordes, 83, former Army musician, died May 30 in Dover, N. H.

Mrs. Jane Stewart, 77, former actress, died June 6 in Montvale, N. J. Two sisters survive.

Margel Wittrisch, 51, operatic tenor, died June 3 in Stuttgart, Germany, after a long illness.

Mother of Elizabeth Hart Roen, Chicago radio-tv commentator, died June 4 in Benton, Ill.

Wife, 44, of Chicago radio-tv packager James Jewell, died June 6 in Evanston, Ill.

Father, 92, of bandleader Xavier Cugat, died June 13 in Havana, Cuba.

Dan Dougherty, 54, vet song writer, died June 13 in New York. His wife survives.

Mother, 75, of John Q. Adams Jr., Interstate Circuit's treasurer, died June 9 in Dallas.

MARRIAGES

Dorothy White to Joe Sanson, Brentwood, Cal., June 11. He's a publicist.

Ann Meagher to Robert M. Adams, Washington, June 11. Bride is daughter of John Meagher, vice-president for tv of NARTB, and, until her marriage, was her husband's secretary; he's director of tv promotion for WTOP-CBS.

Margaretta Ann Bender to Bob Mauger, Philadelphia, June 11. He's on business staff of WFIL.

Pat Breen to Danny Cleary, Fort Worth, June 11. He's a booking agent with Music Corp. of America in Chicago.

"Corky" Willey to Joe Tenney, Las Vegas, May 21. Bride is head cashier at Palladium, Hollywood; he's a drummer in Jerry Gray band.

Anne Howard to Leonard Caulfield, Hollywood, recently. Bride is former child star.

Jeanette Scovotti to Fred Patrick, New York, June 11. Both are singers.

Sherry Cohen to Buddy Hackett, New York, June 12. He's a niter comic, currently appearing on Broadway in "Lunatics and Lovers."

Gwen Bagni to Irwin Gielgud, Las Vegas, June 5. Both are film writers.

Elaine Isaacs to Jules A. Birnbaum, New York, June 5. He's son of Columbia Pictures' assistant secretary Bernard Birnbaum.

June Brennan to Nick Stefanelli, New York, June 11. Bride is assistant manager of the ABC Television Network Film Program Dept.

Eleanor Joan Brody to Jack M. Sattinger, Beverly Hills, June 5. Bride is the daughter of Allied Artists' prexy Steve Brody; he's an attorney.

Paula Freund to Dick Allen, New York, May 26. Bride was formerly with the Geyer ad agency; he's with the Woody Herman management office.

Bill Larsen to June Bennett, Houston, Tex., June 4. Bride is a U. of Texas actress; he's with the Alley Theatre.

Natalie Hinderas to Lionel J. Monagas, Oberlin, O., June 12. Bride is a concert pianist; he's a former assistant director with CBS in Washington, now with the Federal Housing Administration.

Patricia McLendon to Bernie Tench, Pittsburgh, June 12. He's on KDKA-TV staff.

Eileen Todd to Ken Welch, South Orange, N. J., May 31. Bride's a singer; he's a composer-arranger.

Cuffo TV Tickets

Comedies, virtually all of these are made on the Coast.

To gain access to a major tv show in New York today requires months of advance notice. Even this is no sure guaranty that the tickets will be forthcoming. There are only a few of them around, such as "Toast of the Town," Jackie Gleason, Milton Berle, Martha Raye, "Talent Scouts," "Godfrey & Friends," "What's My Line," Sid Caesar show and a few others. A few years back there were all kind of entries to choose from, with admission frequently gained at the door.

But with the number dwindling as more and more programs move to the Coast for filming, the once customary studio habitue is giving up in disgust and going to the pictures.

Chayefsky 'Moral'

Continued from page 2

significant part of the whole project, bringing it to life, takes place he's off somewhere wondering what they're doing to his baby. More often than not his worries are justified and the father can't recognize his own offspring."

Wherever practicable, Essex asserts, producers from here on in should involve writers in the whole top level creative process of filmmaking. They should learn not only from "Marty" but "from the theatre where the writer's contract makes it possible for him to be present throughout production, with no changes made script-wise without his knowledge and approval."

One of the chief reasons why the product of the theatre has so many ways had more originality than that of films, according to Essex, is "precisely the fact that writers are treated with the dignity and respect that their contribution calls for."

Divorced Chains

Continued from page 2

court-ordered divestitures. Only Loew's has added two drive-ins so far, but other companies have informally discussed some acquisitions at the D. of J.

Elmer Rhoden, president of Nation last Thursday (9) to talk decree matters. He also sounded national theatres, was in Washington the possibility of his circuit financing production, in order to combat present product shortage.

Stanley N. Barnes, Assistant Attorney General in charge of the Anti-Trust Division, indicated to a Senate Committee last week that the matter of checking proposed new acquisitions by the major circuits was the newest problem for his division.

AB-PT, last of the Big Five circuits with theatres to be divested under its decree, has a little more than 40 to unload. More than half are in a single joint ownership operation—the Maine-New Hampshire Theatres. The others are scattered cats and dogs.

Dean-Jerry Tie

Continued from page 1

consistently strong, with domestic distribution grosses of about \$4,000,000 each, and there's no sign of any boxoffice slide. Par would have a tough time filling the void in its lineup that would be created with a M&L divorce.

(See My Hollinger byline piece on Jerry Lewis, page 5.)

The alleged inside has it that Martin wants to set a more leisurely pace with more accent on his vocalizing, while Lewis prefers a heavy sked with the emphasis still on comedy.

BIRTHS

Mr. and Mrs. Bill Norvis, daughter, Hollywood, June 6. Mother is D'Arline Norvis, singer; father is an actor-writer.

Mr. and Mrs. Harold H. Stoops, daughter, Pittsburgh, June 3. Father's manager of WACB in Kittanning, Pa.

Mr. and Mrs. Monty Jacobson, daughter, Mt. Vernon, N. Y. Father was one of the owners of old Carousell in Pittsburgh.

Mr. and Mrs. Bill Bickel, daughter, Los Angeles, June 2. Father was longtime Pittsburgh musician.

Mr. and Mrs. Bill Steen, son, Pittsburgh, June 1. Father's a musician.

Mr. and Mrs. Stanley F. Fox, son, Hollywood, June 5. Father is a film attorney.

Mr. and Mrs. Martin G. Welsh, daughter, Los Angeles, June 7. Father is on the Technicolor staff.

Mr. and Mrs. Mel Levine, son, Philadelphia, June 6. Father is WCAU-TV asst. operations manager.

Mr. and Mrs. William Bransome, daughter, Philadelphia, May 18. Father is WCAU sports announcer.

Mr. and Mrs. Fernando Leon Diaz, son, Mexico City, June 5. Mother is a film-tv actress.

Mr. and Mrs. Norman Brooks, daughter, Philadelphia, May 27. Father is WPTZ announcer.

Mr. and Mrs. Ben Wickham, son, Cleveland, June 7. He's news director at WXEL.

Mr. and Mrs. Walter Barber, daughter, their eighth child, Ossining, N. Y., May 29. Father is associate media director of Compton ad agency in New York.



Mocambo

May 30, 1955

Miss Ella Fitzgerald
c/o Norman Granz
451 North Canon Drive
Beverly Hills, California

Dear Ella:

The thrill of my life was learning of the business you did while I was away. You are truly a great artist who has captured the imagination of the people. We can't wait for your return engagement.

Very sincerely,

Charlie Morrison
Charlie Morrison

The
LEGENDARY
CONTEMPORARY
EXTRAORDINARY

Ella

EXECUTIVE OFFICES
Fairmont Hotel
450 N. MOUNTAIN
SAN FRANCISCO

Miss Ella Fitzgerald
c/o Norman Granz
451 N. Canon Drive
Beverly Hills, California

June 2, 1955

Dear Ella:

This is just a brief note to tell you how much we enjoyed your engagement here at the FAIRMONT. Your performances were all that we expected and more. I feel certain that your future engagements anywhere in the country will be just as successful as here in San Francisco.

With best regards, I am

Sincerely,

Richard L. Swig
Richard L. Swig
Assistant to the President



DECCA RECORDS

Direction

GALE AGENCY

Press Relations

VIRGINIA WICKS

Personal Manager

NORMAN GRANZ

VARIETY

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HILTON'S SHOW BIZ TURKEY TROT

Pooh-Pooh Turkish 'Revenge'

Istanbul, June 21.

In connection with the sexsational newspaper pose of starlet Terry Moore, which highlighted and somewhat marred the premiere of the Hilton Istanbul Hotel, some dopesters tried to read subtle Turkish "revenge" for the U.S. holding back on loans. But wiser counsel prevailed and decided that it could hardly have happened if Miss Moore's own judgment had not been on a par with the Turkish photogs. As far as they were able to do so, Hilton execs bought up and destroyed copies of "Milliyet" (literally "Nationality"), the paper which frontpaged the picture. A mock ceremony of "returning" the negative fooled nobody in the know, this being just a dupe.

Ribbing Is OK But Pinky Lee Doesn't Want to Be the 'Sonny Tufts of TV'

By DAVE KAUFMAN

Hollywood, June 21.

It used to be, Sonny Tufts and now it's Pinky Lee, but Lee thinks those gags about him are no joke. In fact, he's pretty sad over being the butt of his fellow comics' cracks.

Lee, who had a kid show on NBC-TV, maintains he has no objection to jokes about him just so long as they don't ridicule him. Comedian went on to name names on his own "fair" and "unfair" list.

Steve Allen, Milton Berle (on one occasion), and Red Skelton were named by Lee as offenders he has in mind, while comedians who have displayed good taste in such quips are Jack Benny, Jackie Gleason, Berle (always but that once) and Bob Hope, he averred.

"When Allen emceed the TV Academy Awards dinner and cracked the only reason they chose him was because they figured the only ones who couldn't win any (Continued on page 46)

17,000-Pop. Wis. Town Fights to Keep Last Film Theatre Alive

Minneapolis, June 21.

Recognizing that a film theatre is an asset to their towns, economically and otherwise, civic groups, and even municipalities themselves, continue in this territory to step into the breach to attempt to fill the void when the lone show-house shutters.

Wheels have been set in motion in Stevens Point, Wis., a town of 17,000 left theatreless when its two showhouses, each a part of a different circuit, went dark. Local Trades & Labor council, comprising all labor unions, and a farmers' union, now propose to finance a cooperative community theatre.

At present Stevens Point is believed to be the nation's largest town without a film house.

In Belgrade, Minn., the town's commercial club is planning to build and operate a theatre to replace the one that formerly existed (Continued on page 71)

Hilton Biopic?

Gary Cooper and Conrad Hilton have personally been talking a possible feature film based on the Hilton career.

Script would be based on the official biography, "The Silver Spade," written by Whitney Bolton.

Treasury Probe Of N.Y. Scalping

Bureau of Internal Revenue is continuing its investigation of possible income tax violations on the part of Broadway managers and boxoffice personnel. Besides interrogating various general and company managers and boxoffice men, it is consulting newspaper files and drama editors and reporters for possible leads.

As always, the Treasury Dept. agents tend to be non-committal, so it's not known how much evidence they have obtained. It's revealed, however, that the probe was sparked primarily from various references in the papers to wholesale ticket scalping on Broadway. (Continued on page 69)

'Mickey' TVer Running Out of Kiddie Products

Sales staff of ABC-TV has run into a unique situation in regard to Walt Disney's "Mickey Mouse Theatre" daytime which bows in the fall. With 14 of the show's 20 weekly quarter-hours already sold and accounting for some \$11,000,000 annually in new business, the salesmen have literally run out of clients for the stanza. They find this particularly difficult to fathom in light of the fact that Disney is currently the hottest thing in tv.

Key to the paradox lies in the matter of product exclusivity. The 14 quarter-hours sold cover eight sponsors in the soup, candy, cereal, dairy, dentifrice, juice and (Continued on page 59)

BOSPHORUS ON HALVAH-SHELL

By ABEL GREEN

Istanbul, June 21.

Turkey will never be the same now that it will be seeing I-to-I (Idlewild to Istanbul) and the new, long-delayed and long-needed Hilton Istanbul Hotel is operating. If Turkey is henceforth closer to the West and the West closer to Turkey it's not exaggerated to state that pressagentry and the theatrical tinsel have gilded the diplomatic lily and placed upon Turkey's own ambitions in tourism the stamp—"mission accomplished."

Two chartered planes, carrying some 200 showbiz-radio-tv-press personages and costing around \$100,000, hit Istanbul last week the way the Ottoman Empire once hit the Balkans. This was a junket to top all junkets in a year when publicity went further, geographically, than ever in history—organized trips to Venice, to Madrid, etc. And if the Russians keep romancing the West, who knows, the V.I.P. mob will be taking in a "world premiere" one of these days in Moscow itself.

The showmanship exhibited by Hilton and his team of suave hoteliers in this Istanbul junket matches and bests Hollywood's most elaborate gestures—although it should be perhaps noted that the Hilton chief of public relations (here for a month) is John Joseph, former head of publicity for Universal Pictures and Cinerama.

In taking his trademarked "SU" (Continued on page 24)

Metro Ends TV Holdout

Metro is the latest in the parade of motion picture companies to invade the television production field. Studio has signed with ABC-TV to produce a weekly half-hour series for the web titled "The MGM Parade," which will start in the fall.

Series will be on film and will probably have a variety format, with a portion of the shows to be trailers of upcoming product plus behind-the-scenes activities at the studio. Time slot hasn't been decided, but it's probable that the program will follow "Disneyland" on Wednesdays at 8:30, in which case it would be sponsored by American Tobacco and General Motors, who have already purchased that time slot.

Metro is virtually the last of the major holdouts in tv. Every other company has a hand in the teleproduction pie with the exception of Universal, which has been spotting its stars and trailerizing its films (Continued on page 71)

NBC Shoots for \$2,000,000 Brit. Pic (Olivier-'Richard') to Thwart Fee-See

Watch That Nightcap!

One of the more far-fetched projections on the possibility of Federal admission taxes being placed on toll-tv programs has it that pay-as-you-see, if approved and taxed, might be responsible for bringing back a modified form of prohibition.

Currently, the Government applies a 10% tax on admissions to theatres, sports arenas, etc. But its cabaret tax is still 20%. Would the 20% bite apply to the toll-viewer at home if he happens to be drinking while watching? If it does, so goes the projection, the viewer will just have to "bootleg" that nightcap to avoid the extra 10%.

NBC-TV appears intent on killing the "toll-tv scare" all by itself. With the fee-see system fronting, among other show biz values, first-run films, the web is on the move to frustrate these objectives by cuff presentation of high-budget celluloid even if it loses several millions in the process.

It's known that NBC-RCA board chairman David Sarnoff is incensed at Zenith Radio Corp.'s Eugene McDonald for the latter's attacks upon him with reference to Sarnoff's opposition to pay-tv. Thus all the resources of the RCA and NBC are deemed to be at the disposal of the NBC high command in blueprinting special formats calculated to take the toll method out of the race even before the issue is decided by the FCC or Congress or the high court.

The web's "one-nighter" on the Alexander Korda film, "Constant Husband," starring Rex Harrison, which will be given its pre-theatre premiere as a spectacular next fall, was only the first of the "mission completed" series of negotiations now going on. NBC has been after another British pic, "The Magic Box," starring Robert Donat (1951), for summer showboating, but the film has been shown in this country and is not considered in the boxoffice class of "Husband." Additionally, there is some question whether National Telefilm Associates, the distributor, can clear the (Continued on page 46)

Borscht Belt May Go for Culture

By ROBERT J. LANDRY

Sullivan County, the New York Catskill resort area (about the size of Rhode Island), has 225,000 rooms for rent in some 500 hotels and 2,500 bungalow colonies and annually caters to hundreds of thousands of persons at an average of \$90 a week. This can be projected to make the famed "Borscht Circuit" into a multi-million dollar business, most of it created during the past 35 years.

Long associated with night club and vaudeville-type entertainment, there is a new trend to cultural attractions. An elaborate Horse Show, the first, is planned for Aug. 20-21 at Monticello, and Alfred Davidson Associates, public relations counsel for the County, is stirring up the hoteliers to get a Tanglewood-type summer music festival started within the next few years.

At its present peak of popularity, Sullivan County (16 townships) worries about the future now that the N.Y. State Thruway will open the whole state to much more rapid motoring. If the borscht belt itself can be reached in an hour-and-a-half instead of three-four as here— (Continued on page 69)

Brazzi, Italo Filmite, To Wax Via RCA Victor

Italian pie star Rossano Brazzi will hit the U.S. disk market via RCA Victor. Diskery will cut his first sides next Tuesday (28).

Brazzi's latest pic release is "Summertime" opposite Katharine Hepburn.

Tolls On Toll-TV? Home-See Could Be Taxed on B.O. Angle

If taxes are inevitable, as the saying goes, why hasn't the thought occurred to the toll-tv protagonists, or antagonists, for that matter? In the rubarb over fee-vs.-free, much of which has been reduced to name-calling, the legal angle on taxation of the toll shows hasn't come up, but once it does, it may play a key role in terms of popular acceptance of toll-tv, of a strong arguing point by the opponents, and in the Government's position on the matter.

Crux of the problem is whether toll-tv will be viewed by Government tax experts as "boxoffice." If it is, then the Government would likely construe it as coming under the 10% admissions tax. If this occurs, then municipalities which also tax admissions, like New York with its 5% tab, would feel free to follow suit, piling up a tax bite as high as that currently piled on regular boxoffice attractions like motion pictures and legit shows.

It's pointed out that the Government may have a strong case in pressing for application of the tax if subscription-tv is okayed. Losses in tax revenues from the (Continued on page 58)

No Commie Entries at Berlin Fest; 29 Countries Send Films to Show

By HAROLD MYERS

Berlin, June 21. Unlike the Cannes and Venice film festivals, whose international policies permit the inclusion of films from Eastern countries, the Berlin junket is more directly propagandist in its appeal. No entries are invited or received from Russia or its satellites. Instead, the organizers promote special screenings of new Western product for the citizenry of the East sector.

This policy which has been pursued with some success in past years is to be repeated at the fifth fest which opens in the divided city Friday (24). On five days a week, the main festival attractions will be presented exclusively at the Corso theatre for the East Zone population. Fest, which runs until July 5, has 29 nations entered.

Because of its political import, the Berlin Festival gets practical support from the U.S. State Dept. and the British Foreign Office. The Foreign Affairs Ministry in Whitehall puts out an annual appeal to the producers to send a maximum talent contingent, and to translate their belief into practical terms. It pays all transportation charges. Special facilities are also promoted through Washington, although only a limited star (Continued on page 71)

Noel Coward Recovers, Returns to L.V. Show

Las Vegas, June 21.

Noel Coward returned to the show at the Desert Inn, Las Vegas, after an absence of one day last Wednesday (15) because of illness. Peter Lind Hayes & Mary Healy, on an engagement at the nearby Sands Hotel subbed.

Hayes took on the extra assignment despite the fact that he is sporting a fractured rib as a result of an accident on the opening night of his Sands Hotel show.

Business at the Desert Inn is good during the run of the \$35,000 weekly attraction. Negotiations are on for a repeat stand for Coward.

Prokofiev Opera Pream Set for Fall in Venice

Venice, June 14.

Main event of the 18th International Festival of Contemporary Music in Venice, which will take place Sept. 11-25 at the Venice Theatre, will be the world premiere of the opera, "Flaming Angel," by the late Sergei Prokofiev. Although it was composed 30 years ago, it has never been played on the stage.

The libretto of "Flaming Angel," from a story by Sergei Brissov, was written by Prokofiev himself, who began to compose the music in 1920 in New York, and finished it in Germany. The opera develops in an atmosphere of medieval mysticism and ends tragically with the death of the hero on the stake.

Together at Last

Clinton, Conn., June 21.

Actress-sisters Geraldine Brooks and Gloria Strock will make their first stage appearance together as the sisters in "Picnic," the week of Aug. 8 at Charlotte and Lewis Harmon's Clinton Playhouse.

The daughters of Brooks Costume Co. president James E. Strock and his designer-wife Bianca, the two have made only one previous joint appearance, in a television show, during their careers in legit, films and tv.

Korea 29th Entry At Berlin Fest

Berlin, June 14.

With Korea as the last announced entry, the number of nations taking part in the Fifth Berlin Film Festival, June 24-July 5, has grown to 29. Korea will present the documentary film, "Children in Crisis," which has been produced in association with American Ted Conant.

Present lineup of entries includes Algeria, Argentina, Australia, Austria, Belgium, Belgian Congo, Brazil, Canada, Denmark, Finland, France, Germany, Great Britain, Holland, India, Indonesia, Italy, Japan, Korea, New Zealand, Pakistan, Peru, South Africa, (Continued on page 59)

Even Communists Find It Hard to Praise Sartre; He Spoofs Their Foes

Paris, June 21.

Almost all critics here have panned Jean-Paul Sartre's play, "Nekrassov." This farce-satire came in after cast and writing changes and a spate of publicity concerning its theme, a lampoon of the anti-Communist press. In spite of the critical drubbing, play may carry a while on the curio appeal and the advance hullabaloo.

Le Figaro's Jean-Jacques Gautier said "My hope turned to surprise. My surprise slowly turned to discomfiture. Then a stupor seized me. In short I left the Theatre Antoine beside myself and I have not recovered yet. There is no play..." Robert Kemp of Le Monde said, "To laugh at the eight sketches of Sartre one must really have an unrestrained sympathy for Marxism and a ferocious hatred for its adversaries..."

Leftist papers tried to find farce's good points. Jean Guignebert, of Liberation, said, "A story full of digressions studded with sayings which will surely make the rounds in Paris..." The first part has a good allure and movement but the second is less alert..."



SAMMY KAYE

"THE BANJO'S BACK IN TOWN"

Current COLUMBIA Record

Plunking His Banjo on the JACKIE GLEASON SHOW

This Sat., June 25

Argentine Awards (Called 'Condors') For Best 1954 Pix

Buenos Aires, June 21.

The Argentine Academy of Motion Picture Arts and Sciences has now voted its "Condors" (Oscars) for last year's pictures, declaring Paramount's "Roman Holiday" to be the best foreign picture of 1954, and awarding a special prize to 20th Century-Fox for "The Robe" and its development of Cinema-Scope.

The Academy differed from the Association of Film Critics in judging the native production of 1954, awarding the "best" picture orchid to "Guacho" (Sono), which the critics had put in second place. Lucas Demare was declared the best director of this picture.

Pedro Miguel Obligado was voted "best screen writer" for "El Grito Sagrado" (AAA), while Fanny Navarro got the "best actress" prize for her part in the same picture. Eduardo Cuitino was considered the best actor for his work in "Caidos en el infierno" (Sono).

Cameraman Humberto Peruzzi got the photography award for "Barrio Gris" (Big V), which the critics had considered the best picture.

Decorators Mario Vanarelli and Mario Celpi were acclaimed for the "Grito Sagrado" sets and Julian Bautista for the best score in "El Cura Lorenzo" (Atalaya).

The Academy also gave a plaque and diploma to Emilio Villalba Welsh for the best adapted story in "El Abuelo" (Sono). Julia Sandoval was considered the best supporting actress for her work in "Guacho" and Carlos Rivas, best supporting actor, for "Barrio Gris."

The Academy also tactfully voted awards to the Presidential Press Secretariat headed by Sr. Raul Apold, for two documentaries, "The Game of Pató" and "History of a River."

LAMB WITNESS GETS PRISON FOR PERJURY

Washington, June 21.

Mrs. Marie Natvig, Government witness who retracted her testimony against broadcaster-publisher Edward O. Lamb at FCC hearings, was sentenced yesterday (Mon.) to eight to 24 months in prison for perjury by Federal Judge Alexander Holtzoff.

Judge Holtzoff said he inquired of the Government whether Mrs. Natvig had been a Communist, as she had testified, and whether she might have been induced by the party to commit perjury. He said he received no affirmative information that she was a Commy or had been induced by the party to perjure herself.

Long Ago, 'Variety' And Longhair

During the Golden (but occasionally tarnished) 50 years of this paper's existence, about which these Page 2 reprints have been sounding off, a good many forms of more-or-less organized entertainment have passed from the scene. For example, Medicine Shows. They are practically extinct, although lightly disguised grandchildren are around. Show Boats on the Mississippi tributaries have also largely vanished to the limbo of picturesque Americana. So, too, with the "Uncle Tom Cabins" troupes which had a run from 1852 to 1931.

In the text now preparing for the Golden Anni Edition which will salute the passage of half-a-century of publishing, VARIETY will duly mark the amusements of yesteryear. And a colorful bunch of stuff it is (already what's in). Color angle: despite those 80 years on the boards, the "Tom" shows never paid one penny of royalties to Harriet Beecher Stowe—she collected from the novel (which sold 2,000,000, and more) but the weak copyright laws of the time, and the piratical instincts of 19th century showmen deprived her, and her heirs, of stage profits.

Burlesque is another once-flourishing medium of entertainment which will be recalled and annotated for the 50th Anni. One piece, in particular, by Barney Gerard, is a pip.

Taking an editorial position: it's certainly to be hoped that the day never comes when show business will be confined to, say, the screen and the air media. Admittedly, the experience of 50 years points toward (1) mechanization and (2) centralized authority. Nonetheless the big media need the "feeders." Hollywood still derives much of its nourishment from the legitimate theatre, which in turn is enriched by the bubbling up of talent in vaudeville and cafes. Television, in turn, as radio earlier, repeatedly borrows from the screen, not

only personalities but story properties. "Adaptation" is the rule of the mass media and the mass media are interrelated and interdependent.

Take our Concert Dept. now back after being dropped during World War II for space economy reasons. VARIETY has recognized that even longhair is a feeder conduit. Think of the films starring Geraldine Farrar, Lawrence Tibbett, Grace Moore, and the smash hit of "The Great Caruso." Or most recently, Sol Hurok's venture in "presenting" a motion picture, the Italian-made "Aida." Jose Iturbi, Leopold Stokowski, Ezio Pinza make the point of overlap. Opera singers were frequent headlines in the old days at B. F. Keith's Palace.

A recent VARIETY story went into the details of the Academy of Music in Brooklyn, with 700 events (correct) a year, "the busiest entertainment factory in show business." The usefulness of this paper in reporting concert, opera, ballet and such longhair is a matter of perspective, of keeping these activities within the total broad frame of organized diversion. The VARIETY slant is always the pro's slant. (Like spotting Italian soprano Renata Tebaldi as a steeper before her first appearance, and subsequent sensation, at the Met.)

And so it goes, the 50-year panorama making it pretty clear that a paper that cuts across all the main branches of professional entertainment while also taking adequate note of the "feeder" lines and the offbeat stuff (last week's piece on Coney Island, for example) is going to be a paper that, most of the time, is going to be in focus. A trade paper, and excuse the self-congratulation, is valuable and valued to the degree it achieves, "focus." When rival concert managers concede balance and fairness in stories concerning their competitors, a paper can develop a pride.

Self-Interest of United Artists Clashes With Ditto for Capitol Records

Ike's '52 Campaign Telepix Sent to Lib. of Congress

Golden cans containing President Eisenhower's 1952 campaign telefilms were sent to the Library of Congress last week by Transfilm, the New York production outfit which produced them for the Citizens for Eisenhower Committee at the time. Films, which were the first paid "commercial" announcements ever used by a Presidential candidate on tv, were requested by the Library for use in its American collection.

Collection contains 40 commercials, made by Transfilm at the time in a record-breaking eight hours.

Pegreen Fitzgerald To N.Y.'s WRCA in Dual Business-Performer Role

Pegreen Fitzgerald is leaving ABC after 12 years to join NBC on Aug. 3 as manager of retail merchandising for WRCA and WRCA-TV, the radio and tv flagships of the network in New York. Her new deal, unusual in that she'll be operating in a dual capacity, on both the business-advertising side and as a performer, embraces all facets of merchandising—advertising—programming—sales operations of the flagship.

Though best-known for her radio and tv Mr. and Mrs. shows (with husband Ed, who's presently ill), Mrs. Fitzgerald actually returns to the merchandising field with the new post. Prior to coming to New York (the Fitzgeralds' first Mr. & Mrs. segment started 15 years ago on WOR, switched three years later to WABC), she was a merchandising exec with such department stores as Hale Bros. in San Francisco and Sacramento (Continued on page 59)

United Artists and Capitol Records can't see eye to eye on the timing of disk releases that tie in with UA pictures. Specifically, the film company is burning because Cap is coming out with the platters subsequent to the opening of the pix involved and thus are too late to figure in UA's campaign buildup.

Cap is releasing its Jane Froman vocal of "Summertime in Venice" this Friday (24). Tune is from the UA entry, "Summertime," which opened in N.Y. last night. Since it takes around 10 days before a new record can be moved into full circulation and cataloged by the disk jockeys, UA raises the point that whatever action the record gets will come too late to help the launching of the film. Release of the record about a month in advance of a pic's preem would be preferable to UA.

Cap, whose artist and repertoire rep on "Summertime in Venice" is Dave Dexter, has its own pet theory and is sticking to it. The advance belly for a pic can't be much help to platter sales, figures Cap, so why send out the platter early? The diskery holds the time to circulate the acetate is when the public is looking at the picture.

Not long ago Cap got out its Nat (King) Cole grooving of "Kiss Me Deadly" a month after UA's "Deadly" film entry made its bow. If the record aided the pic it was only in subsequent dates, and obviously not in the important first-runs.

Godfrey Gives Up His Naval Reserve Rank

Washington, June 21.

Arthur Godfrey has resigned his commission as a commander in the U. S. Navy Reserve, a rank he has held since 1950.

He was originally commissioned in 1939 as a lieutenant-commander.

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SAY MOSCOW PLOTS U.S. 'SMUT'

MADNESS!

Let's start at the beginning again and try to get the facts straight. (1) Pornography existed in ancient times and became mobile, as a commodity, with the invention of movable type, circa 1450, and the gradual spread of literacy. (2) Everybody is against real pornography. (3) Adequate restraints and police powers already exist to keep it within bounds and this oldest of black markets remains pretty much a surreptitious traffic.

Now go on. What is disturbing today is the strange campaign in the United States to "re-define" what is pornographic and to throw the loose charge of "smut" at almost any theme, situation or wisecrack which may or may not be in dubious "taste" but is hardly a great moral issue. The "every-citizen-a-censor" campaign has implications which are not only disturbing. They are profoundly dangerous. They smell of witch-burning.

It cannot be repeated too often that all of show business (and publishing) is under attack, and must not stand mute, when small groups of zealots assume to set themselves up as judges of what other people may see, hear and—by clear inference—think.

Juvenile delinquency understandably upsets many and there is a broad-jumpish tendency of some minds to blame deep-seated social troubles upon superficial stimuli. Healthy kids from wholesome homes shed the "influences" which hostile, unhappy, unloved kids gladly point to as excuses for their delinquency. Wise judges and social workers know better than to buy this over-simplified explanation.

But primitive reasoning is pushing further. A writer of a mailing piece for a committee of the Veterans of Foreign Wars actually declares (see news story, this page) that "smut" is a deliberate, intended, conscious, plotted campaign to undermine the moral fibre of the American people, and that it is all planned in Moscow!

Hey, fellows, whoa! This is madness. This is incipient paranoia. This ain't good clean fun, nor permissible politics. This is dirty. To vent spleen on somebody thought guilty of too much leering in "leer-ics" or scripts by bringing up the heavy artillery of a charge of "treason" is just not cricket. Surely nobody at this late date can plead innocence of the wickedness of any one group or one person carelessly charging any other group or person with being "Red."

Show business should not laugh this off. Bigotry is not dead because nightshirts are no longer worn on parade. Land.

RKO Staff Morale Wobbly In Face of O'Neil Sale Rumors

Whatever the turn of events in the affairs of RKO—specifically, regardless of which new group, if any, takes over—it's been made apparent that the company will continue in the theatrical production-distribution business.

In contrast with earlier indications that General Teleradio's Thomas F. O'Neil is angling for the company only for the purpose of obtaining the studio's back pictures for tv, responsible sources on both the Hughes and O'Neil sides now insist there would be no liquidation of other assets.

(Indirect assurances of no liquidation have been communicated to some RKO-ites and this has at least partially eased the blow to morale that comes with the projection of a corporation's change of ownership.)

Millions, And Millions!

Major problem facing O'Neil if he takes over—the purchase price is still around \$25,000,000—is that he'll have to pour additional millions into production in order to sustain the worldwide distribution organization. As the outfit presently is operating under Hughes' one-man control, an inadequate product supply reportedly is resulting in continuing red-ink book entries. But these losses doubtless can be

(Continued on page 58)

Screen Actors Payments Provided on Interviews Of Bruce Balaban Show

Agreement has been reached between the Screen Actors Guild and Bruce Balaban, producer of the video "Hollywood Preview," for the payment of screen personalities who appear on the show. Show is a filmed syndicated series featuring interviews with film performers and clips from current and upcoming pictures. Balaban's pact with the SAG calls for the performers

(Continued on page 58)

WEIRD NEW RAP VS. SHOW BIZ

Washington, June 21. A periodical of the Veterans of Foreign Wars has come up with a "sexational" new angle on Communism: that the Reds have plotted a campaign of smut in the United States! "There can be no doubt (sic) that smut and obscenity in pictures, books, films and records is helping Communists attain the goals outlined . . . in their rules of revolution," declares a writer in "Guardpost for Freedom," organ of the VFW's American Sovereignty Campaign.

The attempt to link the "censorship" issue with Communism, and to make favoring the one a test of opposing the other, is based on the argument that "Communist leaders realize that the surest way to destroy the United States is to undermine the moral fibre of its people—and that the most potent weapons for accomplishing this are movies, radio and tv shows, comics, novels and other entertainment-propaganda instruments."

The smut-and-Communism-go-hand-in-hand line proceeds to assert, without documentation, that Communies "do everything they can to promote obscenity and immorality generally."

The VFW periodical does not stop with its denunciation, or its attempt to argue that s-e-x is a secret weapon of Moscow. It offers veterans counsel on what to do about smut.

"Hit those who finance this junk in their pocketbooks," says the bulletin. "It seems to be the only language some of them understand. Let the sponsor know that you won't buy any product of his, so long as he backs the program in question. Encourage others to do the same."

"It won't be smooth sailing. You will run into opposition from Communists and fellow travellers, producers of smut, and also from muddled-headed liberals (sic) who can't

(Continued on page 20)

Another 'Doctor Cycle' Foreseen; Salk Vaccine Publicity Counts; Big-Spending 'Stranger' a Factor

22d Anni for Drive-Ins

Dallas, June 21. Texas COMPO will sponsor a nationwide campaign celebrating the 22th anniversary of the first ozoner, with cash prizes to be awarded to the drive-in owner and manager conducting the best augmented campaign.

The week of Aug. 26 has been designated as Drive-In Theatre Week and its anticipated ozoners over the nation will participate. First prize will be \$250, second prize, \$150 and third and fourth \$50 each.

Cinerama Prod. Corp. Pays Bankers Trust \$1,600,000; Now Redeems B-C Bonds

Cinerama Productions Corp., which produced "This Is Cinerama" and opened the first four Cinerama theatres, will pay off in full on Friday (24) its original \$1,600,000 loan to the Bankers Trust Co., N.Y.

On July 1, the company will redeem its series "B" and "C" debenture bonds amounting to approximately \$125,000. Series "A" debentures for \$600,000, due Dec. 1, 1954, were paid off last year.

Cinerama Production Corp., in Aug., 1953, turned over to Stanley Warner Corp. its production and exhibition rights in the Cinerama process and now shares with SW in the Cinerama net income after SW deducts exhibition, production, and other costs.

National Boxoffice Survey

New Pix Up Trade, 'Love Me' First Again, 'Itch' 2d, 'Earth' 3d, 'Holiday,' 'Davy' Next

Release of more strong screen fare is creating a very healthy box office tone in many sections of the country this session despite hot weather. End of school terms also helped bolster trade in most keys. Two or three de luxe pix, more than the usual number for season of year, are registering well.

"Love Me Or Leave Me" (M-G) is finishing first, same as last week. It is far ahead of its nearest boxoffice rival although "Seven Year Itch" (20th) looms very large on horizon. "Itch" is easily taking second money, on some seven playdates.

"This Island Earth" (U) is capturing third position by dint of some 11 engagements in keys covered by Variety. "Cinerama Holiday" (Indie) still is holding strongly in fourth spot, now showing in six key cities.

"Davy Crockett" (BV), also a new entry, is managing to cop fifth money although not big in every spot. "Soldier of Fortune" (20th), second a week ago, is winding in sixth.

"Marty" (UA) is finishing seventh, playing in five cities. "Cinerama" (Indie) is taking eighth

place while "Sea Chase" (WB) is ninth. "Strategic Air Command" (Par), which has virtually finished all big key city dates, managed to stay in Top 10 again by taking 10th spot.

"Magnificent Matador" (20th), "Blackboard Jungle" (M-G), which is now about through its key dates; and "Interrupted Melody" (M-G) are runner-up films.

"Lady and Tramp" (BV), new Walt Disney cartoon feature which comes into the N. Y. Roxy this week, was launched in Chi with a smash session. "Came From Beneath Sea" (Col), also new, is sock in Frisco and Denver.

"Foxfire" (U) started out fine in Washington. "Cobweb" (M-G) looms nice in Pitt and St. Louis. "Prize of Gold" (Col), likewise new, good in Omaha, is only okay in Portland and Providence, and slow in Buffalo, Seattle and L.A. "Purple Mask" (U), another newcomer, is big in Denver and mild in N. Y. "Tall Man Riding" (WB) is rated nice in Cincy but disappointing in three other keys. "To Paris With Love" (Indie) shapes good to sock in some six keys.

"Doctor in House" (Rep) continues good to big in four spots. "Las Vegas Shakedown" (AA) looms fine in N. Y.

"Wizard of Oz" (M-G), out on re-issue, is going great guns in N. Y. "Wayward Wife" (IFE) looks strong in Chi. "City Across River"—"Girls in Night," Universal reissue package, is fair in Detroit.

"That Lady" (20th) is disappointing in Toronto and Washington. "Far Horizons" (Par) is good in K.C.

(Complete Boxoffice Reports on Pages 8-9)

20th's 6th Oil Well

Sixth oil well has been brought in on 20th-Fox studio property. The new gusher, on the same site as the fifth well, was started on April 18, four days after No. 5 rang the bell.

According to 20th's recent annual report the fifth well is producing approximately 840 barrels of 24-degree gravity oil and 4,000 cubic feet of gas daily.

Jed Harris-Mike Myerberg Roll 'Patterns,' From TV, In Old Brooklyn Studio

Warner Bros.' Brooklyn studio, which hasn't been used for the filming of a feature picture since 1929, returns to the bigtime with the leasing of its facilities by Jed Harris and Michael Myerberg for the filming of "Patterns." Film is based on the video play by Rod Sterling. United Artists will release.

"Patterns" will be the second feature film ever made at the Warner Brooklyn studio. The 1929 film was "The Royal Box," a foreign-language film made for release in Germany. The producer was Bryan Foy. Brooklyn stages have since been used by NBC as origination point of some of its coastcasts (since July, 1952) and for the filming by Hi Brown of a telepix series during the past year.

Warners' 30c Divvy

Board of directors of Warner Bros. at special meeting in New York Monday (20) declared a dividend of 30c on its common stock. Payable Aug. 5 to all stockholders of record July 15.

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Warner, Universal Films Get Works As Sponsored Television Continues Its Romance With Distributors

Television tributes to films and film companies, a rarity less than two years, are becoming commonplace as the new-found romance between the picture industry and video continues unabated. Next season the film companies will make the big plunge into television as Warner Bros., Paramount, 20th-Fox and possibly Metro join Columbia in preparing special programs for video.

Meanwhile, the networks are taking care of their new-found friends. On July 2, a 90-minute NBC spectacular will be entirely devoted to Universal and the company's summer releases. Benny Goodman, whose life story is being filmed by U, has been set to appear on the show. He will be joined by Gene Krupa and Teddy Wilson, originally members of his group. Threesome, currently on the Coast in connection with the filming of "The Benny Goodman Story," will join U stars Jeff Chandler, Tony Curtis, Piper Laurie, Audie Murphy, Mamie Van Doren and Keith Andes on the telecast. Steve Allen, of NBC's "Tonight" who will portray Goodman in the film, will emcee the tv presentation to be telecast over 128 stations in the U. S. and Canada.

On Sunday (19), Ed Sullivan's "Toast of the Town" gave its full hour to Warner Bros. "Mr. Roberts," the first time Sullivan has devoted his entire show to a single film. Henry Fonda, James Cagney, and Jack Lemmon, stars of the film, appeared in person. In addition to live scenes enacted by the stars, portions of the picture itself were shown. Also appearing on the show were Leland Hayward, producer of both the stage hit and the picture; Mervyn LeRoy, director of the film, and John Forsythe and David Wayne, who appeared as stars of some of the earlier versions.

Other Majors Not Too Perturbed By 20th in S. Africa

Negotiations between 20th-Fox prexy Spyros Skouras and John Schlesinger relating to 20th's acquisition of the Schlesinger theatres in South Africa will be resumed shortly in Johannesburg. Pair left yesterday (Tues.) for the South African city where Skouras will personally case the situation and continue the dickering. Otto Koegel, 20th's general counsel, accompanied Skouras to lend on the spot legal advice.

The projected deal between 20th and the Schlesinger interests involves the latter's film circuit, a number of legit houses, and possibly Schlesinger's distribution organization. Consummation of the deal would result in 20th's acquisition of some 120 theatres in South Africa.

Fear that 20th's takeover of the Schlesinger interests would give 20th a monopoly in South Africa was dispelled by major company foreign toppers in New York. They pointed out that Schlesinger, for all practical purposes, controlled the South African market and that the shift to 20th would not materially change the situation.

The rest of the American companies, it was noted, would continue to sell their product to the new owners on the same basis as with Schlesinger. It was pointed out that present contracts calling for a certain number of pictures annually would undoubtedly be taken over by the new operators. It was stressed that 20th couldn't possibly supply the theatres with the amount of product required to keep them going and that 20th would have to rely on other film companies as well for pictures.

Chinese Plot: Two Girls Vie in Efficient Love Of Their Red Locomotives

Washington, June 21. A sharp curtailment of motion picture production in Red China is resulting from the rigid requirement that all features must follow the Communist Party's ideological line closely. Last year, only 14 feature length pic were completed in China. Some have "stories" such as the one called "Women Locomotive Drivers," whose dramatic conflict is supplied by two girls vying to see which can run her locomotive more efficiently.

U. S. Information Agency has pointed out: "The Communist publication, 'Literature and Art,' recently reported that for want of ideologically acceptable scripts, many film studios has stopped production." (Continued on page 22)

Toll Foe of Comfy Feeling—Le Roy

By GENE ARNEEL

Mervyn Le Roy, who's marking the 30th anniversary of his bow in the picture business, has a new slant on toll television. The vet director figures boxoffices in the living rooms will drive people out of their homes and into theatres.

"Present-day television is an entertainment that's approached with shoes off and relaxed attitude," states Le Roy. "But this will change if the people are asked to pay. If they have to pay they'll prefer to see the new pictures in theatres, and pay-tv will not match this kind of entertainment."

But what if home toll becomes a medium for the kind of big screen fare now in theatrical exhibition? Le Roy opines this won't come for years, if at all. As for the film business, the director thinks standardization is coming, but to the extent that stories will be lensed in the frames to which they're best suited and theatres will mask and unmask their screens to accommodate each picture. His newest film is "Mister Roberts," in CinemaScope. His upcoming adaptation of "Bad Seed," the legster, on the other hand will be done in conventional 35m because of the intimacy of the property. John Lee Mahin, incidentally, is doing the script for "Seed."

Le Roy was in N. Y. over the past weekend, his agenda including an appearance at the Ed Sullivan "Toast of the Town" salute to "Roberts" on CBS-TV. Le Roy directed 75% of "Roberts," having taken over the reins when John Ford became ill. At his own insistence, Le Roy is taking directorial billing that's second to Ford's.

Le Roy went to Washington Monday (20) to see

Air Force brass anent "Toward the Unknown." This is an original by Beirne Lay Jr. centering on the latest in military aeronautics with story concerning an officer's return to the States after having been "brainwashed" by the Chinese Reds in Korea. It's to roll in August, thus preceding "Seed," and both pic are for Warners as per a deal with that studio for one picture a year for six years. Le Roy ankled Metro recently to switch to WB.

With those 30 years of experience to quote from, Le Roy sizes up the future of the picture business like this: "As long as we make good pictures the people will keep coming. As for trends, there aren't any. We'll still produce a picture when we think we have a good story."

Any beefs? "Yes. You can quote me as saying some exhibitors are committing a crime by not seeing it that our pictures are properly projected and that the sound is right. Just last week at the Warner Beverly Theatre I had to leave my seat. 'Strategic Air Command' was on the screen and the man in the booth didn't have it in focus. I had to tell the manager to have this corrected."

Le Roy started in Hollywood in the wardrobe department of the Famous Players-Lasky Studio, shortly after becoming a cameraman for Cecil B. DeMille. First picture he directed was "No Place to Go." Mary Astor starrer, for WB in 1928. Past credits include "Little Caesar," "Five Star Final," "Fugitive From a Chain Gang," "Tugboat Annie," "Anthony Adverse," "30 Seconds Over Tokyo" and "Quo Vadis."

A pressagent, who escaped, said Le Roy's career might be called "Mervyn of the Movies."

New York Sound Track

Elizabeth Montgomery, actress daughter of Robert Montgomery, was nearly set for a prominent role in Paramount's "Too Late, My Love." She already had been given billing in the press handouts. But Par felt that papa Montgomery was too demanding in the deal he was trying to set for his offspring, consequently she's out of the picture. UA, which is financing, hasn't seen the script yet for "Man With the Golden Arm," upcoming from producer Otto Preminger. A big switch from the original theme, focusing on dope addiction, is expected. So, perhaps no trouble with the Production Code after all. Can't figure why both Metro and Howard Hughes filed new registrations of the title "Las Vegas Story," since RKO had a film of the same name a couple of years ago. A prominent circuit chief says he conducted an investigation a couple of years ago and found the average age of a group of top "romantic" stars was 51. Metro's "Scarlet Coat," which is about the Revolutionary War, forewords that "any similarity to actual persons, living or dead, is purely coincidental." You mean to say Benedict Arnold and Major John Andre were fictitious?

When Stanley Kramer's "Not As a Stranger" opens, could the Capitol be called a theatre of operations? Parade's Lloyd Shearer relates that Metro offered to set up an independent unit for Clark Gable, who'd be privileged to call all the turns on pictures costing up to \$2,500,000. Gable answered a polite no, preferring to freelance at 10%-of-the-gross per pic, which he's drawing from "Tall Men" and "Soldier of Fortune," at 20th-Fox. Robinette Nixon, Look staffer who is credited as one of the researchers for Leo Rosten's "Religions of America," which Simon & Schuster is publishing, is the daughter of Virginia Morris, Paramount trade ad writer and her former husband, the late Larry Nixon. Nixon was with the ad shop of Hewitt, Ogilvy, Benson & Mather at the time of his death. His widow, Dorothy Nixon is in public relations at Lever Bros.

Bob Hope narrowly escaped serious injury last Wednesday morning (15) when he fell through a glass table on the Menger Hotel patio in San Antonio. Hope was clowning around leaped on top of the table. A tablecloth prevented him from seeing it was glass. He went through the table, receiving a laceration of the ankle from the shattered glass. However it did not interfere with his scheduled three appearances on the stage of the Majestic Theatre in conjunction with the opening of "Seven Little Foys."

Writer Cordella Baird Gross signed by Metro and left for the Coast over the weekend to begin her contract. Director Charles Vidor in New York on a vacation.

Herbert Bragg, 20th-Fox's assistant research director, spoke on the history and development of CinemaScope at the sales convention of Bausch & Lomb yesterday (Tues.) in Rochester, N. Y. 20th's International chief Murray Silverstone to London. Knopf publishing scripter Irving Wallace's "The Fabulous Originals" Howard Dietz back from Coast confabs with Samuel Goldwyn on preem plans for "Guys and Dolls." Anne Francis in from the Coast on a briefie. More than 1,000 theatres signed pledges to take up special one-day audience collection during week of Aug. 15 for Will Rogers Memorial Hospital.

SI Fabian out of Lenox Hill Hospital after a four-week stay for minor surgery, now recuperating at home.

Yale honored Stanleigh Friedman at a weekend reunion of the class of '05 with unveiling of an inscription noting he wrote the music (in 1904) for Eli's "Down the Field" football song. Friedman, who's a WB v.p. and ASCAP member, received his law degree at Harvard in 1908. Report from Paris has Louis B. Mayer buying the screen rights to "Witness for the Prosecution" for \$325,000. Selwyn Rausch, merchandising manager for Paul Terry, on the mend after an appendectomy.

Referring to the outcry from some Toronto board of education trustees against "Blackboard Jungle" as "glorifying everything indecent and horrible," Alex Barris in Toronto Globe and Mail opposes banning it as they proposed. Reasons: "I don't believe the objections to it are valid; and I don't believe anyone who happens to dislike this (or any) movie should have the power to prevent others from seeing it."

William A. Bacher and William B. Hawks bought screen rights to "The Big Pasture," a sequel to Clay Fisher's novel, "The Tall Men." 20th-Fox renewed Richard Egan's contract calling for three pictures a year. Mike Todd signed William Cameron Menzies as associate producer on "Around the World in 80 Days." Columbia assigned Aldo Ray to co-star with Glenn Ford in "Jubal Troop," starting July 16 with Delmer Daves directing. Robert Parrish will direct "The Red Nichols Story," starring Danny Kaye at Paramount.

Abe Yeager, who retired from San Antonio Light some months ago, may be in on consultancy for forthcoming Warner Bros. life of the pioneer airman, Billy Mitchell. Studio officials have contacted Yeager about his early knowledge.

AIR FORCE PROPHET

Story of Billy Mitchell Cleared
For Spelling

Los Angeles, June 21.

Federal Court dismissal of a suit filed by Trophy Productions for \$1,375,000 damages and an injunction over rights to the life of the late Gen. Billy Mitchell, leaves Milton Spelling now free to produce "Mitchell—Prophet of Air Power" for Warners release. Case was settled out of court, for what Trophy attorney Sidney Dorfman stated was a "six-figure settlement."

Trophy claimed sole ownership to the Mitchell blog, in its suit against Spelling, United States Pictures Inc., J. C. Yoss and Warner Pictures Inc.

L. A. to N. Y.

Rita Allen
Stephen Bosustow
A. R. (Cubby) Broccoli
Dan Dailey
Howard Dietz
George Folsey
Anne Francis
Jane Froman
Melvin Getzler
L. Wolfe Gilbert
Danny Gould
Paul Gregory
Bob Hope
Rene Jeanmaire
Buster Keaton
Herbert Klynn
Burt Lancaster
Mervyn LeRoy
Jarma Lewis
Robert McElwaine
Frank Melford
Alex Nicol
Hubbell Robinson Jr.
Ernest Scandlon
Frank Sennels
Louis Shurr
Mary Sinclair
Mike Todd
Charles Vidor

Europe to N. Y.

Merriell Abbott
Linda Darnell
Jose Ferrer
Blanche Gains
William J. Heineman
Harry M. Kaimine
David Merrick
James Mulvey
Maurice Newton
Merle Oberon
Max Rudolf
Zadel Skolowsky
Lynn Stone
Don Tannen
Darryl F. Zanuck

N. Y. to L. A.

Ernie Anderson
Ralph Bellamy
Betsy Blair
Abe Burrows
Harry Cohn
John Effrat
Ernest D. Glucksmann
Mike Gould
Abby Greshler
Grady Harris
Ursula Halloran
Alfred Hitchcock
Richard Kolmar
Steve Yates

Colosseum Sets 2-Year Contract For Salesmen

The Colosseum of Motion Picture Salesmen and the major film distributors reached an agreement Monday (20) on a new two-year contract. Pact calls for a \$5.50 per week across-the-board wage hike, an increase in the daily car allowance for city salesmen to \$5 per day and for country salesmen to \$10.50. Minimum starting salary for salesmen who have been in the industry for one year or more has been increased to \$85 per week. Improvement in membership security provision was also agreed upon.

Settlement came after prolonged negotiations which were held in Cincinnati, Chicago, and New York. The talks were marked by considerable bitterness, particularly on the part of the salesmen's union. On several occasions David Bartell, general counsel for the Colosseum, issued blasts against the film companies. The confabs required the services of Commissioner J. R. Mandelbaum, of the Federal Mediation and Conciliation Service, who helped in bringing about an agreement.

Winston's Col Post

Expanding its ad-pub department, Columbia has taken on Carl H. Winston, freelance writer and contributing editor of the recently suspended TV Week, as assistant publicity manager, to work at the homeoffice under publicity chief Horstense Schorr.

Other ad-pub changes: Maria Van Slyke, vet pressagent, named unit publicist for the production in Europe of "Foreign Intrigue," which Sheldon Reynolds is lensing for United Artists release; Rogers & Cowan named ad-pub reps for the same picture; Mike Mindlin Jr., until recently with Lopert Films, appointed unit publicist for Hecht-Lancaster's "Trapeze," which rolls in Paris in July.

N. Y. to Europe

Igor Cassini
Ned Clark
Ronald Colman
Robert W. Dowling
Jacques Flaud
Milton Gumburg
John Gutman
Benita Hume
Alexander Ince
Greta Keller
Lilo
Ella Logan
Ilya Lopert
George R. Marek
Jack Oliphant
James E. Perkins
Robert W. Sarnoff
Marc Spiegel
Bella Spewack
Sam Spewack

STUDIOS TOLL-NOT, DRAW FURY

CBS Loaded It for CBS?

Paramount has a mad on against CBS-TV and the Ed Murrow-Fred Friendly "See It Now" show because of last week's program on the toll television issue. Par has a large stake in boxoffice tv via its 80% ownership of International Telemeter Corp.

According to sources on the film company side, Par president Barney Balaban was asked to participate in the show, which was on film, but nixed the offer because of editing privileges. The network insisted on the right to do the cutting and Par feared Balaban's argument pro toll tele would be weakened thereby.

Par also is quietly beefing on the outcome of the program itself. The outfit thinks that Dr. Frank Stanton, CBS president and foe of toll tv, had an advantage over his opponents in the debate via his time allotment, which was greater than the others, and the choice rebuttal time slot he was given.

Other comment heard in film circles: Stanton not only looked good, and had the camera steadily on him when he spoke, but James M. Landis, as spokesman for Sklatron, was unfortunate in being unphotogenic—at least as handled. Said Broadway, "CBS made CBS look good and not the others opposing CBS."

Understood that E. F. MacDonald of Xenith was invited to speak up for Phonovision but didn't trust the setup, again the matter of editing.

Cancel 'Sinbad' at Easton, Pa., Sub Catholic-Angled 'End of Affair'

Easton, Pa., June 21. Boyd Theatre here has cancelled a scheduled run of "Son of Sinbad" at the request of Catholic groups in Easton. The film has been condemned by the Legion of Decency. A committee of Catholic groups visited the management of the Boyd, which had advertised "Son of Sinbad." The film was to have opened Wednesday (15), but the Catholic-angled "End of the Affair" (Graham Greene novel) was substituted.

Walter S. Boyd, manager of the Boyd, said the film was cancelled "partly because of the protests" but added those who had seen the film had told him it was no more objectionable than "The Prodigal," or other costume features. "Son of Sinbad" played last week at the Bethlehem Drive-In Theatre. Spokesmen for Catholic groups said that contractual agreements made it impossible for the theatre to drop the film, but that the management pledged future efforts to avoid films condemned by the Legion of Decency.

'Sinbad': 90-Day Penance; Declare Airport Drive-In 'Off-Limits' to Catholics

Omaha, June 21. Airport Drive-In theatre here has been put "off limits" for 90 days by Archbishop Gerald T. Bergen for playing "Son of Sinbad," which has been condemned by the Legion of Decency.

Theatre used space in the daily papers to explain the condemned status wasn't known to the operators until after an extensive ad campaign had been launched prior to the screening.

HAKIM PARTY DUE IN ON 'LOST CONTINENT'

Raymond Hakim, accompanied by producers L. Bonzi and G. Ferranti, is due in New York this week to huddle on possible distribution deals for the Italian feature pic, "Lost Continent." This C'Scope exploration pic deals with customs and rites of China and Borneo. It won a special prize at the last Cannes Film Festival. Distrib deal for Italy only is held by 20th-Fox.

Hakim also plans to arrange for distribution on his forthcoming production of "Hunchback of Notre Dame," which will be made both in French and English when it rolls this fall. Gina Lollobrigida and possibly Anthony Quinn will star in this C'Scope production.

Bonzi and Ferranti also were responsible for "Green Magic," the picture about Brazil, which now is playing in its sixth week at the arty Little Carnegie, N. Y.

Telemeter Economics

Editor, VARIETY:
Your story on the pay-TV issue (June 15, page 11) contains a small error.

In presenting the economics case for Telemeter, we said (page 24 of the Telemeter submission to the FCC):

"A \$2,000,000 movie, for example, on which 10,000,000 sets are tuned in would cost the advertiser over 7.5c per half hour—a totally prohibitive figure for any program."

Your story reads: "7.5c per hour." By comparison with what we actually said, this is statistically 100% off.

We've read this and your other stories on pay-TV with much interest, and are ardent VARIETY readers.

Harry G. Clement,
Checchi & Co., Consulting Economists.

3d Time Round for 'Oz'; Metro Bolsters Reissue With 'New Film' Angles

Metro, which has had considerable success in reissuing some of the classics in its vault, is anticipating a repeat with "The Wizard of Oz," the Judy Garland starrer originally released in 1938. Film company is giving the picture the new film treatment, bolstering the release with publicity and advertising efforts equal to a first-time-around property. Picture is clicking in test engagements, chalking up a socko \$7,500 for the Friday to Sunday stanza at the N. Y. Normandie, for example.

This is the third time around for "Wizard," which also stars Ray Bolger, Bert Lahr, and Jack Haley. It racked up a \$2,500,000 domestic gross in its first outing and an additional \$1,000,000 when reissued in 1949. On the basis of the early returns, M-G is hopeful of topping the '49 figure.

Picture, rated a "timeless property," kicked off with a nation-wide publicity break via the airing of several scenes on the NBC-TV spectacular Sunday (19) titled "Remember—1938." Renewed popularity of Judy Garland following her click in Warner Bros.' "A Star Is Born" plus the fact that there's new generation around that has never seen "Wizard" prompted Metro to reissue the picture at this time.

EXHIBS IMPLY A PRODUCTION PLOT

Washington, June 21.

Burned up over the failure of the Hollywood studios to take sides or file comments with the Federal Communications Commission on the toll-tv issue, the Committee Against Pay-As-You-See TV issued a hot statement here last weekend warning that exhibitors will fight any distribution setup by producers to license first-run product for home video.

The Committee statement was released by Truman T. Rembusch and Alfred Starr, co-chairmen, following two days of policy meetings in the office of Cohn & Marks, counsel for the exhibitor organizations opposing toll service.

Implying that Hollywood producers may be planning a conspiracy, under the influence of Paramount, to design special film for pay-see, the Committee warned that "any distribution system that contemplates licensing first-run motion pictures to pay-as-you-see will find itself the target of increasing and endless litigation."

"This is no idle speculation on our part," the statement declared, "particularly since Paramount Pictures has been involved in an historic decree, now the law of the land with the approval of the Supreme Court of the United States, which once and for all prohibited Paramount from simultaneously engaging in the production of motion pictures and exhibiting those motion pictures to the public. Through Telemeter, Paramount (Continued on page 58)

See More Time Allowed for TV Pro, Con Briefs

Washington, June 21. Likelihood of a postponement of the deadline for filing replies to comments on home-toll television, now due July 11, is indicated here in view of difficulties of drafting the petitions in the face of summer vacations. Talk of extending the time to a date in September is being heard, since most of the FCC will be on vacation in August and staffers won't be on hand to study the replies.

Meanwhile, the Committee Against Pay-As-You See held an exploratory session at the offices of its counsel, Marcus Cohn, to plan its rebuttal petition. Committee reported that growth of organizations favoring status quo gives "strongest indications" that FCC will disapprove use of the free channels "to pile up profits for a few patent holders."

Committee also found comfort in the recent tide of letters and cards to the FCC opposing pay tv. The mail offers evidence, said the Committee, that "public interest most certainly will not be served by forcing viewers to pay for tv entertainment."

Attending the meeting were Truman T. Rembusch and Alfred Starr, Committee co-chairman; Philip F. Harling, treasurer; Ralph McCleanahan, William Namenson, Robert S. Tapingler, Donald Walsh, Rick LaFalce and Stanley Cohn of Cohn and Marks.

Committee designated Dr. Dallas Smythe, economist, and John V. L. Hogan, engineer, to prepare reply comments.

Skouras Buys Shares

Spyros P. Skouras, president of 20th-Fox, apparently is high on the company's prospects. He recently bought 4,240 shares of 20th's common stock, which is trading currently at around \$30 per share.

Skouras now owns a total of 10,000 shares.

Universal Seeking Outside Product For Its Special Films (Art) Division

21 Greek Features

Washington, June 21.

In the period from June 1, 1953, through April 30, 1954, the Greek motion picture industry produced 21 feature-length films. Based on Greek stories they were made by 14 companies, says the U. S. Department of Commerce.

In the same period, 20 Greek pictures were shown in first run theatres of that country. Quality of the Greek product, is described as "fair" by the Commerce Department.

400-Seat World Lands 'Stranger' and 'Marty' For Minneapolis First Runs

Minneapolis, June 21.

In competition with such houses as Paramount's 4,100-seat Radio City and 2,300-seat State and RKO's 2,800-seat Orpheum and 1,600-seat Pan, the local 400-seater Independent World has grabbed off "Not as a Stranger" and "Marty."

Deals for the pictures were made by Ted Mann, World owner.

World now is undergoing a \$125,000 facelifting job. When the theatre reopens about July 1, "Not as a Stranger" will be the offering, with "Marty" to follow.

Despite its small seating capacity, the World has had some of recent years' outstanding b.o. pictures for long runs and impressive grosses. They've included "The Country Girl," "Sabrina," "Julius Caesar," "Living Desert," "Lili," "An American in Paris," "Vanishing Prairie" and "Singing in the Rain."

ALLIED WORRIES ABOUT M-G LOSING 'NICENESS'

Minneapolis, June 21.

Film companies' current published financial statements are analyzed, company by company, in the current North Central Allied bulletin, to show how most of the producer-distributor outfits' profits and earnings have risen spectacularly "while exhibitors are eating so low on the hog that they're scraping the ground."

It's a case of "squeezing product-starved exhibitors with a vengeance" in Columbia's case, according to the bulletin.

The bulletin expresses the fear that M-G-M will have to quit being comparatively friendly with exhibitors because its stockholders are clamoring for higher earnings despite the fact that the latter have been "extremely healthy."

"Loew's is still called the 'friendly company' as a carryover of Bill Rodgers' popularity with exhibitors," say the bulletin, adding "Allied's popularity polls have revealed that exhibitors regard it as less greedy than some of the others. But how long will this last?"

HAYWORTH NOTE SETTLED

Clears Way for Actress' \$150,000 Suit Vs. Columbia

Los Angeles, June 21.

Columbia Pictures' action to collect \$17,844 from Rita Hayworth on a promissory note assertedly due has been dismissed by stipulation of attorneys on both sides.

Dismissal of this suit, according to actress' attorney, Nelson Rosen, was entered into to clear the way for actress' pending trial of her suit against major to collect \$150,000 for alleged violation of contract.

Although it has stepped up its production program, Universal is on the prowl for outside indie product. It is particularly searching for films suitable for distribution by its special films division which was set up to handle the art house bookings for the films obtained under U's arrangement with J. Arthur Rank. In recent months, the special division has been especially inactive. It hasn't handled a picture since Rank's "High and Dry" over six months ago.

U's status with the Rank organization has been confusing recently. It has passed up many Rank offerings which have been finding their way to other distributors. Two recent pictures from the English filmmaker—"West of Zanzibar" and "Land of the Furies"—were sidetracked from special handling and were placed in general release.

In line with what appears to be a new policy, U has picked up "The Naked Dawn," formerly titled "The Bandit." Picture, starring Arthur Kennedy and Betta St. John, is said to have an "arty flavor" and will probably be placed in the special films division's hopper. Property was acquired from James O. Radford who is listed as associate producer in the credit lineup. This is U's first outside acquisition, excepting, of course, the Rank pictures. The company has also been looking at "Tender Love," a Hugo Haas production, and at a number of German films which have hopes of crashing the U. S. art house market.

Celler Introduces Bill Making 'Fees' Unlawful For Television Programs

Washington, June 21. A bill to prohibit home-toll television, imposing stiff penalties on stations charging set owners to see programs, was introduced in Congress yesterday (20) by Chairman Emanuel Celler (D., N. Y.) of the House Judiciary Committee.

The measure bars stations from exacting a "toll, fee, subscription, or other charge, directly or indirectly for the privilege of viewing tv programs over sets located in the home." It carries penalties of up to five years in prison and \$10,000 in fines for violation.

Declaring that pay-tv would divide the video audience "along economic lines," Celler estimated that the service would eventually cost the average family between \$3 and \$5 a week. "While many shows may charge only a fee of 25c," he said, "before long some telecasts will be charging 50c to \$1."

Instead of the advertiser now paying about 1c per program to reach the home, Celler said, toll-tv would multiply the cost 25 or 200 times and the viewing public would bear the entire burden.

"The biggest ailment of tv today," he asserted, "is not the lack of money but the lack of talent. (Continued on page 20)

HOW'D FRANCE GET IN ITALO'S 'SUMMERTIME'?

"Summertime," produced by Ilya Lopert for United Artists release, was set to bow at N. Y.'s Astor Theatre last night (Tues.) with proceeds going to the "Salute to France" program sponsored by the American National Theatre & Academy to build Franco-Yank cultural good will.

Film was lensed in Venice with American and Italian players and directed by Britain's David Lean. So how come the tieup with France? "Salute" happens to be a favored project of Robert Dowling's and he controls the Astor and is a moneyman partner of Lopert's.

Rossano Brazzi, costar with Katharine Hepburn, was in N. Y. from Rome for the "Summertime" preem.

trial runs, encounters a horrible marine monster under Pacific waters and sub commander Kenneth Tobey has his hands full getting away safely. From a part of the creature's substance caught in one of the sub's diving planes, scientists are able to figure out what it is and advance the theory that H-Bomb explosions off the Marshall Islands have chased a giant squid from its natural home far below the surface in the Great Mindanao Deep.

That's the setup for the thrills in the George Worthing Yates story which he scripted with Hal Smith for Charles H. Schneer's production unit, Columbia's Clover unit. Robert Montgomery, who plays Lt. Robert Gordon's direction and the trouping keep the thrills playing convincingly and horror fans should find it to their liking. The early effect is towards the documentary, since some good sea footage has been obtained and there are a number of natural cast characters, including a shark, a whale, and among them Lt. C. Griffiths, who is quite good, and Capt. R. Peterson. Towards the conclusion, some strain is put on credibility, but all in the spirit of building thrills, when the monster gets into San Francisco Bay and creates a tidal wave. George Worthing Yates and Donald Curtis, one of the scientists, manages to destroy it.

Faith Domergue is the attractive femme interest, playing the distaff side of the scientist team with Curtis. The romance that develops between her and Tobey isn't particularly convincing, even though his reasons for falling are. She, along with Tobey, Curtis, Ian Keith, Dean Madox Jr., Griffiths, Harry Lauter, Peterson and the others provide the picture with satisfactory performances, while the special effects by Ray Harryhausen take care of the chiller aspects as the Navy hunts down the creature.

There is some corner-cutting in the budget that allows the use of library footage seen in another Columbia release ("Creature With The Atom Brain"). Otherwise Henry Freulich's lensing is good, as are the technical assists. *Brog.*

Bodies charged with atom rays roam the footage in this horror programmer, doing the bidding of a revenge-seeking mobster. Up to a point, the picture plays with sufficient conviction to meet release demands adequately and will probably spend its distribution time as the lower half of exploitation science-fiction bills.

Curt Siodmak concocted the horror plot for the Clover production directed by Edward L. Cahn, and until he has the mad mastermind of the atomic zombies turning them loose on a whole city will keep his audience with him, even if things get rather distastefully violent. Michael Granger plays the depicted mobster who returns secretly to kill the men involved in his conviction. He works with a scientist who has discovered how to charge corpses with atom rays and control their activities through electrodes in their heads.

Police Laboratory head Richard Denning and his sidekick, St. John Launer, start an investigation when a gambler and the district attorney are done in, but Launer is given the zombie treatment and almost squeaks a successful probe. When Denning gets too close, Granger starts to terrorize the city, but atoms or no, he's no match for Denning's wits and meets a gory end. Others involved in the chilling doings include Angela Stevens, a Denning's wife; Gregory Gay, the scientist; and sundry character players.

Generous use of library footage such as racing police cars and motorcycles, groups listening to radio broadcasts, etc. is made to fill out the new lensing by Fred Jackman Jr., and cut budget costs. Technical assists are standard.

'I AM A CAMERA' AND CANDID

Hooligan Publicity Hurts B'way?

It's June and open season for alibis on poor boxoffice. So—The high-voltage spotlighting of juvenile delinquency in New York City is hurting theatre business according to latest dope. Specifically hit are evening ticket sales at the first-run houses in the Broadway sector.

Some managers of the showcases have it figured that the emphasis on "undesirables," particularly young deviates, has greatly discouraged subway travel at night. Broadway's family trade from Brooklyn, the Bronx and Queens has been cut particularly, according to the boxoffice analysts.

Parents don't want to take the risk of a possible encounter with a group of young hoods either in the subways or emerging from them on the way home. Similarly, they're instructing their children to stay in their own neighborhoods.

This, of course, adds up to less potential income for the first-runs after dark. Broadway operators can't accurately gauge the percentage of dropoff, particularly at this time when there are so many tourists in Gotham. But they "feel" it's substantial.

Meanwhile, film company reps apparently have given up on the idea of giving Broadway a more wholesome look. There had been some meetings among pic people, including advertising-publicity execs, on ways and means of making the Main Stem more attractive via deemphasizing the honky tonk atmosphere and ridding the area of undesirable elements. Nothing ever came of this.

Inside Stuff—Pictures

Prize first assignments—the dubbing into English of the French "Wages of Fear"—has been copied by Film-Sync Inc., a new firm recently organized by two young actors, Jack Curtis and Terry Van Tell. Pair, who incidentally are engaged to be married, closed a deal with Distributors Corp. of America, which will release the dubbed version. Curtis, who has also been connected with radio and film production, and Miss Van Tell have worked in dubbing for several years as thespians. Based on their experience, they claim the development of a new technique which not only provides for better lip synchronization but also allows for a more realistic dramatic effect. Their method, they say, will also allow them to compete with European prices for dubbing. They have set up a studio in New York and will employ Screen Actors Guild members.

First reaction by a Scot critic to Metro's "Brigadoon" came from Forsyth Hardy, London film correspondent of Edinburgh's Weekly Scotsman. He described the feature as both "tantalizing and fascinating." The tantalizing moments, he said, probably outnumbered the others, but there were two or three sequences which "would make any film memorable." Scribe said the romantic magic of "The Heather on the Hill" scene was somewhat spoiled for him by what the property department had produced to represent white heather. "It looked more like slightly stunted corn." He added his regrets that in these times, "with all the services of information and research, it should not be possible to deal more faithfully with a country's life and tradition."

A South Carolina tax bill, which local theatremen have succeeded in watering down, has paradoxically given other exhibitors an idea on how to get state aid in moving product faster to neighborhood and smalltown theatres. The S. C. bill places a 3% tax on manufacturers and distributors who rent equipment or supplies in South Carolina for more than 10 days. Exhibitor theorists feel that a bill, pushed by theatremen, requiring the distributors to pay a tax on film rentals on all pictures playing over 10 days would force the film companies to withdraw their films from the key situations and move them faster to the smaller theatres.

Perspect a Sound is catching on among the Japanese producers and exhibitors, says Perspecta Sound Inc. Four major production outfits have signed up for licenses and a fifth—Dael—is about to join them. This makes Perspecta practically unanimous in the Japanese industry since the licensed companies produce more than 80% of the features made. In addition, according to the Perspecta statement, most major U. S. distributors in Japan—with the notable exception of 20th-Fox—release their films with Perspecta sound. Theatres are equipping rapidly, with two manufacturers turning out the Perspecta integrator units locally.

A Canadian-produced full-length film will be premed at Kingston, Ontario, university city in the Ottawa area, next month. Mel Turner, (who raised the money partly from his family, directed and photographed it locally, using amateurs and many non-actors. Litter include Wallace Havelock Robb, a nature poet. Turner's wife Lilian produced and did make-up for "The Little Canadian," described as "a rustic family picture." He edited and dubbed the picture in Hollywood, and reports some interest in his future product.

Council of Motion Picture Organizations this week completed printing of a 12-page campaign book on the Audience Awards public poll. Copies are to be distributed to the nation's theatres via National Screen service branches shortly. Data includes all details on the poll, formats of the ballot, mats of ads, suggested press releases and promotional ideas and descriptions of the accessories available through NSS.

Treasury Department, planning a new savings bond campaign, is rustling up Hollywood cooperation in the production of trailers and one or more shorts to plug the campaign. Jacob Mogelever, in charge of motion pictures for Treasury's savings bond division, is now on the Coast conferring with the studios. Hollywood has cooperated strongly in the past.

North Central Allied's bulletin's "Reviewing Stand" continues its sarcastic back-of-the-hand reviews, to wit: "You can't win with The Racers (Fox)." "You won't have much left after The Prodigal (M-G-M)." "You'll be tamed with Untamed (Fox)." "Three for the Show (Col) is ok for bottom third of a triple feature."

Pete Smith was kudosed for his 41 years in the motion picture business and particularly for his service as a press agent, in the Publicists Guild's presentation of its third annual Tom-Tom Award. Scroll was tendered by the Tom-Tom Committee headed by chairman Jack Atlas.

Old Newsboys Day special newspaper sale, co-sponsored by Atlanta Variety Club Tent and Atlanta Newspapers, Inc., publishers of Journal and Constitution here, netted \$76,500 for the Cerebral Palsy fund. This topped 1954 take by \$10,000.

DCA'S HOT TOMATO AMORAL HEROINE

Distributors Corp. of America, the exhibitor-backed production-distribution firm, is holding feverish policy meetings to determine what course to take with "I Am a Camera." The DCA - Romulus (Wolf Bros.) English-made production based on John van Druten's prize-winning stage hit is rated as a hot boxoffice property, but the "amoral heroine" is a real problem. Previewers, including veteran industryites, agree with Walter Winchell's observation that "The Moon Is Blue," which failed to obtain a Production Code Seal, is a nursery rhyme compared to "Camera."

The subject matter, according to those who have seen "Camera," is presented with "amazing candor." It's sophisticated, adult stuff but hardly regarded as suitable for the family trade, according to observers.

As yet, DCA has not applied for a Production Code seal. DCA prexy Fred Schwartz and his colleagues are presently wrestling with this problem and are weighing the issuance of the picture without Code sanction. The New York State Censor Board has okayed "Camera," not without considerable soul-searching, however. Previously, the U. S. Customs Office held up the entry of the print for several weeks.

Despite the undercurrent of opposition, DCA at the moment is determined to maintain the artistic integrity of the Christopher Isherwood stories on which van Druten's play was based. It's the opinion of DCA toppers that with "I Am a Camera" the screen finally reaches maturity and vies with the stage in the presentation of adult themes.

The company showed its confidence in its property by arranging a screening of the film for Sen. Estes Kefauver on the Coast Friday (17). A statement was also submitted to the Senator. (A subcommittee of the Senate, headed by Sen. Kefauver, is presently studying the effect of films depicting sex and violence in influencing juvenile delinquency.)

A spokesman for Schwartz contends that "Camera" is done in the best of taste. He thought that the industry might as well close up shop "if pictures of this type are not permitted to be shown."

Berlin Background

With the rising anti-Jewish violence as a background, the picture is a portrait of a restless, emotionally insecure, and impulsive girl who has fled from her English home to an amoral existence in Bohemian Berlin. There are discussions of affairs, pregnancy (sans marriage), abortion, and the femme lead's mistaken notion about being enclente because she had miscalculated her "time."

Some of the dialog caused eyebrow lifting at a recent sneak preview.

The girl, played by Julie Harris who also originated the stage role, says: "I might not be exactly what some people consider a virgin, but I've been chaste, chased by every man." On another occasion, visiting a man's room for the first time, she says: "What shall we do first—have a drink or go to bed?" Asked why she wears green nail polish, she replies: "To attract men. I like to feel their eyes running up and down me like mice."

DCA's Dilemma

DCA is faced with a tough problem since it feels it has a top boxoffice attraction to bolster its slim release slate. It is difficult to determine what the lack of a Code seal would mean financially. In the case of "The Moon Is Blue," the adverse Legion publicity meant bigger b.o. grosses where the film was shown.

Exhibitors, many of whom are backers of DCA, are faced with the same dilemma as the releasing company. While feeling they have a b.o. hit, they're wondering if they should play it if it fails to obtain Code and Legion approval.

Stars Jump Around Too Much Today; Publicity Now Never on Individual But on Current Company's Film

Stands With Bard

Hollywood filmmakers are still concerned about which of the widescreen systems, or "scopes," to use.

But vet director Mervyn LeRoy says he goes along with Shakespeare — "the script-o-scope is the thing."

Stock Dividend (Not Split) Marks Upbeat at Col.

Although it was given press release billing as a stock split—five shares for each four now held—the Columbia board action last Thursday (16) was, in effect, a stock dividend. Investors simply are to be given one share for each four held.

In addition to this, the directors put dividends on a regularly quarterly cash basis, the initial divvy to be 30¢ per share, payable July 29. Delivery of the extra shares will be on the same date.

Also on the upbeat, Col stated its earnings for the current fiscal year will be the highest in the company's history. Earnings last year were \$4 per share on \$38,518 shares outstanding. The current year ends June 30.

All this had a bolstering effect on Col's issue on the N. Y. Stock Exchange where the stock jumped to \$35.12½ per share Friday (17), which was an increase of 75¢ on the day.

Chi DeeJay Thinks He's Libeled by 'Blackboard'; Uses Name of 'Daddy-O'

Chicago, June 21.

A local deeJay, Holmes Daylie, who uses the name of Daddy-O Daylie on WGN and WAIT, has filed a \$700,000 damage suit against Loew's Inc., for alleged libel and invasion of privacy in Metro-Goldwyn-Mayer's "Blackboard Jungle." The suit was filed in Chicago Federal District Court and claims a scene in the film is harmful to Daylie's reputation. The scene in question shows the teacher, played by Gleen Ford, meeting his new class and stating his name as "Dadier"; the class takes it up and chants "Daddy-Oh" at him and so refers to him later in the picture.

Suit is based on the similarity between his trade-name and the mocking name used in "Blackboard Jungle." There is no reference to disk jockeys, per se, in the film, however.

McBOING-BOING MAKES IT FOR THE MUSEUMS

N. Y.'s Museum of Modern Art is calling attention to United Productions of America operations with a two-month exhibit on the animated film outfit. After that the exhibit will be sent on tour to various key cities.

Show is being conducted as part of the Museum's current observance of its 25th anniversary year. Occupying a full floor of the Museum, the exhibit will be designed to illustrate to the public how ideas are shaped into cartoons, such as UPA's "Gerald McBoing-Boing" series. Various shorts from the company will be screened. Exhibit opened yesterday (Tues.).

"Institutional" promotion for most Hollywood players has come to an end. The ad-pub departments at the studios and N. Y. homeoffices are concentrating on the bally for each picture, with plugs for the stars secondary.

Reason for the switch lies in with the fact that many players are no longer under long-term contract to any one company. As a result, Paramount, for example, doesn't want to invest time and money in giving a particular performer a big publicity buildup if said thesp is likely to be working in, say, a Metro production in the near future. The publicity values would accrue to M-G at Par's expense.

This doesn't mean, of course, that the publicists are out to obscure the stars. But the accent will be on them only to the extent of their appearance in a particular film.

Columbia has William Holden upcoming in "Picnic." He has no other Col commitments. The plan consequently is to spotlight Holden as being in the film. Press and radio-tv breaks that serve only to publicize Holden without mention of "Picnic" will not be sought.

Another example is Par's "To Catch a Thief," starring Grace Kelly and Cary Grant. After this Kelly goes to M-G. Par, consequently, wants to call attention to "Thief" primarily and Miss Kelly is to be given the blurbs only via her identification with this pic.

All of which is in contrast with the old days when the function of the puff merchants was to get the names in the papers—and spelled correctly.

Under the new order, a particular source of migraine for the publicists is timing. A magazine layout that's not to break for a couple of months, or the scheduling of a tv appearance for some time in the future, could be embarrassing. For, while 20th-Fox might have set up the promotion, the stars involved might be showing up in a new Universal picture by the time the mag piece is published or the tv shows comes on.

Students Pick, Stick By Columbia's 'The Wild One' Despite Catholic Raps

Minneapolis, June 21.

Choice of Columbia's "The Wild One" as the feature picture to be shown at the annual free theatre party given by the suburban St. Louis Park Theatre for the suburb's high school graduates led to a hassle with Harold Kaplan, co-owner and manager of the showhouse, in the middle.

A number of the Catholic graduates' parents protested against the selection because the picture is on the Legion of Decency's "B" list.

Kaplan offered to change the selection, but the graduating class committee, which made the choice, stood firm on "The Wild One." It all ended with that film being shown.

The free theatre party is included annually in an all-night program for the seniors following graduation exercises.

Another 2,000-Car Ozoner

Los Angeles, June 21.

Southern California, which already has a number of 2,000-car drive-ins, among the largest in the country, will now have another in Santa Ana, construction on which starts immediately by the Aladdin Enterprises chain. Opening is tentatively set for Aug. 15.

Ozoner is 10th for the outdoor circuit operated by Harry Popkin, Jack Y. and Izzy Berman, and will be located near Disneyland.

Det. Lively; 'Itch' Sockeroo \$25,000, 'Davy' Wham 40G, 'Love Me' Hot 15G

Detroit, June 21.

It looks like a lively week for the downtown houses. "Davy Crockett" is heading toward a terrific total at the Michigan. "Seven Year Itch" shapes smash at the United Artists. "Love Me or Leave Me" looks lively at the Adams. "Cinerama Holiday" is holding strong 19th week at the Music Hall. "Cell 2455, Death Row" is rated average at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Bullet for Joey" (UA) and "Hunters of Deep" (DCA) (2d wk). Slim \$17,000. Last week, \$23,000.

Michigan (United Detroit) (4,000; \$1-\$1.25)—"Davy Crockett" (BV). Sockeroo \$40,000 or close. Last week, "Far Horizons" (Par) and "Battle Taxi" (UA), \$15,000.

Palms (UD) (2,961; 80-\$1)—"Cell 2455," (Col) and "Chicago Syndicate" (Col). Average \$14,000. Last week, "Son of Sinbad" (RKO) and "Jump into Hell" (WB), \$18,000.

Madison (UD) (1,900; 80-\$1)—"Marty" (UA) (5th wk). Down to \$6,000. Last week, \$7,000.

Broadway-Capitol (UD) (3,500; 80-\$1)—"City Across River" (U) and "Girls in Night" (U) (reissues). Fair \$8,000. Last week, "Prize of Gold" (Col) and "Jungle Moon Men" (U), \$14,000.

United Artists (UA) (1,938; \$1-\$1.25)—"Seven Year Itch" (20th). Smash \$25,000. Last week, "Gilda" (Col) and "Wild One" (Col) (reissues), \$8,600 in 5 days.

Adams (Halaban) (1,700; \$1-\$1.25)—"Love Me or Leave Me" (M-G). Big \$15,000. Last week, "Blackboard Jungle" (M-G) \$5,200 in 9th week.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama Holiday" (Indie) (19th wk). Strong \$27,000. Last week, \$28,300.

'Earth' Huge \$19,000 In Frisco; 'Sea' Great 20G, 'Matador' Mildish 15G

San Francisco, June 21.

Good week at first-run boxoffices looks here this stanza. School is out and the fog is in, both figured as helpful for cinema trade. "This Island Earth" shapes as a smash newcomer at Golden Gate while "Come From Beneath Sea" is rated equally big at Paramount. "Far Horizons" looks good at St. Francis while "Love Me or Leave Me" is big in second Warfield round. "Magnificent Matador" shapes mildish at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1)—"This Island Earth" (U) and "West of Zanzibar" (Indie). Smash \$19,000. Last week, "Purple Mask" (U) and "Tarzan's Hidden Jungle" (RKO), \$13,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Magnificent Matador" (20th) and "Cover Underworld" (Rep). Fair \$15,000. Last week, "Soldier of Fortune" (20th) (3d wk), \$12,000.

Warfield (Loew's) 2,656; 75-\$1)—"Love Me or Leave Me" (M-G) (2d wk). Big \$15,000. Last week, \$17,000.

Paramount (Par) (2,646; 90-\$1)—"Come From Beneath Sea" (Col) and "Creature Atom Brain" (Col). Sock \$20,000 or near. Last week, "Hell's Island" (Par) and "Jump Into Hell" (WB), \$12,000.

St. Francis (Par) (1,400; \$1-\$1.25)—"Far Horizons" (Par) and "Crashout" (FM). Good \$10,000. Last week, "Mad at World" (Indie) and "Tall Man Riding" (WB), \$9,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—"Cinerama" (Indie) (76th wk). Big \$21,500. Last week, \$17,300.

United Artists (No. Coast) (1,207; 70-\$1)—"7 Angry Men" (AA) and "Las Vegas Shakedown" (AA). Fair \$7,000. Last week, "Marty" (UA) (4th wk), \$6,500.

Stagedoor (A-R) (400; \$1-\$1.25)—"Wuthering Heights" (Gold) (reissue) (3d wk). Oke \$2,700. Last week, \$3,000.

Clay (Rosner) (400; \$1)—"Big Day" (Indie). Oke \$2,900. Last week, "Belts St. Trinian's" (Indie) (3d wk), \$1,900.

Vogue (S. F. Theatres) (377; \$1)—"French Touch" (Indie) and "Stratford Adventure" (Indie). Oke \$2,800. Last week, "Animal Farm" (Indie) (3d wk), \$1,800.

Bridge (Reade-Schwartz) (306; \$1-\$1.25)—"To Paris With Love" (Indie) (2d wk). Fancy \$5,000. Last week, \$6,000.

Broadway Grosses

Estimated Total Gross

This Week \$487,000
(Based on 20 theatres.)
Last Year \$535,100
(Based on 22 theatres.)

'Cobweb' Bright \$19,000, D. C.; 'Love Me' Rousing 28G, 'Foxfire' Neat 11G

Washington, June 21.

Despite bonanza of newcomers, expected b.o. boom has failed to materialize. Bright spots on a dull main stem horizon are "Love Me or Leave Me" at the Palace and "The Cobweb" at the Columbia, both sock. "Foxfire" shapes good in two houses. "Smoke Signal" at RKO Keith's looks fair while "Annapolis Story" at Trans-Lux is slow. Holdovers, in minority for first time in months, are generally slow.

Estimates for This Week

Ambassador (SW) (1,490; 60-85)—"Foxfire" (U). Good \$4,000. Last week, "Tall Man Riding" (WB), \$4,100.

Capitol (Loew) (3,434; 70-95)—"Soldier of Fortune" (20th) (2d wk). Winding up with slow \$12,000 after \$22,000 last week.

Columbia (Loew) (1,900; 70-95)—"Cobweb" (M-G). Smash \$19,000, almost up to record set by "Blackboard Jungle" (M-G). Stays. Last week, "Kiss Me Deadly" (UA) (2d wk), \$5,000.

Dupont (Lopert) (372; 75-\$1)—"Holiday for Henrietta" (Indie) (2d wk). Steady \$4,000 after \$5,000 last week. Stays.

Keith's (RKO) (1,939; 70-95)—"Smoke Signal" (U). Fair \$7,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U), \$9,500.

Metropolitan (SW) (1,200; 75-\$1)—"Foxfire" (U). Fine \$7,000. Last week, "Tall Man Riding" (WB), \$7,200.

Palace (Loew) (2,360; 70-95)—"Love Me or Leave Me" (M-G). Fast \$28,000, to top town, stays. Last week, "Daddy Long Legs" (20th) (3d wk), \$12,000.

Playhouse (Lopert) (435; 75-\$1.10)—"That Lady" (20th). Opened Saturday (18) in mild style. Last week, "End of Affair" (Col) (3d wk), \$5,000 in 9 days.

Trans-Lux (T-L) (600; 70-\$1)—"Annapolis Story" (AA). Slight \$4,000 or less. Ch. crix pans hurtling. Last week, "Country Girl" (Par) (19th wk), \$3,500.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (84th wk). Firm \$14,000 for second consecutive week. Stays.

'Itch' Lively \$20,000 In Buff.; 'Love Me' Big 16G

Buffalo, June 21.

Standout here this round is "Seven Year Itch," smash at the Century. "Love Me or Leave Me" looks big at the Buffalo, but is being outdistanced by "Itch." "Cinerama" is pushing up to a great take this (16th) week at the Teck. "Soldier of Fortune" is off to an okay session in second round at the Center.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Love Me or Leave Me" (M-G) and "Marauders" (M-G). Big \$16,000 or near. Last week, "Purple Plain" (UA) and "Snow Creature" (UA), \$9,000.

Paramount (Par) (3,000; 50-80)—"Tall Man Riding" (WB) and "Hell's Island" (Par). Mild \$9,000. Last week, "Far Horizons" (Par), \$11,000.

Center (Par) (2,000; 50-80)—"Soldier of Fortune" (20th) (2d wk). Oke \$7,500. Last week, \$10,000.

Lafayette (Basid) (3,000; 50-80)—"Prize of Gold" (Col) and "Jungle Moon Men" (Col). Slow \$7,000. Last week, "End of Affair" (Col) and "Wyoming Renegades" (Col), \$6,000.

Century (Buhawk) (3,000; 60-\$1)—"Seven Year Itch" (20th). Giant \$20,000. Last week, "Cell 2455" (Col) and "Masterson of Kansas" (Col), \$7,500.

Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"Cinerama" (Indie) (16th wk). Pushing to great \$11,000. Last week, \$10,000.

'Love Me' Dandy 15G, Seattle; 'Davy' 11½G

Seattle, June 21.

School is out but biz is dull. Even the kids piling in is not helping "Davy Crockett" at Orpheum and Music Box, neither house coming near hopes. "Sea Chase" at Blue Mouse on moveover still is big after its previous downtown weeks. "Love Me or Leave Me" is only smash newcomer at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-\$1)—"Sea Chase" (WB) and "Tall Man Riding" (WB) (m.o.). Big \$5,000. Last week, "Outlaw Girl" (IFE) and "Wayward Wife" (IFE), \$3,700 in 8 days.

Coliseum (Evergreen) (1,870; \$1-\$1.25)—"Hell's Island" (Par) and "Two Guns and Badge" (AA). Fair \$7,000 or close. Last week, "Son of Sinbad" (RKO) and "Quest Lost City" (RKO), \$6,700.

Fifth Avenue (Evergreen) (\$1-\$1.25)—"Daddy Long Legs" (20th) (6th wk). Big \$6,500. Last week, \$5,200.

Music Box (Hamrick) (850; 90-\$1.25)—"Davy Crockett" (BV). Day-Date with Orpheum. NSH at \$3,500. Last week, "Doctor in House" (Rep) (2d wk), \$2,400 at \$1 top.

Music Hall (Hamrick) (2,300; 90-\$1.25)—"Love Me or Leave Me" (M-G) and "Marauders" (M-G). Smash \$15,000 or better. Last week, "Sea Chase" (WB) and "Tall Man Riding" (WB) (2d wk), \$6,100.

Orpheum (Hamrick) (2,700; 90-\$1.25)—"Davy Crockett" (BV). Mild \$8,000, and not up to hopes. Last week, "Strategic Air Command" (Par) (4th wk), \$5,200 in 5 days.

Faramount (Evergreen) (3,039; \$1-\$1.25)—"Prize of Gold" (Col). Slow \$6,500. Last week, "Soldier of Fortune" (20th) (3d wk), \$4,500.

'Cobweb' Fine 14G, Pitt.; 'Love' 13G, 2d

Pittsburgh, June 21.

World preem bally in connection with Golden Anniversary celebration of Nickelodeon popped. "The Cobweb" off to fancy start at the Harris. May get another stanza. Holdover round of "Love Me or Leave Me" at Penn still is smash. "Davy Crockett" is disappointing at the Stanley. "Island Earth" stayed five days of second at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 65-\$1)—"Island Earth" (U) (2d wk 5 days). Oke \$3,500 or over. Last week, good \$9,000.

Harris (Harris) (2,165; 65-\$1)—"Cobweb" (M-G). Good notices and world preem bally. Heading for fine \$14,000 and holds. Last week, "Magnificent Matador" (20th), \$4,000.

Gold (Green) (500; 65-\$1)—"Green Scarf" (AA) (9th wk). Keeps hanging on. Nice \$2,200. Last week, \$2,500.

Penn (UA) (3,300; 65-\$1)—"Love Me or Leave Me" (M-G) (2d wk). Still has plenty of zing but has to come out Friday (24) for locked booking of "Interrupted Melody" (M-G). Should top \$13,000. Last week, socko \$22,000.

Squirrel Hill (SW) (900; 65-\$1)—(Continued on page 22)

'Love Me' Lively \$13,000, Omaha; 'Earth' Stout 8G, 'Gold' Strong at 4½G

Omaha, June 21.

First-run trade is brisk this week. "Love Me or Leave Me" shapes solid at the Orpheum while "This Island Earth" at the Omaha is socko. "Prize of Gold" looks stout at the Brandeis, aided by several promotional deals. "Blackboard Jungle" is closing a hefty month's stand at the State, still being lively in fourth week.

Estimates for This Week

Brandeis (RKO) (1,100; 50-85)—"Prize of Gold" (Col) and "Chicago Syndicate" (Col). Stout \$4,500. Last week, "Tall Man Riding" (WB) and "The Glass Tomb" (WB), \$3,500.

Omaha (Tristates) (2,000; 65-85)—"This Island Earth" (U) and "Man from Bitter Ridge" (U). Sock 8,000. Last week, "Hell's Island" (Par) and "Mambo" (Par), \$5,000 for 6 days.

Orpheum (Tristates) (2,890; 70-90)—"Love Me or Leave Me" (M-G). Nifty \$13,000. Last week, "Soldier of Fortune" (20th), \$11,500.

State (Goldberg) (875; 65-90)—"Blackboard Jungle" (M-G) (4th wk). Fine \$5,000. Last week, \$6,000.

'Itch' Mighty \$21,000 Paces Cincy; 'Davy' Big 16G, 'SAC' Tall 7G, 3d

Cincinnati, June 21.

Key City Grosses

Estimated Total Gross

This Week \$2,533,800
(Based on 23 cities and 218 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,449,200
(Based on 24 cities and 216 theatres.)

'Itch' Boffo \$22,000 In Balto; 'Davy' Dandy 17G, 'Marty' Great at \$7,000

Baltimore, June 21.

Strong new product and end of the school term provide a double shot in the arm for pix grosses here this round. "Seven Year Itch" is giving the New its best gross in many months. "Davy Crockett" is wowing the moppets and giving the Hipp a great week. "Marty" opened solidly at the Playhouse.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Purple Plain" (UA). Drab \$6,000. Last week, "Kiss Me Deadly" (UA), \$8,000.

Cinema (Schwaber) (466; 50-\$1)—"Holiday For Henrietta" (Indie) (2d wk). Okay \$3,500 after \$4,000 opener.

Film Centre (Rappaport) (960; 50-\$1)—"Great Adventure" (Indie). Starts tomorrow (Wed.). Sixth week of "Doctor In House" (Rep) was nice \$3,000.

Hippodrome (Rappaport) (2,100; 50-\$1)—"Davy Crockett, King Wild Frontier" (BV). Fancy \$17,000. Last week, "Prodigal" (M-G) (3d wk), \$6,500.

Keith's (Fruchtman) (2,400; 25-\$1)—"Strategic Air Command" (Par) (4th wk). Pleading \$7,000 following \$8,000 for third.

Mayfair (Hicks) (980; 20-70)—"Escape To Burma" (RKO). Opens tomorrow (Wed.). "The Looters" (U) was mild \$3,500.

New (Fruchtman) (1,600; 35-\$1.25)—"Seven Year Itch" (20th). Tilted scale paying off with a terrific \$22,000 likely. Last week, "End of Affair" (Col), \$5,000.

Playhouse (Schwaber) (320; 50-\$1)—"Marty" (UA). Boff \$7,000. Last week, "To Paris With Love" (Indie) (6th wk), \$2,500.

Stanley (WB) (3,200; 30-80)—"Tall Man Riding" (WB). Sad \$5,500. Last week, "Far Horizons" (Par), \$7,500.

Town (Rappaport) (1,600; 50-\$1)—"That Lady" (20th). Opens tomorrow (Wed.). Third week of "Soldier of Fortune" (20th) was fairish \$7,000.

'Sea' Whopping \$20,000, Denver; 'Davy' Big 18G

Denver, June 21.

"It Came From Beneath Sea" is packing the Denver this week, with smash session in prospect. "Purple Mask" looks big at the Centre. "Davy Crockett" also is rated great at the Orpheum. "Annapolis Story" looks fine in three drive-ins.

Estimates for This Week

Centennial Drive-In (Lee) (1,250 cars; 75)—"Annapolis Story" (AA) and "Las Vegas Shakedown" (AA). Good \$3,500. Last week, "Rage at Dawn" (RKO) and "Fast and Furious" (Indie), \$3,600.

Centre (Fox) (1,247; 60-\$1)—"Purple Mask" (U). Big \$12,000. Last week, "Magnificent Matador" (20th) (2d wk), \$10,000.

Denham (Cockrill) (1,750; 60-\$1)—"Strategic Air Command" (Par) (5th wk). Fast \$10,000. Stays. Last week, \$12,000.

Denver (Fox) (2,525; 60-\$1)—"Come From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Sock \$20,000. Last week, "Tall Man Riding" (WB) and "Jump Into Hell" (WB), \$14,000.

Esquire (Fox) (774; 75-\$1)—"Animal Farm" (DCA). Good \$2,000. Last week, "Heart of Matter" (Indie) and "Inspector Calls" (Indie), \$1,800.

Monaco Drive-In (Lee) (800 cars; 75)—"Annapolis Story" (AA) and "Las Vegas Shakedown" (AA). Fine \$4,500. Last week, "Rage at Dawn" (RKO) and "Fast and Furious" (Indie), \$4,000.

Orpheum (RKO) (2,600; 75-\$1)—"Davy Crockett" (BV). Great \$18,000. (Continued on page 22)

Two hotcha new bills are boosting this week's downtown total to high hot-weather bracket. "Seven Year Itch" is topping the town with the big Albee's best figure in some time, with a great total likely. Juve trade, at 50c a copy, has "Davy Crockett" shaping for a whopper take at the Palace. Another newcomer, "Tall Man Riding," is pleasing at the Grand. "Strategic Air Command" is fancy in third stanza at Keith's. "Cinerama Holiday" opens Thursday after over \$1,000,000 gross in first year of "Cinerama" at the Capitol. Final 10 days of latter is getting a terrific total.

Estimates for This Week

Albee (RKO) (3,100; 75-\$1)—"Seven Year Itch" (20th). Shaping for huge \$21,000, biggest here for some time. Holds. Last week, "Love Me or Leave Me" (M-G) (2d wk) at 75c-90c scale, \$11,500.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65)—"Cinerama" (Indie). Ten-day windup of first year, ending this week looks terrific \$43,000. Press preview Wednesday of "Cinerama Holiday," which has official opening Thursday.

Grand (RKO) (1,400; 75-90)—"Tall Man Riding" (WB) and "Kiss Me Deadly" (Indie). Six days. Pleading \$6,500. Last week, "Call 2455 Death Row" (Col) and "Semi-nole Uprising" (Col), \$7,000.

Keith's (Shor) (1,500; 75-\$1.25)—"Strategic Air Command" (Par) (3d wk). Smooth \$7,000, and stays a fourth frame. Last week, \$10,500.

Palace (RKO) (2,600; 75-\$1)—"Davy Crockett" (BV). Big \$16,000. Moves to Grand for second stanza. Fess Parker and Buddy Ebsen made stage appearances opening day. Last week, "Magnificent Matador" (20th), at 75c-90c scale, \$7,500.

'Soldier' Stalwart 17G, K. C.; 'Horizons' \$6,500, 'Love Me' Robust 9G, 2d

Kansas City, June 21.

Lusty leader in current session is "Soldier of Fortune" giving four Fox Midwest houses one of better weeks. Next best is "Far Horizons" at Paramount while "To Paris with Love" is stout b.o. at the arty Vogue. "Love Me or Leave Me" is sturdy in second week at the Midland. "Daddy Long Legs" shapes fancy in fourth week at Orpheum. Weather continues on the milder side, helping the box office.

Estimates for This Week

Glen (Dickinson) (750; 85-\$1)—"Rome 11 O'clock" (IFE) (2d wk). Oke \$1,800. Holds. Last week, \$2,000.

Kimo (Dickinson) (504; 85-\$1)—"Camille" (M-G) (reissue) (2d wk). Nifty \$2,200. Stays on. Last week, \$2,500.

Midland (Loew's) (3,500; 60-80)—"Love Me or Leave Me" (M-G) and "New Orleans Uncensored" (Col) (2d wk). Neat \$9,000 or near. Last week, \$13,000.

Missouri (RKO) (2,585; 50-80)—"City Across River" (U) and "Girls in Night" (U) (reissues). Mild \$3,000. Last week, "Big House, U.S.A." (UA) and "Jesse James' Women" (UA), same.

Orpheum (Fox Midwest) (1,913; 75-\$1)—"Daddy Long Legs" (20th) (4th wk). Fine \$5,000. Last week, \$6,000.

Paramount (United Par) (1,900; 70-90)—"Far Horizons" (Par). Light \$6,500. Last week, "Strategic Air Command" (Par) (3d wk), \$8,000.

Roxy (Durwood) (879; 75-\$1)—"Blackboard Jungle" (M-G) (4th wk). Strong \$5,000. Holds. Last week, \$6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Soldier of Fortune" (20th) and "I Cover Underworld" (Rep) at Tower and Granada. Big \$17,000; holds at Tower. Last week, Tower played "Son of Sinbad" (RKO) and "High Society" (AA), \$6,000. Uptown, Fairway, Granada had "Eternal Sea" (Rep) and "Santa Fe Passage" (Rep), \$9,000.

Vogue (Golden) (550; 75-\$1)—"To Paris With Love" (Indie). Hearty \$3,000. Holds. Last week,

B.O. SLIDES ON MERCURY RISE

New Pix Lift L.A.; 'Itch' Huge 35G, 'Earth' Terrific 97G, 'Love' Wow 126G, Both 11 Spots, 'Matador' NSH 27G

Los Angeles, June 21. — Combo of several strong new bills and start of school vacations is hyping first-run grosses here this round, with drive-ins figuring importantly for some openers. Transit strike is hampering film trade in downtown area but has had little effect elsewhere.

Great \$35,000 shapes for "Seven Year Itch," showcasing at the Chinese in its initial week. "Love Me Or Leave Me" is heading for a smash \$46,000 in two regular firstruns plus a terrific \$80,000 in two nabs and seven ozoners.

Very fancy \$29,000 shapes for "This Island Earth" in three firstruns plus a nifty \$68,000 in one nab and seven ozoners. "Magnificent Matador" is seeking an average \$27,000 in four spots. Other openers are mild to light, with holdovers and extended-runs finishing out long stays for most part.

Estimates for This Week
Chinese (FWC) (1,905; \$1-\$1.75) — "Seven Year Itch" (20th). Great \$35,000. Last week, "Daddy Long Legs" (20th) (6th wk-6 days), \$16,000.

State, Pantages (UATC-RKO) (2,404; 2,812; \$1-\$1.50) — "Love Me, Leave Me" (M-G) and "Santa Fe Passage" (Rep). Smash, \$46,000. Last week, State with New Fox, "Marauders" (M-G) and "Anchors Aweigh" (M-G) (reissue), \$10,400.

Warner Downtown, Wilton, Vogue (SW-FWC) (1,757; 2,344; 885; 90-150) — "This Island Earth" (U) and "Tall Man Riding" (WB). Socko \$30,000 or near. Last week, in different units.

Orpheum, Iris (Metropolitan-FWC) (2,213; 816; 80-1125) — "Mad At World" (FM) and "Glass Tomb" (Lip). Light \$11,000. Last week, Iris, "Big House, U.S.A." (UA) and "Stranger On Horseback" (UA) (2d wk), \$3,000.

Hillstreet, New Fox, Ritz (RKO-FWC) (2,752; 965; 1,363; 80-1125) — "Prize of Gold" (Col) and "Chicago Syndicate" (Col). Mild \$15,000 or near. Last week, Hillstreet with Pantages, Wilton, "5 Against House" (Col) and "End Affair" (Col), \$16,000; Ritz, "That Lady" (20th) (3d wk-5 days), \$1,200.

Los Angeles, Hollywood, Up-town, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-150) — "Magnificent Matador" (20th) and "Jungle Moon Men" (Col). Average \$27,000. Last week, "Soldier Fortune" (20th) (3d wk), \$20,000.
El Rey (FWC) 861; 90-1125) — "Holiday For Henrietta" (Indie). Slow \$2,500. Last week, reissues.
(Continued on page 22)

'Earth' Solid 13G, L'ville; 'Love' 14G

Louisville, June 21. — City is well-stocked with fresh, sturdy product this week, and it's paying off at the wickets all around. This showing is being made in face of summer weather which seems to have settled in. Top grosser looks like "Love Me or Leave Me" at the State. "Island Earth" at the Rialto also is pulling and looks virtually as solid. "Long John Silver" at the Mary Anderson and "Hell's Island" at the Kentucky both are okay.

Estimates for This Week
Kentucky (Switow) (1,200; 50-75) — "Hell's Island" (Par) and "Bowery to Bagdad" (AA). Oke \$6,000. Last week, "Strategic Air Command" (Par) (3d wk), \$6,500.
Mary Anderson (People's) (1,200; 50-75) — "Long John Silver" (DCA). Nice \$7,000 or near. Last week, "Bullet For Joey" (UA) and "Capt. Kidd Slave Girl" (UA), \$6,200.
Rialto (Fourth Avenue) (3,000; 50-75) — "This Island Earth" (U). Solid \$13,000. Last week, "Magnificent Matador" (20th), \$11,000.
State (United Artists) (3,000; 50-75) — "Love Me or Leave Me" (M-G) and "Seminole Uprising" (Col). Stout \$14,000 or near. Last week, "End of Affair" (Col) and "5 Against House" (Col), \$7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Earth' Sturdy \$8,000 in Mpls.

Minneapolis, June 21. — With the single exception of "This Island Earth," off to a big start, great boxoffice newcomers again are conspicuous by their absence. In consequence, holdovers, including "Cinerama," "Blackboard Jungle" and "Love Me or Leave Me" in their 62d, eighth and third weeks, respectively, largely monopolize the Loop scene. In addition to "Earth," "Cell 2455, Death Row," "The Eternal Sea" and a "Stranger on Horseback" "Battle Taxi" combo, are the fresh entries, but are not calculated to provide much help for most part. "Earth" shapes great at the Lyric.

Estimates for This Week
Century (S-W) (1,140; \$1.75-\$2.65) — "Cinerama" (Indie) (62d wk). Robust \$17,000. Last week, \$16,000.

Gopher (Berger) (1,000; 85-\$1) — "Blackboard Jungle" (M-G) (8th wk) breaking house record although playing day-date with St. Paul Strand. Holding up remarkably. Tail \$5,500. Last week, \$6,000.
Lyric (Par) (1,000; 65-85) — "This Island Earth" (U). Attracting plenty of attention despite absence of cast names. Smash \$8,000 or near. Last week, "That Lady" (20th), \$4,000.

Radio City (Par) (4,100; 85-\$1) — "Love Me or Leave Me" (M-G) (3d wk). Giving a fine b.o. account of itself. Neat \$9,000. Last week, \$11,500.

RKO-Orpheum (RKO) (2,800; 65-85) — "Cell 2455" (Col). Conflicting opinions regarding its merits. Mild \$7,000. Last week, "Tall Man Riding" (WB), \$6,500.

RKO-Pan (RKO) (1,600; 65-85) — "Stranger on Horseback" (UA) and "Battle Taxi" (UA). Fair \$4,500. Last week, "Yellow Mountain" (U) and "Naked Alibi" (U), \$4,000.
State (Par) (2,300; 65-85) — "Eternal Sea" (A). Well regarded and liked picture, but b.o. looks only mild \$5,500. Last week, "Hell's Island" (Par), \$6,000.

'MATADOR' BULLY 8½G, PROV.; 'GOLD' FAIR 9G

Providence, June 21. — Seasonably hot weeker after several cool, rainy Sabbaths hurt the deluxers and generally kept grosses down. Best of the weak lot looks like "Magnificent Matador." Mild art Albee's "Tall Man Riding" and Strand's "Far Horizons." "Prize of Gold" is dull.

Estimates for This Week
Albee (RKO) (2,200; 50-75) — "Tall Man Riding" (WB) and "The Looters" (WB). Meek \$6,000. Last week, "Man From Bitter Ridge" (U) and "Green Scarf" (U), \$6,500.
Majestic (Fay) (2,200; 50-75) — "Magnificent Matador" (20th) and "Santa Fe Passage" (Rep). Fairly steady \$8,500. Last week, "That Lady" (20th) and "Trouble In Glen" (Rep), \$6,000.
State (Loew) (3,200; 50-75) — "Prize of Gold" (Col) and "Bedevilled" (M-G). Oke \$9,000. Last week, "End of Affair" (Col) and "5 Against House" (Col), \$10,000.
Strand (Silverman) (2,200; 50-75) — "Far Horizons" (Par). Slow \$5,000 or near. Last week, "Hell's Island" (Par) and "High Society" (AA), \$6,500.
(Continued on page 22)

N. Y. OFF BUT 'ITCH' 60G, 3D

Return of hot weather over the past weekend is putting a crimp in Broadway first-run business generally this round, after several bills showed promise of picking up. Deluxers currently are getting the bulk of their strength from holdovers but over-extended long-runs are weighting down the overall total.

"Las Vegas Shakedown" with vaude is one of brighter newcomers, with a smooth \$21,000 likely at the Place. "Purple Mask" shapes mild \$10,000 at the Mayfair. "Wizard of Oz," out on reissue, looms terrific at \$13,500 at the arty Normandie. It's the second biggest opening week at this house.

"Love Me Or Leave Me" with stagelash continues in smart fashion, with \$145,000 probable in current (4th) session at the Music Hall. This insures a fifth and perhaps a sixth week. "Sea Chase" shapes okay \$32,000 in second frame at the Paramount, where it will continue.

"This Island Earth" still is socko with \$25,000 or near probable in second round at the Victoria, where it looks in for a run. "Davy Crockett, King of the Wild Frontier" continued at nice \$10,000 in fourth stanza at the Globe, and will stay on.

"Lady and Tramp" preems at the RKO tomorrow (Thurs.) after "Soldier of Fortune" slipped to mild \$25,000 in 6-day fourth week. "Seven Year Itch" is holding with great \$60,000 or close in third frame at the State.

"Cinerama Holiday," benefiting from cooler weather and more out-of-town visitors early last week, completed its 19th session with a smash \$48,700 at the Warner. "The Bed" held at great \$11,000 in second round at the Plaza.

"Chicago Syndicate" moved into the Criterion Monday (20) after "Five Against House" failed to last over 10 days. "To Paris With Love" continued to amaze with a sock \$6,400 in 12th round at the arty Fine Arts, and stays on.

"Summertime" opened with a special benefit preem last night (Tues.) at the Astor. "Magnificent Matador" fell to a lean \$9,500 in fourth week at the theatre. "Marty" slipped some but still was rated great with \$18,200 in 10th frame at the Sutton. "Gate of Hell" at the Guild.

Estimates for This Week
Astor (City Inv.) (1,300; \$1.75-\$1.50) — "Summertime" (UA). Opened last night (Tues.) with special preem. Regular run starts today (Wed.). In ahead, "Magnificent Matador" (20th) (4th wk), was lean \$9,500 after \$11,500 in third.

Little Carnegie (L. Carnegie) (550; \$1.25-\$2.20) — "Green Magic" (IFE) (6th wk). Fifth week ended Sunday (19) was fine \$4,400 after \$4,500 for fourth session.

Capitol (Loew's) (4,820; 85-\$2.20) — "Prodigal" (M-G) (6th wk). Present round winding tomorrow (Thurs.) is heading for dull \$5,500 after \$1,500 for fifth week. Stays on with "Not As A Stranger" (UA) opening June 29 after a gala preview the night of June 28.

Criterion (Moss) (1,700; 75-\$2.20) — "Chicago Syndicate" (Col). Opened Monday (20). In ahead, "Five Against House" (Col), got only light \$15,000 in 10 days. "7 Little Foys" (Par) due in next, near end of month.

Fine Arts (Davis) (468; 90-\$1.80) — "To Paris With Love" (Indie) (13th wk). The 12th frame ended Monday (20) was very big \$6,400 after \$7,500 for 11th week. Stays on.

Globe (Brandt) (1,500; 70-\$1.50) — "Davy Crockett, King Frontier" (B) (5th wk). Fourth session ended last night (Tues.) was nice \$10,000 after \$14,000 in third week. Continues with end of school expected to help from here on.

Guild (Guild) (450; \$1-\$1.75) — "Gate of Hell" (Indie) (28th wk). The 27th frame finished Monday (20) was big \$8,000 after \$9,500 for 26th week. Holds on indef.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Purple Mask" (U) (2d wk). Initial round ended Monday (20) hit only mild \$10,000. In ahead, "Violent Saturday" (20th) (5th wk). (Continued on page 22)

Chi Better; 'Holiday' Wow \$65,000, 'Tramp' Smash \$60,000, 'Eternal' Lofty 17G; 'Melody' 16G, 'Chase' 57G in 2d

'Itch' Snappy \$15,000, Indpls.; 'Earth' Big 10G

Indianapolis, June 21. — Biz is generally oke at first runs here this stanza, strong drawing cards helping to offset seasonal pull of outdoor competition. "Seven Year Itch" at Indiana is boxoffice leader and is expected hold. "Love Me Or Leave Me" at Loew's is stout while "This Island Earth" at Circle shapes fine. "Doctor In House" now is in fifth week at Esquire, arty theatre.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-85) — "This Island Earth" (U) and "The Looters" (U). Fine \$10,000 or over. Last week, "Annapolis Story" (AA) and "Seven Angry Men" (AA), \$8,000.

Indiana (C-D) (3,200; 75-95) — "Seven Year Itch" (20th). Hefty \$15,000. Last week, "Magnificent Matador" (20th), \$7,500 at 50c-85c scale.

Keith's (C-D) (1,300; 50-85) — "Long John Silver" (DCA) and "Air Strike" (Lip). Tepid \$4,000. Last week, "Abbott-Costello Meet Mummy" (U) and "Glass Tomb" (Lip), \$5,000.

Loew's (Loew) (2,427; 50-80) — "Love Me Or Leave Me" (M-G). Sturdy \$10,000. Last week, "Wizard of Oz" (M-G) (reissue) and "Marauders" (M-G), \$7,500.

'Earth' Rich 17G, Philly; 'Marty' 12G

Philadelphia, June 21. — Critical reception accorded "Love Me Or Leave Me" and "Marty" are giving both great totals this round. Former at Randolph is rated terrific while "Marty" may hit a new record at the Studio, city's smallest first-run. "This Island Earth" also shapes smash at 1,200-seat Gold- man. "Davy Crockett" looms good at Mastbaum, matinee trade being helped by personals of Fess Parker and Buddy Ebsen.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.49) — "End of Affair" (Col) (2d wk). Fair \$6,000. Last week, "Blackboard Jungle" (M-G) (11th wk), \$7,000.
Boyd (SW) (1,430; \$1.25-\$2.50) — "Cinerama Holiday" (Indie) (18th wk). Fine \$18,000. Last week, \$18,500.

Fox (20th) (2,250; 99-\$1.40) — "Soldier of Fortune" (20th) (3d wk). Okay \$16,000. Last week, \$23,000.

Goldman (Goldman) (1,200; 65-\$1.30) — "This Island Earth" (U). Smash \$17,000 or near. Last week, "Cell 2455" (Col), \$9,000.

Mastbaum (SW) (4,370; 75-\$1.30) — "Davy Crockett" (BV). Good \$20,000. Last week, "Purple Mask" (U), \$13,000.

Midtown (Goldman) (1,200; 65-\$1.49) — "Wuthering Heights" (Gold) (reissue). Fair \$8,000. Last week, "Gone With Wind" (DSO) (reissue), \$8,000.

Randolph (Goldman) (2,500; 75-\$1.40) — "Love Me Or Leave Me" (M-G). Terrific \$35,000. Last week, "That Lady" (20th) (2d wk), \$7,000.

Stanley (SW) (2,900; 74-\$1.40) — "Far Horizons" (Par). Poor \$11,000. Last week, "Chicago Syndicate" (Col), \$13,000.

Stanton (SW) (1,483; 65-99) — "Karamoja" (Indie) and "Halfway to Hell" (Indie) (2d wk). Trim \$10,000. Last week, \$17,000.

Studio (Goldberg) (400; 99-\$1.49) — "Marty" (UA). Sock \$12,000. Last week, on reissues.

Trans-Lux (T-L) (500; 80-\$1.50) — "Interrupted Melody" (M-G) (2d wk). Great \$13,000. Last week, \$18,000.

Viking (Sley) (1,000; 74-\$1.50) — "Prodigal" (M-G) (6th wk). Oke \$7,000. Last week, \$10,000.
Trans-Lux World (T-L) (604; 99-\$1.50) — "Adventures of Sadie" (20th) (3d wk). Dim \$2,500. Last week, \$3,000.

Chicago, June 21. — Chi biz is better than for quite some time this round, with several strong openers and some still-hot holdovers raking in the big coin. "Cinerama Holiday" looks a terrific \$65,000 in first week at the Palace. "Lady and The Tramp" is heading for a smash \$60,000 over at the State-Lake, opening round. "Eternal Sea" and "Tall Man Riding" looks okay \$17,000 in first at the Roosevelt. "Las Vegas Shakedown" is rated fair \$17,000 at the McVickers.

The Monroe's "Innocents In Paris" is picking up a mild \$8,500 for first session. "Camille" gets a nice \$3,000 in the first stanza at the Carnegie.

"Sea Chase," with the McGuire Sisters, topping the stage bill at the Chicago, continues smash as in the second week. "Interrupted Melody" stays oke at United Artists in same round, "Escape To Burma" and "Rage At Dawn" combo is doing okay in the second at Grand. "Soldier of Fortune" is still solid in third frame at the Oriental. "Blackboard Jungle" is still lush in seventh session at the Woods.

Estimates for This Week
Carnegie (Telem't) (480; 95) — "Camille" (M-G) (reissue). Slow \$2,000. Last week, "Gate of Hell" (Indie) (3d wk), \$2,300.

Chicago (B&K) (3,900; 98-\$1.50) — "Sea Chase" (WB) with the McGuire Sisters heading stagelash (2d wk). Lofty \$57,000. Last week, \$74,000.

Grand (Nomikos) (1,200; 98-\$1) — "Escape To Burma" (RKO) and "Rage At Dawn" (RKO) (2d wk). Swell \$10,500. Last week, \$13,000.
Loop (Telem't) (606; 90-\$1.25) — "Wayward Wife" (IFE) and "Outlaw Girl" (IFE) (2d wk). Strong \$9,500. Last week, \$13,000.

Monroe (Indie) (1,000; 80-\$1.25) — "Innocents In Paris" (Indie). Oke \$8,500. Last week, "Beachcomber" (Indie) (2d wk), \$6,500.

McVickers (JL&S) (2,200; 65-\$1.25) — "Las Vegas Shakedown" (AA) and "Case of Red Monkey" (AA). Fair \$17,000. Last week, "Bullet For Joey" (UA) and "Big House, U.S.A." (UA) (2d wk), \$16,500.

Oriental (Indie) (3,400; 98-\$1.25) — "Soldier of Fortune" (20th) (3d wk). Sturdy \$19,000. Last week, \$23,000.

Palace (Eitel) (1,484; \$1.25-\$3.40) — "Cinerama Holiday" (Indie). Smash \$65,000. Last week, "Cinerama" (Indie) (99th wk), \$40,500 in four days.

Roosevelt (B&K) (1,400; 65-98) — "Eternal Sea" (Rep) and "Tall Man Riding" (WB). Good \$17,000. Last week, \$17,000.
(Continued on page 22)

'Earth' Socko 22G, Hub; 'Story' 15G

Boston, June 21. — Despite heat wave over the weekend, biz boomed this frame, with newcomers and holdovers alike reporting big biz. Leading the city is newcomer, "This Island Earth," smash at the Keith Memorial, hyped by big tv and newspaper ballyhoo. "Love Me or Leave Me" held good at State and Orpheum. "Little Kidnappers" opened fine at small Beacon. "Cinerama" at the Boston jumped this frame, boosted by kid parties from out-of-town, in its 77th stanza. Metropolitan's "Annapolis Story" and "Big Topfod" are rated okay. Paramount's "End Fenway" were so-so with "Far Horizons" and "Las Vegas Shakedown."

Estimates for This Week
Astor (B&K) (1,500; 75-\$1.25) — "Interrupted Melody" (M-G) (4th wk). Nice \$10,000. Last week, \$12,000. "Seven Year Itch" (M-G) opens tomorrow (Wed).

Beacon Hill (Beacon Hill) (800; 75-\$1.25) — "Little Kidnappers" (UA). Good \$10,500. Last week, "To Paris With Love" (Indie) (9th wk) and "Fingers Dr. T" (Col), \$3,500.

Boston (Cinerama Productions) (Continued on page 22)

Further TOA-Alled Meetings Spur Hope of More Flexible Distribution

The major film companies are expected to follow a more flexible sales policy as a result of the meetings with the joint Theatre Owners of America-Aligned States Assn. committee. Although the official handouts stemming from the sessions stressed a more lenient attitude toward the smaller theatres, it's understood that anticipated changes will apply to all situations, large and small.

The exhibitor group, completing confabs with 20th-Fox, Paramount, Columbia, RKO and Metro, expressed hope that exhibition's all-out efforts to seek solutions to trade problems "will ultimately bring about peace and harmony in our industry." The committee plans to meet with the remainder of the production-distribution companies in the near future.

One of the points hammered home by the exhib committee in their meetings with the film companies was the static sales policy employed by the distributors. As one example of what the exhibs term "static," one theatremen pointed to the fact that a film company demanded the same terms for a "Waterfront" in a rural area as it would in a seaport city or for a "Ma and Pa Kettle" in a metropolis as it would for a smalltown. The exhibs reportedly asked for broader and complete local autonomy for branch managers in their dealings with local exhibitors.

Although neither the TOA-Alled committee nor the distributors would admit it, it's understood the theatremen received assurances that changes would take place. Except perhaps for 20th, there will not be any official announcements of sales policy changes. However, it's anticipated that the order will be quietly handed down to branch toppers to revise their selling techniques.

The pitch for broader autonomy for local sales reps is on in full force. As a followup to the meetings, Jack Kirsch, prexy of Allied of Illinois and an influential exhibitor leader, issued a statement, with which the board of the Illinois unit concurred, calling for "broad and complete authority" for the local branch managers "to formulate a local sales policy on all film deals." He declared that the local manager, being more familiar with the accounts and the territory, "is in a better position to determine the kind of film terms to be asked of his local customers." He stressed that the home-office in setting terms is unaware of the economic conditions and other circumstances surrounding a particular exchange area.

Ended Thursday

The joint TOA-Alled committee completed their sessions in New York last Tuesday (14), meeting with Columbia's Abe Montague, RKO's Herbert Greenblatt, and Metro's Charles Reagan on the same day. Montague, in a formal statement following his meeting with the exhibs, said he agreed with the exhibitor committee on certain key issues—such as national sales policy, continuity of product, selling to small theatres on an equitable flat rental basis, development of new personalities—and that Columbia would make every possible effort to further these policies. Montague reiterated his objection to the arbitration of film rentals and urged Allied to reconsider its position on arbitration and conciliation.

The Col sales topper said he explained to the exhibitors "the tremendous economic problem involved" in providing sufficient prints and asked the group's "thinking and advice so that a sounder, more economic basis on print purchases, especially on CinemaScope pictures, could be arrived at." He stressed that it was far better to discuss industry problems in intra-industry sessions "than in the public press or legislative halls."

RKO's Greenblatt merely stated that "nothing" was demanded by the exhibitor spokesmen and that "nothing" was promised them. Metro's Reagan did not comment on his session with the TOA-Alled group.

Motel's Patio Preview

Albany, June 21. "Marty" was previewed at Nell Hellman's new Town House in this city, for what was said to be the first time a motor hotel had been selected for such a screening.

Owner of two theatres in Albany and operator of drive-ins at East Greenbush, N. Y., No. Philadelphia and Levittown, Pa., arranged with United Artists for the exhibition, in the swank motel's patio.

Some 150 guests, including newspaper, radio and television people, attended. Idea was to obtain a "true cross-section reaction."

Give Exchanges Leeway to Ease Tensions, Kirsch

Chicago, June 21.

Allied Theatres of Illinois prexy Jack Kirsch, in a letter to the general sales managers of the major film companies, last week urged that they grant "broad and complete" local autonomy to branch managers in their dealings with exhibitors. Kirsch asked that local branch heads be given authority to set film sales policy since they are supposedly aware of local conditions and problems than their home offices are. Kirsch said this would "lessen the prevailing tension between organized exhibition and distribution."

The Allied topper went on to state that such a grant of autonomy to local managers should not deprive any exhibitor of the benefit of any commitments made by home offices to the Allied-TOA committee.

TITANUS, OLDEST IN ITALY, HOLDS 'CONGRESS'

Rome, June 21.

Titanus, Italy's oldest filmmaking outfit began a celebration marking 52 years of operation with an "International Congress" that opened at the EUR Exposition Grounds, outside Rome, yesterday (Mon.). Officiating at the opening ceremonies were Goffredo Lombardo, 34-year-old president of Titanus.

Company is hosting nearly 150 persons from abroad, including distribution reps, the outfit's out-post personnel and newspapermen and hundreds of local industryites at a full round of activities winding up Thursday. Yesterday's welcoming ritual was followed by lunch at EUR's Salone di Ricevimenti.

Separate programs have been mapped for the distibs, for Italian exhibitors, for local Titanus people, for foreign personnel and for Italian and foreign editors. The various groups, combined, today are to be received in an audience by Pope Pius XII and following this the visiting fourth estate leave for Sorrento to visit Titanus' "Bread, Love and . . . The film, which stars Sophia Loren and Vittorio De Sica, has that blank space in its title for filling in later.

OCEAN LINES WIN

Held Not Liable For Film Losses Due To Strike

Los Angeles, June 21.

Decision was found in favor of the two defendants in Aspen Pictures Inc.'s \$176,200 suit against the Matson and Oceanic steamship lines.

Film company charged. It had lost this amount due to shipping delays on "Return to Paradise," filmed in Samoa in 1953, but defendants countered that the strike Aspen claimed they knew was imminent came as a complete surprise to them.

'Unprecedented' Use Of TV Ballyhoo Among Plans Stressed at 20th Meet

Stressing cooperation with exhibitors and concentrating on release plans for its summer product lineup, 20th-Fox concluded a two-day national sales convention Saturday (18) at the New York homeoffice. The convention, attended by more than 200 division managers, branch managers, salesmen, and homeoffice executives, closed on "an unparalleled note of optimism," according to the company.

In the absence of distribution chief Al Lichtman, recuperating on the Coast from his recent illness, the session was presided over by William C. Gehring, assistant general sales manager. Prexy Spyros Skouras, production chief Darryl F. Zanuck, and pub-ad v.p. Charles Einfield were among the executives who addressed the convention.

Gehring revealed that 20th would release 18 top-budgeted productions between July and the early part of 1956. Seventeen of the total will be in CinemaScope, the lone non-C'Scoper being the final Panoramic Production in standard dimensions filmed for 20th release. Revised lineup will see 12 films in release from July to October, with the remaining half a dozen being placed in distribution during the balance of 1955 and early 1956. Changes in the summer program will see "Love Is a Many Splendored Thing," William Holden-Jennifer Jones, starrer, moved up from October to August; "Seven Cities of Gold," slated in September from October, and "The View From Pompey's Head."

Halling the company's varied product lineup, Gehring said the company's sales arm would be able to offer theatres two to three major CinemaScope pictures per month, "pre-sold attractions based on bestselling books and hit stage productions." He stated a policy of creative merchandising must be followed to insure that the values of each production is fully utilized and made known to exhibitors and the public. He stressed the necessity for harmony in the industry, noting that "whatever is good for the exhibitor is good for the distributor and film producer." He cautioned that the industry cannot sit back "on the laurels and prosperity reaped by CinemaScope, but rather must continue its aggressive policy of telling the public that their best entertainment is available at their local theatres."

Skouras told the sales staffers that by the end of 1955 he expects 30,000 installations of CinemaScope throughout the world. Of this total 16,500 will be in the U. S. and Canada, while 13,500 will be in other parts of the world. He asked for high standards in serving the needs of exhibitors and the public and told the delegates they must be respected and effective citizens in their own communities and in their business life. Termining CinemaScope "one of the great bulwarks of the motion picture industry," he said 20th will continue to improve the medium.

Zanuck outlined the company's production plans, pointing out the lineup of bestselling books and top stage attractions to be filmed during the coming months. He revealed that 20th had acquired the film rights to "A Roomful of Roses," a drama by Edith Soderberg which Guthrie McClintic will produce on Broadway next season, starring Katherine Cornell.

Einfield told the delegates that 20th would make an "unprecedented use" of television selling to promote the production and entertainment values of each picture. In every instance, Einfield said, emphasis will be concentrated on point-of-playdate impact supported by video saturation, radio, and newspaper advertising. He said new concepts of film promotion are being adopted to keep film promotion "provocative, topical, and effective." He cited the trend of popularizing pictures through film music and noted that three upcoming 20th films "will each have title songs of Hit Parade potential."

High tribute to Lichtman was paid by many of the speakers. Acknowledgement of his leadership and "presence" were noted with a 30-foot banner stretched over the dais at the sales convention. It read: "Al Lichtman Appreciation."

Here's New Twist: Enters Theatre Film Business for an 'In' on Video Futures

Follow-Thru Meetings

Domestic and Canadian exchanges of 20th-Fox will hold a series of follow-through meetings this week to implement the promotional and merchandising plans outlined at the company's two-day national sales convention which ended Saturday (18).

Division and branch managers who attended the home-office sessions will conduct the local confabs, with discussions covering the handling of 18 pictures which 20th will release between July and the early part of 1956.

Tho 95% Chinese, Hong Kong 'Boom' Relies on U.S. Pix

First-run theatres in Hong Kong could not exist without American pictures despite the overwhelming native population which speaks Cantonese, according to Harry O. Odell, veteran Hong Kong distributor and exhibitor making his first visit to the United States in 30 years. Less than 5% of the 2,500,000 population, swelled by refugees from Red China, are of Western origin, Odell noted; and the theatre patrons are therefore predominately native who go for American action pictures in a big way.

American pictures dominate the playing time of the 12 first-run Hong Kong houses, Odell related yesterday (Tues.) at a press confab at the homeoffice of Allied Artists whose pictures he handles in the Hong Kong area. The city, he said, experienced a post-war theatre building boom, with 12 houses currently operating as compared to two immediately after World War II. New houses, he pointed out, has made Hong Kong a competitive market with all dozen theatres scrambling for top product. The first-run houses, Odell estimated, grossed a total of \$2,000,000 to \$2,500,000 last year. Admission prices at the key houses are 20c for front stalls, 40c for orchestra, and 60c for dress circle or balcony. He estimated an increase of 10% to 15% in distribution business in the Hong Kong area this year as compared to 1954.

Hong Kong, a British colony, operates under a quota system, and is forced to devote 10% of its annual playing time to British films. The key houses play Chinese pictures, usually produced in Hong Kong, only on rare occasions, the local product finding its way to the mabe houses. Only rarely is a picture from Red China—played, according to Odell, although one theatre, the Cathay, regularly plays Russian films.

Odell, who operates the Empire (1,300 seater) and the Liberty (1,100 seater) theatres, is also the local impresario. He has closed down his film shows on occasion to present concert stars, such as Helen Traubel and Isaac Stern. He has also booked popular U. S. and British acts.

GANNAWAY-VER HALEN FORM INDIE FILM CO.

Hollywood, June 21.

Gannaway-Ver Halen Inc. has been formed by Al Gannaway and Charles Ver Halen as a pix and tv outfit. They'll produce five films and at least two video series. Initialer, "Hired Gun," starring Richard Arlen and Bruce Bennett, is rolling this week. "Behind Bamboo Curtain" and "Daniel Boone" are also set for immediate lensing.

Allied Artists and Republic were both offered distrib deals, but unit won't sign until "Gun" is canned. They're financing own first four pix.

As a wedge toward acquiring certain film properties for television, National Telefilm Associates Inc., telepix distributing firm, has organized a subsidiary releasing firm for the theatrical distribution of feature films. New division, NTA Film Sales, will be under the supervision of Oliver Unger. NTA's executive v.p. Joseph Brenner, a veteran theatrical film distributor, has been hired as sales manager. He is leaving shortly for a cross country jaunt to explore the market.

First films on the new company's theatrical slate are "Tales of Hoffman," "Cry, the Beloved Country," "Breaking Through the Sound Barrier," and "Outcast of the Islands," which will be released as reissues. The four features are among those to which NTA recently acquired U. S. tv distribution rights from Sir Alexander Korda and Ilya Lopert.

NTA feels that a theatrical subdivision will give the company access to certain properties which the firm could not obtain previously. In acquiring the films for theatrical release, NTA hopes it will obtain the inside track for the ultimate tv distribution. According to Unger, NTA in the past has had to turn down certain distribution opportunities because of the fact that it had no theatrical distribution setup.

In organizing a theatrical subsidiary, NTA is also eyeing a potential toll tv market. It's Unger's view that in many cases film producers will profit to a greater extent by placing their pictures in toll tv instead of theatrical release.

"The setting up of a theatrical distribution division," he said, "will enable NTA to explore all the ramifications of toll tv, and to properly prepare for its coming, while at the same time it immediately gives NTA greater flexibility in additional phases of film entertainment."

TRUCKERS' 25% BOOST DENIED IN MINNESOTA

Minneapolis, June 21.

North Central Allied has succeeded, temporarily at least, in blocking a move by the Midwest Motor Freight Bureau to increase rates for carrying film in Minnesota by 25%.

It protested and objected against the bureau's application filed with the Minnesota Railroad and Warehouse commission for such an increase with the result that the commission denied it.

However, points out S. D. Kane, RCA executive counsel, the carriers still have the right to a public hearing and undoubtedly will demand it.

4-Country Co-Production For 'Women's Barracks'

First of three pictures to be filmed by Damon Productions, headed by Nato de Angeles, will be "Women's Barracks," based on Tereska Torres' controversial book dealing with women in the Free French forces during World War II. Film, for which Columbia has the Western Hemisphere release rights, will be a four-country co-production, with de Angeles the American partner. His associates are Herbert Wilcox in England, Dumont Films in France, and Attilio Ricci in Italy. Eastern Hemisphere rights will be sold on a territorial basis.

"Barracks" is scheduled to roll in mid-August, with the shooting being done in Munich and London. The screenplay was written by Art Cooper and Arthur Behrstock. De Angeles is negotiating for French, Italian, and English femme stars for roles in the film. The locale of the picture is London during World War II. Among the directors being weighed for the assignment are Max Ophuls and Robert Rossolini.

Other pictures on de Angeles' slate are "Tamerlane, Master of the Earth," based on Cothburn O'Neal's novel, and a musical version of De Alarcon's "The Three-Cornered Hat."

De Angeles' financing and business requirements in the U. S. are being handled by the law firm of Unger & Marten.

the Sweet

10

from
20th
FOR THE
NEXT
SIX
MONTHS!



please turn ...



From coast to coast
the nation's happiness hit!

A Man Called Peter

COLOR by DE LUXE

CINEMASCOPE

starring **RICHARD TODD • JEAN PETERS**
Produced by **SAMUEL G. ENGEL** • Directed by **HENRY KOSTER** • Screen Play by **ELEANORE GRIFFIN**
From the book by **CATHERINE MARSHALL**



"Suspenseful! Convincing!"
Showmen's Trade Review

Angela

starring

DENNIS O'KEEFE • MARA LANE

co-starring **ROSSANO BRAZZI**

Produced **STEVEN PALLOS** • Directed by **DENNIS O'KEEFE**
Screen play by **JONATHAN RIX** and **EDOARDO ANTON**

A Patria Pictures Corporation Presentation



"The best thing of its kind
Hollywood has offered in 1955!"
—*Time Magazine*

VIOLENT SATURDAY

COLOR by DE LUXE

CINEMASCOPE

starring **VICTOR MATURE • RICHARD EGAN**
STEPHEN McNALLY
ERNEST ("Marty") BORGNINE

Produced by **BUDDY ADLER** • Directed by **RICHARD FLEISCHER** • Screen Play by **SYDNEY BOEHM**



20th delivers
top product
when you need it most!

The
"SOMETHING'S
GOTTA GIVE"
Musical!

Daddy Long Legs

COLOR by DE LUXE


CINEMASCOPE

starring **FRED ASTAIRE • LESLIE CARON**

costarring **TERRY MOORE • THELMA RITTER • FRED CLARK**
with **RAY ANTHONY** and his Orchestra

Produced by **SAMUEL G. ENGEL** • Directed by **JEAN NEGULESCO**
Screen Play by **PHOEBE** and **HENRY EPHRON**







The top best-seller filmed on the hot-spot in Hong Kong!

CLARK GABLE
SUSAN HAYWARD
SOLDIER OF FORTUNE
From the Novel by Ernest K. Gann
CINEMASCOPE

COLOR by DELUXE
also starring
MICHAEL RENNIE • GENE BARRY
with ALEX D'ARCY • TOM TULLY
ANNA STEN • RUSSELL COLLINS
Produced by BUDDY ADLER
Directed by EDWARD DMYTRYK
Screen Play by ERNEST K. GANN

The picture that wowed 'em at the Normandie, New York's House of Hits!

"The Adventures of Sadie"

A Desert Island Comedy in Color starring
KENNETH MORE • JOAN COLLINS
Comedy hit of "Genevieve" Keep your eye on and "Doctor in the House"!
GEORGE COLE • ROBERTSON HARE
Guest Star HERMIONE GINGOLD
Adapted for the Screen and Directed by NOEL LANGLEY
A LANGLEY-MINTER PRODUCTION

From the Producer of
"How to Marry a Millionaire"!

BETTY GRABLE • SHEREE NORTH • ROBERT CUMMINGS
CHARLES COBURN • TOMMY NOONAN

"How To Be VERY VERY, POPULAR"

COLOR by DELUXE
CINEMASCOPE
Produced, Directed and Screen Play by
NUNNALLY JOHNSON




KEEP YOUR EYE ON SHEREE NORTH! WOW!



The picture that shocked a nation!

OLIVIA de HAVILLAND • GILBERT ROLAND in
That LADY
Print by TECHNICOLOR
CINEMASCOPE
Introducing PAUL SCOFIELD
starring FRANCOISE ROSAY • DENNIS PRICE
Produced by SY BARTLETT Directed by TERENCE YOUNG
Screen Play by ANTHONY VEILLER and SY BARTLETT
An Atlanta Production



From 20th—
the company that does business
the way you like to do business!

The daring best seller
becomes 1955's most
challenging drama!

HUMPHREY BOGART
GENE THERNEY

in
**THE LEFT HAND
OF GOD**

COLOR by DE LUXE
CINEMASCOPE

also starring LEE J. COBB

Produced by BUDDY ADLER • Directed by EDWARD DMYTRYK

Screen Play by ALFRED HAYES



The 3 year Broadway sensation
is now on the screen!

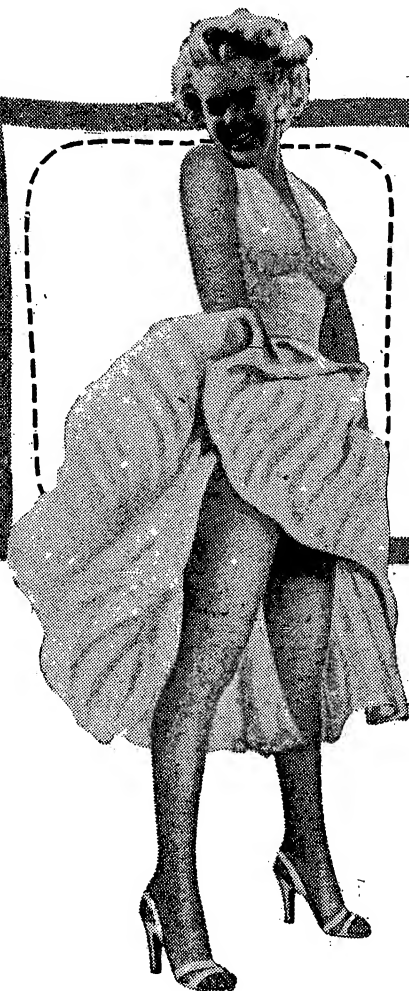
CHARLES K. FELDMAN
Group Productions presents

**the
seven year
itch**

COLOR by DE LUXE
CINEMASCOPE

Directed by BILLY WILDER starring
MARILYN MONROE • TOM EWELL

Screen Play by BILLY WILDER and GEORGE AXELROD
Based upon an original Play "The Seven Year Itch" by George Axelrod.
As presented on the Stage by Courtney Burr and Elliott Nugent



Sensation at the
long-run Astor, N. Y.!

EDWARD L. ALPERSON presents

**THE
Magnificent Matador**

COLOR by PATHE

CINEMASCOPE

starring
MAUREEN O'HARA • ANTHONY QUINN

Directed and Story by BUDD BOETTICHER • Screen Play by CHARLES LANG
Co-producer CARROLL CASE



When the American MPCU used
a Kimono Girl to crack down
on the Tokyo underworld!

**house of
bamboo**

COLOR by DE LUXE


CINEMASCOPE

starring
**ROBERT RYAN • ROBERT STACK
SHIRLEY YAMAGUCHI
CAMERON MITCHELL**

Produced by BUDDY ADLER • Written by HARRY KLEINER
Directed and Additional Dialogue by SAMUEL FULLER



From 20th—
the company that gives
you the longest playing
time...all the time!



The best-selling love story of the year with the cast of the year!

WILLIAM HOLDEN • JENNIFER JONES

Love is a Many-Splendored Thing

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER Directed by HENRY KING Screen Play by JOHN PATRICK



CLARK GABLE
JANE RUSSELL
ROBERT RYAN
THE TALL MEN

co-starring Cameron Mitchell


COLOR by DE LUXE

CINEMASCOPE

Produced by WILLIAM A. BACHER and WILLIAM B. HAWKS

Directed by RAUL WALSH

Screenplay by SYDNEY BOEHM and FRANK NUGENT



She was the Virgin Queen of a lusty Age!
He was the greatest adventurer of any age!

BETTE DAVIS • RICHARD TODD • JOAN COLLINS

The Virgin Queen


COLOR by DE LUXE

CINEMASCOPE

co-starring JAY ROBINSON
HERBERT MARSHALL • DAN O'HERLIHY

Produced by CHARLES BRACKETT Directed by HENRY KOSTER

Written by HARRY BROWN and MINDRET LORD



Exploitation natural!
"A sleeper!" — *M.P. Daily*

PANORAMIC PRODUCTIONS presents


A LIFE IN THE BALANCE

starring RICARDO MONTALBAN

co-starring Anne Bancroft • Lee Marvin

Produced by LEONARD GOLDSTEIN Directed by HARRY HORNIER

Screen Play by ROBERT PRESNELL, Jr. and LEO TOWNSEND



From 20th
—the company
that backs you all the time!

AFN Most Popular With Berliners; Yanks Rate 3d Via Request Letters

Berlin, June 14.

The fact that the American Forces Network of Berlin is primarily a radio station for the local U.S. community can hardly be called a fact any longer. As revealed by Pfc. "Red" Jones, one of AFN-Berlin's top disk jockeys who, mainly via his daily "Frolic At Five" program, has managed to become popular all over Berlin, far more request letters are coming those days from Germans than Americans. Jones said that about 75% of the daily request mail is coming in from Germans, followed by 20% sent in by Britishers while the American percentage has come down to only 5%.

The U.S. community of Berlin is, of course, not as big as it used to be some years back, but also percentage-wise Germans are now making out the greater part of the listeners. For the local hepcats and those who have taken a 100% fancy to Americanism, there is only one station around here anyway: AFN, of course. But there are also quite a few "serious" Germans who more often than before pick AFN for their listening pleasure.

They claim that RIAS (Radio in the American Sector), whose chief purpose it is to inform the people behind the Iron Curtain, is too much filled with political news and comments. AFN's daily evening program "Music In the Air" for instance, a fine selection of music ranging from opera melodies to pop tunes, has long become a special favorite program with Berliners, young and old ones.

It also is interesting that Berliners—as measured via request letters—are more fond of traditional type of jazz than Americans. The current No. 1 band with Berliners is undoubtedly Lionel Hampton while Yanks are obviously more fond of dance air. A la Ray Anthony. Americans also show an increased predilection for European talent.

Top request numbers currently over AFN-Berlin are "Unchained Melody" (Les Baxter), followed by "Give Me Your Word" (Tennessee Ernie) and "Shake, Rattle and Roll" (Bill Haley & the Comets). Tennessee Ernie, incidentally, is climbing up fast the local ladder of popularity. Also, his "Davy Crockett" is a hit around here. AFN-Berlin has been on the scene for quite a while now, broadcasting news, music and other sorts of entertainment. Station, which arrived in Berlin just 13 days behind U.S. troops back in 1945, claims that it broadcasts on higher power (5000 watts) than many U.S. stations. The AFN-Berlin voices, incidentally, have come to be heard in many parts of the globe. Listeners throughout the Soviet Zone listen to it. By means of AFN shortwave broadcasts, Berlin broadcasts already have been picked up as far as Okinawa.

Gala Strauss 'Venice' As Bregenz Fest Highlight

Salzburg, June 14.

Austria's third biggest festival attraction (after Salzburg and Vienna), is the one which takes place every summer in the city of Bregenz, on the Swiss border. This year, the Bregenz Festival is celebrating its 10th anniversary, with the big attraction being, as in previous years, a gala production of Johann Strauss' operetta, "A Night in Venice," performed on Central Europe's largest stage-on-water.

The Vienna Burgtheater will contribute two theatrical productions, the classical tragedy, "Cabal and Love," by Schiller, and the folk tale by Raimund, "Der Bauer als Millionaire" (The Farmer as a Millionaire). The major operatic offering will be Rossini's "Barber of Seville," with an Italian cast.

Ballet will be represented by the Berlin State Opera Ballet, which is coming down to Bregenz for the occasion. Three orchestral concerts will be conducted by Karl Böhm, Volkmar Andreae and Rudolf Moralt. The opera and dramatic works will be presented in the newly-built Kornmarkt Theatre, and the orchestral concerts in the Town Hall. But the big draw is provided by the stage built on Lake Boden, which makes a unique setting for Strauss' "Night in Venice."

French-Italic Accord

Paris, June 14.

New Franco-Italian Coproduction Accord definitely makes a pitch for increased co-production despite some criticism level against this form of filmmaking. Signees feel that more policing of subject matter and actual production will alleviate the weak tendencies into which coproduction fell last year. New accord stresses that quality would be main goal from now on.

Accord states that the subject must be of international interest to serve the prestige of both countries. Films made under this banner would benefit from the special aid in both countries. Only companies with a good background of prestige films and a firm financial basis will be allowed in this field. The director will have to have at least two pix to his credit which have gained some international renown.

Mull Future Of Film Festivals

Paris, June 14.

Dr. Ottavio Croze, prexy of the Venice Film Festival, is here to confer with the International Assn. of Film Producers on the status of Venice fete as a yearly event. The IAFP had pegged 1955 as the year for only one major competitive film fest, and, with Cannes already past, had threatened to boycott Venice if it came in as a kudo-giving fete.

However, Croze told VARIETY that neither he nor Favre Le Bret, head of the Cannes Film Festival, would relinquish their yearly manifestations, and that he was sure all would be arranged since the IAFP seemed eager to negotiate. He feels there is room for two big festivals if pix are held down to about 50 for both shows, each taking their 25 from freshly produced pix. Cannes would get the winter-outlet and Venice the later production.

Croze said that a paradox exists, with IAFP claiming there are not enough good films for two fests and that two make for outside publicity expenditures, and then turning around and insisting on papering the fests with as many films as possible. U.S. alone is sending up to five and six entries. He also stated that the IAFP, in response to one of his queries, admitted that they felt there were at least 50 films every year worthy of being shown at international competitive fests. This fits in with his plan of having a 50-50 split, of the 50, at Cannes and Venice.

Croze also made clear that this year at Venice there would only be one week devoted to shorts. Fest is to start Aug. 25 and will wind up Sept. 10. So it looks like the two "A" competitive fests are here to stay.

Seeks Probe of British Cinema Admission Tax

London, June 21.

A demand for a full scale governmental inquiry into the incidence of admission tax in picture theatres is to be made in the House of Commons next Thursday (23). The initiative is being taken by Harold Wilson, the former Board of Trade prez.

The ex-minister, who has consistently taken a keen interest in film industry affairs, is to urge the government to set up a special commission to investigate the problem. The decision as to whether the inquiry should be undertaken by a departmental committee or a royal commission will be left to the government if it accepts the principle.

In the last budget in April, the industry received a complete brush-off of its claim for \$20,000,000 worth of relief. The tax, which equals almost 40% of the gross, runs almost \$100,000,000 a year.

Brook, Zetterling to Bow Ayme Drama in Scotland

Edinburgh, June 14.

The British preem of "Clerambard," play by French novelist-playwright Marcel Ayme, is set for the Lyceum Theatre here July 25. It will be presented by Jack de Leon and directed by Murray MacDonald. Clive Brook, Mai Zetterling, Valerie Taylor, Helen Haye and Alec McOwan play the lead roles.

Comedy, translated by Norman Denny, ran for over a year at the Comedie Des Champs Elysees, Paris, where it premed in March, 1950.

Following its bow here the play, due in London at end of August, will visit Glasgow, Newcastle, Manchester and Liverpool.

Price is also set for Broadway in the fall with Leo Kerz producing and Alan Schneider directing.

'Lido de Paris,' Packed With Nudies, Wow B.O. Hit in Buenos Aires

Buenos Aires, June 14.

"Lido de Paris," originally a floorshow, has been playing as a revue at the Opera (film-theatre), here since April 29, registering sensational grosses estimated at around \$100,000 weekly. Scale ranges from \$9.60 for frontrow orch seats to \$1.50 for back rows in the gallery. For eight weeks the demand for seats has exceeded the supply on all excepting Sundays, when competition from sports is too strong.

First few weeks found business not so hot, the public waiting for word-of-mouth reports on a show with a name which doesn't pack the same punch for stay-at-home Argentines as the legendary Folies. Since then, however, long lines from dawn until the wickets open at 10 a. m. have prevailed. The police now guard the box-office to prevent speculation, but obligingly agree to help those in line get ducats if the wait is too long.

The girls in this show, "younger than those in the Folies, are allowed to parade with entirely bare torsos whereas the Folies girls were made to wear rhinestones in strategic spots. Now that the Peron government has split with the Roman Catholic church, regulations on nudity are relaxed.

Costumes and sets are not as eye-catching as those in the Folies show but lavish enough. Outstanding talent is lacking. Guy Loyal, male-singing lead, and Anny Berriver, looker with talent, seem to lack the verve to make them stand out. The Four Fredians, in a circus act, and Vic et Adie, are both firstclass acrobatic numbers, giving the ensemble some needed vigor. The Debonairs' singing combo does excellently.

Although the nudity is accentuated, male interest becomes surfeited, and more fiery personalities such as those of Xenia Monty or Cristina Nicky of the Folies, now playing in local leg shows, are missed. This may account for the big business done by the local revues this year despite the "Lido" competition. On the other hand, straight legit shows are feeling such competition.

Business has dropped slightly in the last week, but the show looks good to hold at least until August, when the Lococo Circuit may have to accept booking of a local ballet group, headed by Norma Norvath of the Colon Opera, to comply with protectionist regulations. In September, the theatre is booked for the American Ballet Theatre.

TOO COLD FOR 'FOLIES' GALS

Weather, Cops Cause Femmes To Wear More in Holland

Amsterdam, June 14.

For the first time in the 32 years' existence of the Paris Folies Bergere, the directors of this French institution have decided to recruit a second unit to tour the world. Returning from the South America trip, the Continental performances of the Folies Bergere started here last week. The cast members were dressed in more than the usual garb for Paris revue because the Dutch climate is cold and police here have no eye for "beauty and culture."

Plays which endanger the moral sanity of the community or offend a political or religious group may be forbidden by police authorities of a city in the Netherlands. This brought a crackdown on the advertising.

Paris 1st-Run Biz Slips; 'Can-Can', 'Cinerama,' 'Window,' 'Cruz' Top List

Paris, June 21.

Davis to Be BFFA Prexy

London, June 21.

John Davis, managing director of the J. Arthur Rank Organization, is expected to be elected, unopposed, the new prez of the British Film Producers Assn. Nominations are due by the end of this month.

At the annual session, Marcel Hellman and John Woolf are to propose that the office of veepee should be left vacant for a year and that the retiring president (Robert Clark) should deputize for John Davis during his absence. If that is agreed, it will set a new pattern for the future operation of the BFFA and will give each president a four year term in office. He will have one year as veepee, two years as prexy and an active final year as immediate past-president.

Flu Clips Busy B.A. Pix Studios

Buenos Aires, June 14.

A virulent flu epidemic has been mowing down entertainment folk here during the Argentine early winter. Actors have performed their motion picture work with doctors standing by. One prominent victim was Luis Cesar Amadori, who was directing "Anna Karenina." To avoid extra costs his colleague, Ernesto Arancibia, took over until Amadori recovered. The Amadori (she is Zully Moreno, who plays lead in the film) may make a Mexican trip so that the producer-director can recuperate.

Carlos Cores was another flu victim but continued on the sets while "The Oath of Lagardere" (Sono) was shooting.

Helped by the government's "forced bookings," local studios are currently very active, some 57 features being in various stages of production or planning. Seven are ready for most immediate release.

Another 23 pictures are in the laboratory stage, 13 are actually rolling and another 14 are blueprinted. Of the 28 producers at work, four are new to the industry and another eight are "independents."

Although there has been much talk of co-production with European producers, little has materialized so far. Ana Mariscal from Spain made a hit in "En Carne Viva," her first Argentine picture, and there is talk of her settling here permanently. She is now working on "Los Maridos de Mama" (Mama's Husbands) for Dave Cabouli of Sudamfilm.

On June 21 comedian Luis Sandrini and actress-wife Malvina Pastorino leave for Berlin as Argentine delegates to the Film Festival. From there they will make tracks for Italy, where Sandrini is due to co-produce a picture.

Paris Exhib-Distrib To Try Production

Paris, June 14.

Jacques Mage, film distrib, importer and owner of seven first-run and nabé theatres, has decided to go into production and has formed a new company here, called Dismage. He already has six pix projects which are to roll soon. First film is to be another Peter Cheney novel adaptation with Eddie Constantine to repeat his successful interpretation of the hardboiled G-man Lemmy Caution. Called "Get It?", it will be a Franco-Italian production. Next is to be a Franco-German entry, "Le Pont De La Mort" (Bridge of Death), to be directed by Victor Vicas.

Third film is to be a C'Scoper, "Dolores," based on Jean Marquet's novel. It is to be Franco-Italian with exteriors in Mexico.

Hit legitier, "Adorable Julia," is also on the agenda. Mage wants to make this an international pic with Vittorio De Sica to direct and star. Last entry is to have Gallic director Rene Clement doing a film version of the Jan de Hartog novel, "Stella."

Leading the first-run boxoffice currently, at a time when film biz starts to fall off as vacation season begins, is the French color opus, "French Can-Can," of Jean Renoir. It is followed by "Cinerama," "Rear Window," (Par), "Vera Cruz" (UA), Jules Dassin's "Du Rififi Chez Les Hommes" (Brawl Among Men), Vittorio De Sica's "L'Ordi Di Napoli" (Naples Gold) and "Country Girl" (Par). Bad weather this month has helped hike the b.o. take.

"Can-Can" took a boff \$312,000, in five weeks at three houses. Pic now goes into its second first-run date, due to previous bookings at two smaller houses. "Cruz" came in for a nifty \$153,000 at three houses in three weeks, outstanding for this type opus. Starring Burt Lancaster and Gary Cooper good luck helped to sell this. "Rififi" after seven weeks at seven houses, with the Cannes Fest kudo helping, took around \$336,000. "Window" did \$150,000 in nine weeks while "Country" in for a neat \$99,000 in three weeks at six houses. "Napoli" had \$33,000 for three weeks at one small-seater.

"Cinerama" is catching on big here. With three performances daily and playing to capacity, it looks to latch on for a longrun at the Empire. First two weeks, at a \$2 top, was \$69,000.

Other pix coming in for nice coin are the Gallic "Le Dossier Noir" (Black File) for \$60,000 in two houses, two weeks and "A Toi De Jouer Callaghan" (Your Play Callaghan), for \$87,000 in four houses and three weeks.

Annual Crop of Summer Revues Launched With Teeoff of Scot Show

Glasgow, June 14.

Annual crop, of summer revues at coastal vacation spots has teed off, with the show at the Gaitey Theatre, Ayr, again leading in quality.

Majority of productions, with weekly change of material, will run to September, but there are signs that the interest of native vacationers is lessening in these revues. Main cause is lack of imagination on part of local impresarios, who book artists already seen for most of the year at city vauderies.

Don Arrol, upcoming young comedian, heads the layout at the Winter Gardens Pavilion, Rothessay, favorite Firth of Clyde resort. Show is produced by Ross Bowie, youthful impresario.

Clark & Murray, Nicky Kidd, George Burton and George Clarkson are in the revue at the Pavilion, Largs. Billy Stutt, Irish comedian, is featured at the Cosy Corner Theatre, Dunoon.

Jack Milroy tops the Popplewells' "Whirl of 1955" revue at the Gaitey Theatre, Ayr, with the Four in a Chord, w.k. harmony quartet, prominent in the support layout. Lex McLean is chief comedian at Tivoli Theatre, Aberdeen.

Harold Fielding, London concert impresario, will launch a vaude experiment July 4 at the Capitol Theatre, Aberdeen, with leading vaude stars featured in weekly changes of programs. House is normally a cinema. Aberdeen, on the northeast Scotland coast, is popular holiday center with British families.

OLD TV NEVER DIES

GI's in Europe Say U.S. Tele Goes On Forever

Frankfurt, June 14.

Old tv never dies—at least according to the GIs stationed throughout Europe. To them, it is served up in a once-a-week hodgepodge arrangement which permits an hour-long free kinescoped showing of two or three old de-commercials tv shows in the U. S. service clubs.

Among the usual shows viewed at the clubs in Germany are Jack Benny, the Hit Parade, I Love Lucy, Milton Berle, Suspense, Studio One, Mr. Peepers, Toast of the Town, Dinah Shore and Perry Como. Only one who manages to get a sponsor mention is one whose title incorporates the plug, Colgate Comedy Hour.

Little Hope of Free Convertibility Seen for U.S. Pix at Fall Parley

London, June 21.

Although such a concession could be justified by the economic state of the nation, there is little prospect of free money convertibility being conceded when the Anglo-American film agreement comes up for renewal in September. Industry and political insiders here expect the status quo to be maintained for at least another year.

From the point of view of the British economy, the principal objection to restoration of free trading in motion pictures is the certain clamor for a similar setup which would come from other industries. Imports from the U. S. are still severely restricted. Only a minute number of automobiles are allowed into the country and many other luxury commodities are excluded completely.

Opening the doors for Hollywood would, say the British economic experts, result in a barrage of demands, which would only embarrass the government.

They argue that the present arrangement with Hollywood industry is no hardship to the producers there. Apart from the basic \$17,000,000 which has been transferred annually under the agreement since 1948, the various concessions and inducements have liquidated the frozen reserves which had accumulated in the early postwar years.

See U.S. Army Shows In Europe Sloughed By New Germany Status

Wiesbaden, June 14.

The sovereignty of Germany is expected to have several effects on the European Armed Forces Professional Entertainment Division, whose job it is to provide free entertainment for members of the Armed Forces stationed throughout Europe, North Africa and the United Kingdom.

The funds for these package shows are provided out of the European post exchange profits. With the reestablishment of Germany, the U. S. Army has just announced June 30 as withdrawal date of all logistical support from several thousand U. S. civilians living in West Germany.

Press correspondents and many businessmen, who had formerly used the PX, are no longer permitted its facilities. With the decrease in buyers, it is to be expected that the PX profits will be reduced correspondingly, leaving the EAFED with a lower budget for buying its camp shows.

A secondary effect of the German sovereignty is that now the agents and their artists booking out of the EAFED headquarters in Wiesbaden will be subject to the German laws instead of to the rules of the Allied command. Where formerly they were permitted to book acts after establishing credit ratings with the Allies, the agents must now be licensed under the new German laws to do business here. It is expected that both the agents and their clients will be subject to German taxes.

Greater Union May Get Cinerama in Aussie

Sydney, June 14.

It's forecast here that Greater Union Theatres, headed by Norman B. Rydge, will move to introduce Cinerama at the 3,400-seat State in Melbourne next year. Questioned on the possibility, a GUT spokesman would neither confirm or deny a Cinerama break-in.

It's known that Rydge took a look at this new widescreen entertainment during a recent visit to London. Also known that Rydge is keen to be first in with Cinerama, to offset the initial gain gotten by Hoyts, rival loop, with CinemaScope via the 20th-Fox hook. Interesting point on the C'Scope setup is that GUT, a 50-50 partner with Rank, is now installing one-track optical C'Scope equipment in key houses to play these pix from distribs other than 20th-Fox. Prediction is that GUT, like the Rank British setup, would stick exclusively to VistaVision and other widescreen media.

Rank's O.&P. Engineers Profit to \$3,463,600

London, June 14.

One of the J. Arthur Rank subsidiary companies, British Optical and Precision Engineers, has had a boom trading year. Profits have jumped from \$2,202,700 to \$3,463,600, with dividend distribution trebled to 15%.

BOPE has been active during the past year in the manufacture of lenses and new screens to cope with developments in production and distribution techniques. The results will be reflected in the group accounts due early September.

2d Bard Troupe On Brit.; Europe Tour

London, June 7.

A second Shakespeare Memorial Theatre Co., headed by John Gielgud and Peggy Ashcroft, opened a provincial and Continental tour with a two-week season at Brighton, started last night (Mon.). Subsequently, it will visit Vienna, Zurich, The Hague, Amsterdam and Rotterdam.

On July 21, the company opens a London season at the Palace, which will run until Sept. 17. The repertoire will comprise "Much Ado About Nothing" and "King Lear," which will be played on alternate weeks. At the conclusion of this season, the company returns to the Continent, opening in Berlin on Sept. 20 and subsequently visiting Hanover, Bremen, Hamburg, Copenhagen and Oslo. It is due back in Britain at the end of October for a provincial tour embracing Newcastle, Edinburgh, Glasgow, Manchester and Liverpool. Group will wind its eight-month season with three weeks at Stratford-on-Avon.

In addition to the two stars, the company will include Moira Lister, George Devine, Helen Cherry, Anthony Ireland, Anthony Nicholls, Raymond Westwell, Harold Lang, David O'Brien and Judith Scott. Gielgud will direct "Much Ado" while George Devine is staging "Lear."

Meantime, the resident Stratford company, headed by Laurence Olivier and Vivien Leigh, premees its third presentation of the season tonight (Tues.). The production, "Macbeth," has been directed by Glen Byam Shaw.

NFFC CHIEF VISITING U. S. ON PIX PROBLEMS

London, June 21.

David Kingsley, managing director of the National Film Finance Corp. and the NFFC's nominee on the board of the reconstituted British Lion Co., planned to New York, Sunday (19) to gather firsthand info on the distribution of British pix in the U. S. as well as to open negotiations for U. S. participation in Anglo-American production.

This will be Kingsley's first visit to America. Prior to leaving London, he explained to VARIETY that films financed by the NFFC and those produced by British Lion were distributed through a variety of outlets in the U. S. Some were handled by majors, some through small distributors while others were confined to single art houses bookings. On behalf of both NFFC and B. Lion, he wants to see how their films were faring in the American market.

He also intends to examine the tv potential, particularly in relation to the recent Korda deal, whereby "Constant Husband" gets its first airing in the U.S. via color video. As this is a British Lion release, it comes within Kingsley's immediate orbit.

Kingsley said an important part of his three weeks' mission would be to meet people who would be interested in participation in Anglo-American production either with the NFFC or British Lion. Such production could be an important part of their operations in Britain.

Pola Named Producer For Granada Tele

London, June 21.

Eddie Pola has been named executive producer of light entertainment programs by Granada-TV. This is the Sidney Bernstein commercial web, which will be operating from the north of England in next year.

Pola has been a regular trans-Atlantic commuter for nearly 30 years, but the greater part of his theatrical career has been spent in England. In 1932, he wrote, directed and narrated a 60-minute radio show for BBC, called "America Calling."

Seek New Format To Put Italian Révues in Black

Rome, June 14.

New formulas are being sought to shake the Italian musical stage, traditionally the money-maker among local theatre presentations, out of a serious slump which has resulted in only two, or possibly three, musical revue companies ending the current season in the black. Attempts during the past season to stage more intimate, less lavish reviews, have generally failed at the boxoffice as did a brief swing towards the operetta.

Impresarios are currently hard put to find a way to recoup their topgrossing pace of some seasons back. A solution may be the American-style musical, at which there have been some serious attempts made here during the past years. In these, the story line, plays a much more important part than in the more sketch-like local standard offering.

The two items which came out on top during the past season were Carlo Dapporto's "Jupiter in Tails" and Renato Rascelli's "Tobias, the Candid Spy," both revues with a story of sorts, plus the standard production numbers. Walter Chiari's "Saltimbanchi" may just finish in the black figures, thanks also to the star's popularity, but most other productions represented losses. Remigio Paoone, past multiple backer of Italo musicals, has said he won't support any more spectacles this year. Instead, he will concentrate on legit, where the situation, if not rosy, is at least more predictable.

Paoone's new rival in the impresario field is Achille Trincea, who plans to invade the field left open next season with three productions: a second edition of Carlo Dapporto's successful, "Jupiter in Tails," a new revue combining the talents of Wanda Osiris and comics Billi and Riva, and a third legit project. Walter Chiari has signed up Colette Marchand to costar with himself in an unnamed musical, while Macario will produce and star in a show written by Amendola and Maccari. Rascelli and Nino Taranto probably will skip next season altogether for film work.

Buenos Aires' 6,200-Seater

Buenos Aires, June 14.

Buenos Aires is to have a film theatre seating 6,200 to rival the New York City Music Hall—or at least so it was announced here. A syndicate, headed by automobile (Mercedes-Benz) importer Jorge Antonio (with no exhibitor interests represented) will construct the house. Jorge Antonio has a tieup with the Lococo Circuit in legit importations.

The new house will be located on the Avenida 9 de Julio, only two blocks from the Metro, which is still being built by Loew's. New theatre will be in the best residential sector of the city.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

Foreign Films Outgrossed Brit. Pix Last Year in England by 2-to-1

London, June 21.

\$4,500,000 Hotel Opened In Honolulu By Matson

Honolulu, June 2.

Weekend of preview parties and pageantry marked opening of Matson's new Princess Kaiulani Hotel at Waikiki, with the resort booked to capacity through the summer months. This is a \$4,500,000 luxury hotel, across street from Matson's Moana and Surf Rider resorts.

Former Ambassador Pearl Mesta checked in Sunday (12) as the first guest officially registered. On hand for opening festivities were Randolph Sevier, president of Matson Navigation Co.; Edwin K. Hastings, vicepres of Matson Hotels, and Joe Filoni, who was transferred from the Royal Hawaiian Hotel to manage the 300-room Princess Kaiulani. Entertainment in hotel's Mauna Kea Skyroom includes the Beaulieu Duo, twin piano team; and Bernie Hal-Mann Quartet, local combo which also will play for dancing on the open air Pikake Terrace.

128 Pix Imported Into Yugoslavia

Belgrade, June 14.

Yugoslavia last year imported 128 feature films from abroad. In the importing list U.S. leads with 51, followed by England with 31. France had 16 and Italy, 8. Last named had so few because of the Trieste crisis.

The foreign films importing to Yugoslavia is concentrated in the hands of Yugoslavia Film of Belgrade. Films made in Yugoslavia are exported by every individual producer, a total of eight of them.

Two feature films will be shot as coproduction deals here with foreign producers before the end of this year. Avala-Film, leading film producing company of Yugoslavia, already signed a pact with Herbert Wilcox of England to coproduce "William Tell," with Errol Flynn in the leading role.

The other is Tolstoy's "War and Peace," Avala Film doing it with Italy's Ponti-De Laurentis. It is expected to start soon on the plain north from Belgrade.

VICHY FETE SELECTS '2 FARTHING,' 'FILE'

Paris, June 21.

Vichy Film, Referendum Festival wound at that water resort city last week after a 10-day run. Fest is strictly a commercial project for the town with the prizes, given by public vote, which are statuesque called the Celestins (symbols of the bottled water of the spa).

This year two pix, which were ignored at the recent official Cannes Film Festival, came in for a kudos. Prize for the best foreign pic went to Carol Reed's "A Kid For Two Farthings" (Korda), and for the best French film to Andre Cayatte's "Le Dossier Noir" (The Black File). "File" even caused a stir at Cannes when Cayatte accused some of the jury of coming in late. Best acting awards went to Danielle Delorme and Bernard Blier, both stars in "Files."

Plan Special French Pix Week in Moscow

Paris, June 21.

Robert Cravenne, head of Unifrance Film (organization to hypo Gallic pix abroad), is off to Moscow to arrange a special week of French films to unroll there in October. Groundwork for this film week was laid at the Cannes Film Fest in 1954, and is now reaching fruition.

Russo director Serge. Youkevitch, said recently that, although Russia wanted more Gallic pix, there was not enough reciprocity on that score in France where Russo pix were shown in small houses and to limited audiences. To try to remedy this there will be a Russian Film Week here sometime in November.

Foreign pix grossed approximately \$29,000,000 in Great Britain last year, which was more than double the receipts of British films in the same period here. Local-made features grossed around \$13,200,000. These figures are revealed in the second statistical digest of the picture industry prepared by the British Film Producers Assn.

While, with one exception, the earnings of British films have increased consistently since 1950, the income of foreign pix reflects a downward tendency. In the last five years foreign earnings have dipped by more than \$2,000,000.

In the corresponding period, the best previous year (outside of 1954) for British pix was 1950, when gross rentals just topped the \$12,000,000 total.

From the point of view of volume of production, 1954 was the best year for British films since the peak quota periods of 1936 and 1937. The total number of feature pix rose to 94, against 85 in 1953 and 81 in 1952. The best previous postwar year was 1949, when 86 films were registered. These totals were topped in 1936 and 1937, with 105 and 104 features, respectively.

According to the current survey, there are now 595 British films, which, qualifying for quota, are entitled to a share of the Eady levy. Under the 1948 Films Act, British-made pix continue their quota life for a period of four years from registration and may be extended in special circumstances. The existing total includes 11 films made by the Childrens Film Foundation, specifically for showing at Saturday matinees.

The BFPR analysis also reveals a marked upswing in the use of color by British producers. Of the total number of first features made last year, 37 were tints, against 18 in 1953, 17 in 1952 and only eight in 1951.

Brush to Commercials Seen Reason for Lowly State of German Tele

By HANS ROEHN

Berlin, June 14.

According to Paul Gordon, president of Europaëische Television Gesellschaft, top vidpic outfit here, German television is still in very poor shape. The domestic tv webs operate only a few hours daily and programs can't in the least compete with those overseas. Reason is chiefly of financial nature, and also due to the fact that German tv stations now, as before, won't go (allegedly because of artistic reasons) for commercials.

Gordon says that there will be hardly any improvement around here as long as tv operators won't give up their dislike for commercials. In Germany, the State rules television and latter is obviously influenced by "cultural-political" angles. Gordon, who recently returned from the U.S., said he found that nothing positive has happened to Germany's television while he was away for eight months.

Gordon's ETG, one of Germany's most active vidpic producing outfits, is currently producing, under the label of "Musical Library," some 400 short musical films, with an average of three to five minutes running time, for stateside and Continental release. Programs feature a number of Europe's top entertainers, such as Edith Piaf, Charles Trenet, Marcel Marceau, Koester & Stahl (Berlin's ace dance team), the Kurt Edelhagen orch (Germany's most popular band), etc. Vidpic are being shot in b&w as well as in color.

WB Foreign Conclave

Paris, June 21.

Warner Bros. foreign sales convention recently wound here with Joe Hummel, Continental manager, meeting with the French counterparts of the company, J. S. Westreich and J. Slaberg. Conclave saw forthcoming product, and were told that, of the 12 pix in the coming lineup, 11 are in C'Scope.

Big screen is now accepted here, according to WB, and the company is playing it practically 100%.

"A GIANT AMONG THE LAUGH-GETTERS"

"Everything about this grand entertainment is awfully close to as good as a film can get! Customers will be keeping the seats dusted for you long after you first spell out 'Mister Roberts' on your marquee!"

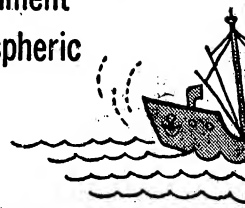
MOTION PICTURE DAILY

"Excruciatingly funny, magnificently produced, masterfully directed and superbly enacted—bursting at the seams with every entertainment quality to assure it stratospheric business!"

BOXOFFICE

"One of the best films in many years and one of the funniest. Its acclaim will spread far and wide!"

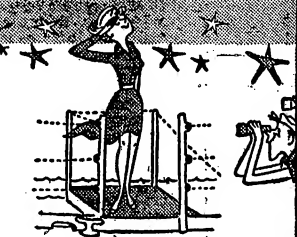
MOTION PICTURE EXHIBITOR



"A tremendously entertaining comedy-drama that will have moviegoers rocking with laughter in theatres across the nation for a long time to come! A whizz of a show!"

SHOWMEN'S TRADE REVIEW

"Vastly entertaining—will hit the movie-going public right between the eyes. A hilarious and sentimental saga—even better as a film than it was as a play!"



FROM **WARNER BROS.** **CINEMASCOPE**
IN WARNERCOLOR · STEREOPHONIC SOUND STARRING

HENRY FONDA · CAGNEY

Screen Play by FRANK NUGENT and JOSHUA LOGAN · Based on the play by THOMAS HEGGEN and JOSHUA LOGAN

PRODUCED BY **LELAND HAYWARD**

S! A BOXOFFICE BLOCKBUSTER!" HOLLYWOOD REPORTER

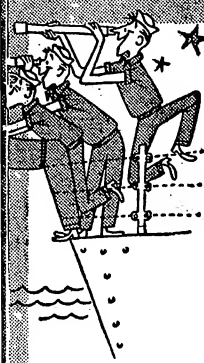
"A packed preview house, mostly a trade audience, oohed and ahed over the commercial possibilities!

Rating: Excellent! The audience potential is enormous!"

MOTION PICTURE HERALD

"Will hang up one of the top grosses of this or any other year! Not only packed with good, sock belly laughs, but an exceptionally fine entertainment that will pack every theatre fortunate enough to get its play!" HOLLYWOOD REPORTER

"One of the outstanding comedies of all times! Assured sock B.O. in all situations!" FILM BULLETIN



"From bestseller to hit play to click pic is the box-office parlay for 'Mister Roberts'. The kind of entertainment that means handsome grosses!"

VARIETY

"Here is a box-office smash hit! The rousing, belly-laugh kind of comedy that has become too rare these days. Patrons, laughing so hard they will cry, will rank it with the classic screen comedies!"

INDEPENDENT FILM JOURNAL

JAMES AGNEY · WILLIAM POWELL · JACK LEMMON

Also starring BETSY PALMER · WARD BOND · PHIL CAREY



Directed by JOHN FORD and MERVYN LEROY
MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

NEXT ATTRACTION RADIO CITY MUSIC HALL!

Clips From Film Row

CHICAGO

Variety Club Tent 26 set for a weekend outing at the Schwartz Hotel, Elkhart, Wis., July 8.

"We're No Angels" (Par) set for Chicago Theatre July 8. "The Kentuckian" (UA) follows on July 22.

25th Annual meeting and election of officers and directors to be held by Allied Theatres of Illinois next Wednesday (29) at the Blackstone Hotel.

New members added to Allied Theatres of Illinois are Wane Theatre and Wane Drive-In. Kewanee, Ill., Calo Theatre, Chicago, the Palace, Chicago, and Avon Theatre, Peoria, Ill.

Variety tent No. 26 to pitch a golf tournament at St. Andrew's Country Club Friday, Aug. 12.

Universal's Ben Katz to handle preem of "Private War of Major Benson" in Kansas City, Mo., area July 21.

PHILADELPHIA

Mel Fox's Pennypack reopened with a 40-foot screen and CinemaScope.

Berwyn Theatre in Berwyn, Pa., sold for use as a warehouse.

Brian Cartoons, Inc., producers of special theatrical cartoons, formed in cooperation with Louis W. Kellman Productions of Philadelphia.

Roy Sullender appointed by Gibraltar Productions, eastern distributors of Hallmark, as sales rep in the Philadelphia exchange area.

Film Exchange Building, currently under lease to RKO Radio A. M. Ellis doing a \$150,000 renovation job on recently purchased Forum. Theatre's name will be changed to the Ellis.

George Nonamaker named feature editor, and Albert Ehrlich, news editor of the Exhibitor, Jay Emanuel film publication.

Lou Formato, Metro district manager, taking three-week trip through the south.

Bob Hope will meet press, radio and tv (28) at cocktail party in advance of his "Seven Little Foys."

Dr. Bernard L. Kahn, official doctor for Stanley Warner Theatres for years, will be feted by the chain June 28 at a birthday anniversary which will mark the physician's 70th milestone.

Pictures, Inc., has been sold.

ALBANY

The Paramount, nabe theatre closed for year, reopened by Jules Perlmuter, on lease from Neil Hellman. For first time in recent years, house is operating without union projectionists.

John Capano resigned as Universal-International booker to reaffiliate with Upstate Theatres of Albany. Capano also owns and operates the State in Troy.

Alvin Kosoff is new 20th-Fox salesman in Albany, being promoted from student salesman in Philadelphia to succeed Clayton G. Pantages, now manager of the local exchange.

OMAHA

Mr. and Mrs. Howell Roberts of Wayne purchased two theatres in Wahoo from the latter's aunt, Jeanette Schoeneman.

Ralph Goldberg named Jack Springer as general manager and in charge of operations for his chain of local houses. Springer comes from Newark, N. J.

Herman Gould, owner of Center Street Drive-In, building a new ozoner in Lincoln.

Louise Cotter resigned from Ralph Goldberg's publicity staff. A 25-year vet in the film biz with RKO and Goldberg, she intends to take a vacation before entering other publicity work.

ST. LOUIS

William Kukendall will relight his Carol, Kevil, Ky., and operate on weekends only until patronage determines future plans.

The Mansfield, Mansfield, Mo., dark since last March, relighted by L. M. Pettit.

Mrs. Cray R. Bell closed her Pix in Blue Mounds, Ill., for an indefinite period. House was operated on a part-time basis for several months before shuttering.

The Idaho, Summer, Ill., shuttered but may relight next fall.

Stockholders of the Lyric, Greenfield, Ill., dark since April 13, directed the officers to dissolve the corporation and sell the theatre and contents. Earl Dawson is prez of the organization, Frank Greer managed house.

New year-around ozoner, the Holiday, lighted in St. Louis county

making the 10th in that area. It is Jablonow-Komm Theatres' unit.

An ozoner near Kevil, Ky., opened in 1949, shuttered for indefinite period.

The Varsity, Columbia, Mo., shuttered until Missouri U. opens in fall.

Lee Norton closed his Grand, Sullivan, Ill., until fall so as to devote time to his ozoner near that town.

'ITCH' GETS LEGION 'B' DESPITE ITS CUTS

"The Seven Year Itch," 20th-Fox's Marilyn Monroe starrer, has been given a "B" rating by the National Legion of Decency after the film company made three unpublished cuts in the picture. Although the picture has been playing in several situations, the Catholic reviewing group had not rated the film up to now. The "B" rating places the film in the category of being "objectionable in part for all" as distinguished from a "C" or condemned rating.

It had been anticipated that the three cuts would be made before the picture moved out of its first-run engagements. The three cuts total less than one minute of the entire footage. The cut version was introduced at Loew's State, N.Y., on Friday (17). The picture has been a top-grosser since it opened at the State on June 3.

The cuts include the scene with Miss Monroe in the bathtub and Victor Moore groping for a wrench, the double entendre crack about "you men in your hot pants," and the mentions of Miss Monroe posing in the nude for a beach photograph.

JUDGE DUCKS DECISION

Further Delay on 'The Miracle' Ban in Chicago

Chicago, June 21.

Long-awaited ruling in Cook County Circuit Court on banning of "The Miracle," Italo pic nixed for showing in Chicago by the Police Censor Board, was further delayed here last week when Judge Harry M. Fisher disqualified himself from hearing the case. Judge Fisher had heard the original suit brought by the American Civil Liberties Union and seeking an injunction against the City of Chicago to permit showing of the film. Fisher ruled against the ACLU, which then carried the suit to the Illinois Supreme Court. This court decided that the only ground for film censorship was obscenity and passed the buck back to the lower court and Judge Fisher for decision.

Now that Fisher has taken himself out of the picture, the case will be heard before Judge William J. Touhy, with no date yet set for hearing. Should Judge Touhy rule against the ACLU, denying an injunction forcing showing of "The Miracle," ACLU attorneys feel that the way will be open to challenge the entire film censorship setup in Chicago. Plan is to seek redress in the Illinois Supreme Court, forcing it to rule on whether the pic is obscene or not, something it has so far refused to do, as well as testing the legality of any city censorship on films.

Weiler as Film Ed

A. H. (Abe) Weiler, N. Y. Times vet of 25 years, 15 of them in the film section, this week was appointed motion picture editor. Heretofore, the Gotham daily had the top open.

Bosley Crowther continues as chief film critic and head of the department.

Goodman's Same Boss

Monroe R. Goodman, who was exec assistant to A. W. Schwalberg when the latter was Paramount's domestic distribution chief, again has the same boss.

Goodman this week became a v.p. of Artists-Producers Associates, recently formed by Schwalberg to represent indie film producers.

Gotham Labs in 1-Day Strike; Tap H'wood For Newsreel Issue

Stalemate in negotiations between Local 702, Laboratory Workers, International Alliance of Theatrical Stage Employees, and the New York film laboratories for a new contract caused a one-day work stoppage Monday (20). Union is dickering with Pathe, Consolidated, DeLuxe, Paramount and dozens of the smaller labs.

Talks have been taking place for several months with neither the union nor the labs budging on the demands. Offer made by the labs last week was flatly mixed by Local 702, which called a general membership meeting Monday morning at the City Center. It was a checkoff meeting, requiring every member of the union to be present. This caused the shutdown of all the labs. Previously the union ordered its members not to perform overtime work, which disrupted the over-loaded work schedule of many of the labs. It's understood that the midnight shift returned to the job Monday night. Immediately affected by the stoppage were the newsreels which were reportedly forced to obtain a fill-in reel from the Coast.

SUTTON RENTALS ALONE MAY LIQUIDATE 'MARTY'

Biz is holding up so well for "Marty" at the arty Sutton Theatre that film rental on this United Artists release may be sufficient to pay off the \$325,000 estimated negative cost. With the conclusion of the 10th week last Sunday (19), the theatre will have paid UA nearly \$100,000 in film rentals. Indications are that the intake in the next 14 to 15 weeks will add another \$100,000 in pix rental coin for the distributor.

Even taking into account any summer drop-off as the run continues, it seems certain that the Sutton run will pay UA at least \$250,000 in film rental, very unusual for a 540-seat house. The additional amount to hit \$300,000 or over, would be dependent on whether the pic holds up early this fall.

"Marty," enjoyed the best business, outside of the Memorial Day week, in its ninth week. The holiday week was tops for the engagement with \$21,100. Biz has been so consistent that the total take per week varies little, simply because of the limited capacity. Long lines over the weekend, Friday through Sunday, still are the rule although the pic is currently in the third day of the 11th session.

'Trouble Shooter' Title To Goldwyn Jr. UA Release

Hollywood, June 21.

Samuel Goldwyn Jr. is free to use the title, "The Trouble Shooter," costarring Robert Mitchum and Jan Sterling, for his first United Artists release. Both Paramount and RKO, which had similar titles, waived their rights to give producer uncontested right to the tag.

Originally produced as "The Deadly Peacemaker," this title was contested by Hal R. Makellim, who won it in a MPAA arbitration ruling. Until final title was cleared, Goldwyn used temporary tag of "The Town Tamer."

Cool the Outdoor Air!

Fort Worth, June 21.

The A. R. A. Manufacturing Co. here said to be the world's largest indie maker of auto air conditioning units, has developed an ozoner air conditioner to "give patrons of outdoor film and eating establishments the same comfort as they get in indoor houses."

The new unit, designed by William E. Lind, is similar to a room air conditioner, with many of its component parts. It is mounted on a stand above or alongside a parked car. Two tubes are attached to the car window, one feeding cool air in and the other drawing used air out. In the winter, the unit can be used to feed warm air in the car.

JACKSONVILLE TRANSFER

Loew's Takes Title To Its 2d Post-Divorce Ozoner

Loew's Theatres, after receiving the okay of the Dept. of Justice, has officially taken title to the Normany Twin Open-Air Drive-In Theatre in Jacksonville, Fla. Leopold Friedman, Loew's financial veep, represented the company in the deal. This is Loew's second ozoner acquisition since it completed its divestiture requirements. It previously acquired a twin drive-in at Oak Park, Ill.

James Carey, former manager of Loew's Victory, Evanston, Ill., will manage the Normandy under the supervision of division manager Martin Burnett. Kermit Allum, of the Majestic, Evanston, will assume Carey's former post.

BAL, SAN LEANDRO IN \$750,000 SUIT

San Francisco, June 21.

An independent theatre, the Bal of San Leandro, has filed a \$750,000 antitrust conspiracy suit here against a dozen major film distributors and exhibitors.

The Federal Court suit charges distributors have been withholding films too long a time before releasing them on a second-run basis.

Suit points out the Bal, owned by Rene LaMarre of Piedmont, Cal., is a second-run theatre and that such houses normally get films 14 to 21 days after first run is finished. But, claims LaMarre, Bal doesn't get its films for 28 to 46 days.

Bal asks treble damages and an injunction restraining distributors from film slowdown.

Defendants are Fox West Coast, United California Theatres, Blumenfeld Theatres, MGM, 20th-Fox, Universal, Columbia Pictures, Warner Brothers, Paramount, United Artists and corporations which own the Stadium Drive-In, Oakland, and the Oakland Drive-In.

Embassy Theatre, a Frisco independent on Market Street, brought a similar suit last year, but case has not yet come to trial.

Silver Shifts Execs

Pittsburgh, June 21.

Four Stanley Warner execs in this area have been promoted and realignment of theatre districts effected by M. A. Silver, Pittsburgh area zone chief.

Henry Burger shifts from advertising manager to district manager for the 14 Pittsburgh district houses, the downtown Stanley, and the arty Squirrel Hill. Phil Katz, Burger's assistant, moves into the advertising-publicity post. Katz's assistant will be Jules Curley, manager of the circuit's theatre in Olean, New York and formerly with the company's pub-ad department in Philadelphia and Newark.

Byron F. (Dinty) Moore, in addition to supervising 11 Main Line theatres, takes on SW houses in Washington, Ambridge, and Donora. He'll continue to head SW situations in State College, Johnstown, McKeesport, and Greensburg.

'Doctor Cycle'

Continued from page 3

"Rains of Ranchipura" (re-make of "The Rains Came"), which revolves around a doctor in India; and "Space Doctor," about a medico who handles jet flyers. Paramount has "The Man Who Knew Too Much," the Alfred Hitchcock film starring James Stewart, and there are recurrent rumors that an attempt will be made at Metro to revive the "Dr. Kildare" series, which enjoyed a long, profitable stretch several years ago.

Back-tracking over the years, some of the big medical pictures which have hit hefty boxoffice figures include "Arrowsmith," "Back Street" and "Men in White."

"Not As A Stranger" also represents a milestone in another direction; the film is carrying an advertising budget of \$1,200,000 which covers a tremendous campaign on both the national and local levels everywhere.

The outlay, of course, is primarily designed to sell one film, "Stranger," but the Hollywood wiseguys, ever willing to climb aboard a bandwagon, are convinced it will also help hypno future medical pictures and thus make the trend even stronger.

Moscow 'Smul'

Continued from page 3

not distinguish between liberty and license. . . . No one questions the right of a newsstand dealer, theatre operator, etc., to promote indecency if he wills. Similarly, no one can question your right and the right of your neighbors to completely boycott such persons."

Asserting that no corner store owner will offer "objectionable publications to juveniles" if they know they will lose business, Guardpost adds: "This also applies to film producers, theatre managers, and radio and tv sponsors."

Afraid of Soviet Films

Chicago, June 21.

The Firing Line, a four-page newsletter published by the American Legion's National Americanism Commission in Indianapolis, devotes its latest, June 15, issue to attacking distribution of Soviet films in the United States. It devotes three of its four pages to listing all Soviet films distributed in the United States since 1946. It prefaces the list by naming the three major distributors of Russian product in the U. S., Artkino Pictures, Inc., Danubia Pictures, Inc., and Brandon Films, Inc., all of New York. Previously, in the Firing Line of Feb. 8, Brandon Films had been heavily lambasted as "a communist front."

The June 15 issue of the Firing Line states that "according to American Legion files, the Soviet Union and its Satellites have literally saturated the American market with propaganda films for years." The newsletter also details events, in which the Legion and Duluth Herald newsman Sinto Wessmann were instrumental in forcing cancellation of a Duluth, Minn., showing of "The New China," a Chinese produced pic distributed by Artkino Pictures. The film was to have been exhibited under auspices of the American Committee for Protection of the Foreign Born, an organization reportedly cited as subversive by the Attorney General of the U. S.

The Firing Line is distributed gratis by the Legion's National Americanism Commission.

(A Soviet-made feature film, not too objectionably loaded with Red propaganda, may obtain playdates in perhaps 24 or 25 American cities. An occasional Russian film of an "arty" nature, notably those dealing with the ballet, and without party-line angles, has secured from 100 to 150 playdates.—Ed.)

Celler's Bill

Continued from page 5

Television is suffering from a dearth of authors, performers, etc., who are needed to meet the continued tremendous demand for novelty and variety.

If stations could provide enough good shows, the Congressman said, they would attract the audience and the sponsors. But "gasmeter television," he declared, "cannot guarantee good shows."

Celler's bill would not affect closed-circuit theatre tv.

Bass' Low-Income View

Washington, June 21.

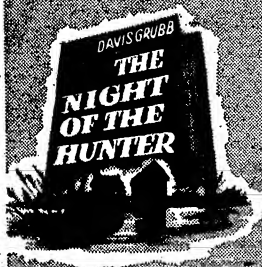
Opposition to home-tel was also expressed by Rep. Ross Bass (D., Tenn.) who said he objects to the plan in principle because it would discriminate against low-income viewers. Bass said he feels that everybody should be able to tune in on all programs transmitted over the tv channels.

Congressman said that at least 10% of his mail in last three weeks has been on subscription tv and that it is all opposed to the service.

Zanuck's London Quickie To View 20th's 'Quota' Pix

Darryl F. Zanuck, 20th-Fox production chief, is due back on the Coast today (Wed.) or tomorrow following a quickie visit to London. Zanuck flew to England over the weekend from New York following three days of confabs with prexy Spyros Skouras and other homeoffice executives.

While in London, the production topper inspected the company's quota pictures, viewed the first week's rushes on "The Man Who Never Was," and saw the final print of "The Deep Blue Sea."



FROM A GRIPPING BEST-SELLER...FROM POWERFUL
PERFORMANCES BY A SUPERB CAST...FROM THE
CREATIVE GENIUS OF THE FAMED PRODUCING
TEAM THAT BROUGHT "THE CAINE MUTINY COURT
MARTIAL" TO THE STAGES OF THE ENTIRE NATION...

the
wedding night,
the
anticipation,
the kiss,
the knife,
BUT ABOVE ALL...
THE SUSPENSE

...a
motion
picture
that
will
not
be
easily
matched
or
forgotten!

PAUL
GREGORY
presents

ROBERT MITCHUM • SHELLEY WINTERS

THE NIGHT OF THE HUNTER



GREAT
SCREEN
ACHIEVEMENT

co-starring **LILLIAN GISH**
with JAMES GLEASON • EVELYN VARDEN • PETER GRAVES
and Don Beddoe • Gloria Castillo • Billy Chapin • Sally Jane Bruce

Directed by **CHARLES LAUGHTON**
Screenplay by JAMES AGEE • Based on the novel by
DAVIS GRUBB • Produced by PAUL GREGORY

NEW
SCREEN
EXCITEMENT

**THRU
UA**

Picture Grosses

NEW YORK

(Continued from page 9)

wk), \$62,000. "House of Bamboo" (20th) opens July 1.

Normandie (Trans-Lux) (592; 95-\$1.80) — "Wizard of Oz" (M-G) (reissue). First week ending tomorrow (Thurs.) looks to soar to over \$13,500, second best ever at house. Holds. In ahead. "Adventures of Sadie" (20th) (4th wk-10 days), \$4,500.

Palace (RKO) (1,700; 50-\$1.60) — "Las Vegas Shakedown" (AA) and vaudeville. Week ending tomorrow (Thurs.) is heading for smooth \$21,000 or near. In ahead. "That Lady" (20th) with vaude, \$19,500.

Paramount (ABC-Par) (3,564; \$1-\$2) — "Sea Chase" (WB) (2d wk). Initial holdover frame winding up tomorrow (Thurs.) looks to reach just okay \$32,000. First week was \$42,000. Stays on, with 4-week run probable.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Great Adventure" (Indie) (5th wk). Fourth stanza ended Sunday (19) was fancy \$10,500 after \$13,300 for third week. Continues.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Love Me or Leave Me" (M-G) and stagedown (4th wk). Still socko with \$145,000 after \$158,000 for third week. Stays a fifth week and likely a sixth. "Mister Roberts" (WB) is due in next.

Roxy (Nat'l. Th.) (5,717; 65-\$2.49) — "Soldier of Fortune" (20th) (4th final wk). This round ending today (Wed.) is cut to six days, with mild \$25,000 likely. "Lady and Tramp" (BV) due in tomorrow (Thurs.).

State (Loew's) (3,450; 78-\$1.75) — "Seven Year Itch" (20th) (3d wk). Current week finishing tomorrow (Thurs.) is heading for great \$60,000 or over after \$63,000, considerably below hopes, for second round. Continues indef.

Sutton (R&B) (561; \$1-\$1.80) — "Marty" (UA) (11th wk). The 10th stanza ended Sunday (19) was smash \$18,200 after \$20,700 for ninth week. Stays on.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Doctor in House" (Rep) (18th wk). Current session ending today (Wed.) looks to hit solid \$5,000 or near after \$6,000 last week. Holds.

Victoria (City Inv.) (1,060; 50-\$1.75) — "This Island Earth" (U) (2d wk). Initial holdover ending tomorrow (Thurs.) likely will get socko \$25,000 or close. Holds again. First week was \$38,000.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama Holiday" (Indie) (20th wk). The 19th round finished Saturday (18) was smash \$48,700 after \$47,500 in 18th week. Continues on indef.

Plaza (Brecker) (556; \$1.50-\$1.80) — "The Bed" (Kings) (3d wk). Second round ended Monday (20) held at great \$11,000 after \$14,400 in opening week. This is record biz at this arty house for a first-run picture. Stays on indef.

'EARTH' WOW \$13,000, PORT: 'LOVE' FANCY 96

Portland, Ore., June 21.

Best bet here this session is "This Island Earth," cleaning up with a great total at the Liberty. "To Paris With Love" is big at the Guild while "Love Me or Leave Me" looms stout in second frame at the Broadway. "Strategic Air Command" is sturdy in fourth Paramount week.

Estimates for This Week

Broadway (1,890; 90-\$1.25) — "Love Me or Leave Me" (M-G) and "Marauders" (M-G) (2d wk). Good \$9,000. Last week, \$12,400.

Fox (Evergreen) (1,836; \$1-\$1.25) — "Soldier of Fortune" (20th) and "Jump Into Hell" (WB) (4th wk). Fast \$5,000. Last week, \$6,000.

Guild (Indie) (400; \$1) — "To Paris With Love" (Indie). Sock \$5,000. Last week, "Aida" (IFE) (2d wk), \$3,200.

Liberty (Hamrick) (1,875; 75-\$1) — "This Island Earth" (U) and "A & C Meet Mummy" (U). Great \$13,000. Last week, "Purple Mask" (U) and "The Looters" (U), \$7,600.

Orpheum (Evergreen) (1,800; 75-\$1) — "Prize of Gold" (Col) and "5 Against House" (Col). Oke \$6,500. Last week, "Son of Sinbad" (RKO) and "Quest Lost City" (RKO) (2d wk), \$6,000.

Paramount (Port-Par) (3,400; 90-\$1.25) — "Strategic Air Command" (Par) (4th wk). Stout \$7,000. Last week, \$8,600.

'LADY' SLIGHT \$8,000, TORONTO; 'LOVE' 19C, 2D

Toronto, June 21.

Heat wave is denting biz here but "Love Me or Leave Me" at Loew's Downtown in second stanza, way ahead of any current film, still is terrific. Newcomers doing light trade are "Underwater," "That Lady" and "Angela" latter in two-house combo. However, "Blackboard Jungle," switched from Loew's Downtown (after two weeks) to Loew's Uptown, still is solid. "Daddy Long Legs" is also hep on fifth frame.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,544; 75-\$1) — "Forbidden Games" (Indie) (2d wk). Sad \$5,000. Last week, \$6,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75) — "Navy Air Patrol" (AA) and "Pirates Tripoli" (Col). Oke \$12,000. Last week, "They Rode West" (Col) and "Conquest of Space" (Par), \$13,000.

Eglinton, University (FP) (1,089; 1,558; 60-\$1) — "Angela" (20th). Light \$6,000. Last week, "Magnificent Matador" (20th), \$9,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-\$1) — "That Lady" (20th). Poor \$8,000. Last week, "Kiss Me Deadly" (UA), \$10,000.

Imperial (FP) (3,373; 60-\$1) — "Underwater" (RKO). Light \$11,000. Last week, "Strategic Air Command" (Par) (4th wk), \$11,000.

Loew's (Loew) (2,090; 60-\$1) — "Love Me or Leave Me" (M-G) (2d wk). Snappy \$19,000. Last week, \$24,000.

Shea's (FP) (2,386; 60-\$1) — "Daddy Long Legs" (20th). (5th wk). Nifty \$8,000. Last week, \$10,500.

Towne (Taylor) (693; 75-\$1) — "Gale of Hell" (Indie) (4th wk). Good \$3,500. Last week, \$4,500.

Uptown (Loew) (2,745; 60-\$1) — "Blackboard Jungle" (M-G). Fast \$11,000 on m.o. Last week, "Moonfleet" (M-G) (2d wk), \$6,500 in 5 days.

LOS ANGELES

(Continued from page 9)

Hollywood Paramount (F&M) (1,430; 80-\$1.25) — "Hell's Island" (Par) and "Quest For Lost City" (RKO) (2d run) (2d wk). Slight \$2,000. Last week, with Orpheum, \$10,700.

Hawaii (G&S) (1,106; 80-\$1.25) — "Son Sinbad" (RKO) (3d wk). Thin \$1,500. Last week, with Warner Downtown, \$8,500.

Four Star (UATC) (900; \$1.25) — "Wuthering Heights" (Gold) (reissue) (3d wk). Modest \$2,000. Last week, \$3,400.

Downtown Paramount, Egyptian (ABPT-UATC); 3,200; 1,536; 90-\$1.50) — "Sea Chase" (WB) (4th wk). Slow \$9,000 in 5 days. Last week, \$14,400.

Warner Beverly (SW) (1,612; \$1-\$1.75) — "Strategic Air Command" (Par) (8th wk). Big \$8,500. Last week, \$9,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (112th wk). Started 112th week Sunday (19) after sock \$24,600 last week.

Canon (Rosener) (533; \$1.25) — "Paris With Love" (Indie) (3d wk). Good \$5,000. Last week, \$6,300.

BOSTON

(Continued from page 9)

(1,354; \$1.25-\$2.85) — "Cinerama" (Indie) (77th wk). Great \$16,000. Last week, \$14,000.

Exeter (Indie) (1,300; 60-\$1) — "Doctor In House" (Rep) (5th wk). Lively \$8,000. Last week, \$11,000.

Fenway (NETA) (1,373; 60-\$1) — "Far Horizons" (Par) and "Las Vegas Shakedown" (AA). Oke \$5,500. Last week, "Shot Gun" (AA) and "7 Angry Men" (AA), \$5,500.

Memorial (RKO) (3,000; 60-\$1) — "This Island Earth" (U) and "The Looters" (U). Smash \$22,000. Last week, "Purple Mask" (U) and "Man From Bitter Ridge" (U), \$12,000.

Metropolitan (NET) (4,367; 60-\$1) — "Annapolis Story" (AA) and "Big Tipoff" (AA). Oke \$15,000. Last week, "Magnificent Matador" (20th) and "Devil's Harbor" (20th), \$14,000.

Orpheum (Loew) (3,000; 60-\$1) — "Love Me or Leave Me" (M-G) (2d wk). Hefty \$16,000. Last week, \$27,000.

State (Loew) (3,500; 60-\$1) — "Love Me or Leave Me" (M-G) (2d wk). Fine \$9,000. Last week, \$15,000.

Traffic Ruins Sound

Hollywood, June 21.

Because of increased Diesel truck traffic past the studio, Warners is allocating a considerable sum of money to improve recording conditions on the sound stages.

Noise created by the trucks ruined almost a full day's work on Jack Webb's "Pete Kelly's Blues." He was forced to move to the Walt Disney lot to shoot the sequence.

'Cobweb' Trim 14G, Best In St. Loo; 'Holiday' 16G

St. Louis, June 21.

"Cobweb," new pic just starting out on release this week, is top b.o. draw here this frame. However, biz has sloughed off all around this session from last week because of rising temperatures and increased opposition from ozoers in this area. "Soldier of Fortune" shapes only fairish "Doctor in House" continues lust at Shady Oak. "Cinerama Holiday" continues solid in 18th round at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama Holiday" (Indie) (18th wk). Solid \$16,000. Last week, \$18,000.

Fox (F&M) (5,000; 51-75) — "Sea Chase" (WB) and "Sante Fe Passage" (Rep). Opened today (Tues.). Last week, "Bridges at Toko-r" (Par) and "Conquest of Space" (Par) (2d wk), fine \$10,000.

Loew's (Loew) (3,172; 50-85) — "The Cobweb" (M-G). Nice \$14,000. Last week, "Purple Plain" (UA) and "Twist of Fate" (UA), \$12,500.

Orpheum (Loew) (1,400; 50-85) — "Down 3 Dark Streets" (UA) and "Good Die Young" (UA). Neat \$6,000. Last week, "Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA) (2d wk), \$5,500.

Pagant (St. L. Amus.) (1,000; 90) — "To Paris With Love" (Indie). Good \$3,000. Last week, "Mambo" (Par) (2d wk), \$2,000.

Richmond (St. L. Amus.) (400; \$1.10) — "To Paris With Love" (Indie). Fine \$2,500. Last week, "Mambo" (Par) (2d wk), \$1,500.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Soldiers of Fortune" (20th). Mild \$11,000 or near. Last week, "Country Girl" (Par) (3d wk), \$13,000.

Shady Oak (St. L. Amus.) (800; 90) — "Doctor in House" (Rep) (7th wk). Big \$3,000. Last week, \$3,500.

CHICAGO

(Continued from page 9)

week, "Tight Spot" (Col) and "Jump Into Hell" (WB) (2d wk), \$12,500.

State-Lake (B&K) (2,400; 65-98) — "Lady and the Tramp" (BV). Sock \$60,000 for Disney cartoon feature. Last week, "Strategic Air Command" (Par) (6th wk), \$14,000.

Surf (H&E Balaban) (685; 95) — "Animal Farm" (Indie) (4th wk). Net \$2,400. Last week, \$3,200.

United Artists (B&K) (1,700; 98-\$1.25) — "Interrupted Melody" (M-G) (2d wk). Fair \$16,000. Last week, \$33,000.

Woods (Essaness) (1,206; \$1.25) — "Blackboard Jungle" (M-G) (7th wk). Hot \$19,500. Last week, \$24,000.

World (Indie) (697; 98) — "Green Magic" (Indie) (5th wk). Steady \$3,200. Last week, \$3,700.

Ziegfeld (Lopert) (430; 98) — "Desires" (Indie). So-so \$2,800. Last week, "High Time" (Indie) and "Side Street Story" (Indie), \$3,200.

PITTSBURGH

(Continued from page 8)

"Doctor in House" (Rep) (4th wk). Fast \$2,300. Last week, \$3,000.

Stanley (SW) (3,800; 65-\$1) — "Davy Crockett" (BV). Kiddie crush afternoons is enormous but Disney picture not doing much at night. Won't do \$10,000, not enough to justify original two-week booking. Holding, however in hopes pickup with school vacation. Last week, "Son of Sinbad" (RKO), \$9,500.

Warner (SW) (1,365; \$1.25-\$2.40) — "Cinerama Holiday" (Indie) (20th wk). Staying around good \$13,000, about same as last week.

DENVER

(Continued from page 8)

000 or near. Holds. Last week, "Bedevilled" (M-G), \$4,000.

Paramount (Wolfberg) (2,200; 60-\$1) — "Marty" (UA) and "Top of World" (UA) (2d wk). Good \$11,000 or near. Last week, \$14,000.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walk-ins; 75) — "Annapolis Story" (AA) and "Las Vegas Shakedown" (AA). Trim \$3,500. Last week, "Rage at Dawn" (RKO) and "Fast and Furious" (Indie), \$9,900.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (21)

1955	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
31 1/2	22 1/2	22 1/2	Am Br-Par Th 175	29 1/2	28 1/2	29	- 1/2
32	27 1/2	27 1/2	CBS, "A"	28 1/2	27	28	- 5/8
31	26 1/2	26 1/2	CBS, "B"	28 1/2	26 1/2	27 1/2	- 1/4
39 1/2	29	29	Col. Pix	35 1/2	30 1/2	34 1/2	+ 3/8
16 1/2	14 1/2	14 1/2	Decca	15 1/2	15 1/2	16 1/2	+ 1/8
82 1/2	67	67	Eastman Kdk 126	81 1/2	79 1/2	80 1/2	- 1/2
5 1/2	3 1/2	3 1/2	EMI	4 1/2	4 1/2	4 1/2	-
22 1/2	17 1/2	17 1/2	Loew's	22 1/2	20 1/2	22 1/2	+ 1 1/2
12 1/2	9 1/2	9 1/2	Nat. Thea.	12 1/2	11 1/2	11 1/2	- 1/4
44 1/2	36	36	Paramount	43 1/2	41 1/2	41 1/2	- 1 1/2
43 1/2	35 1/2	35 1/2	Philco	43 1/2	41 1/2	41 1/2	+ 1/4
55 1/2	36 1/2	36 1/2	RCA	54 1/2	52	52 1/2	- 1 1/2
10	7	7	RKO Pict.	9 1/2	9	9	- 3/8
11 1/2	7 1/2	7 1/2	RKO Thea.	10 1/2	10 1/2	10 1/2	- 5/8
9 1/2	5 1/2	5 1/2	Republic	9 1/2	9	9	-
15 1/2	13 1/2	13 1/2	Rep., pfd.	14 1/2	14 1/2	14 1/2	+ 1/4
22 1/2	19	19	Stanley War.	20 1/2	19 1/2	20	+ 3/8
31 1/2	25 1/2	25 1/2	20th-Fox	31	30	30 1/2	+ 5/8
30 1/2	26 1/2	26 1/2	Univ. Pix	30 1/2	28 1/2	30 1/2	+ 1 1/2
91	83 1/2	83 1/2	Univ., pfd.	85	84 1/2	84 1/2	- 1/2
21 1/2	18 1/2	18 1/2	Warner Bros. 130	21 1/2	19 1/2	20 1/2	+ 1 1/2
134	86	86	Zenith	121	117	119	+ 1 1/2

American Stock Exchange

5 1/2	4	Allied Artists 58	4 1/2	4 1/2	4 1/2	-
11 1/2	9 1/2	Allied Art., pfd 20	11	10 1/2	10 1/2	- 3/8
17 1/2	13 1/2	Du Mont	16 1/2	15 1/2	15 1/2	- 3/8
8	4 1/2	Skiatron	8	4 1/2	4 1/2	- 1 1/2
16 1/2	13 1/2	Technicolor	15 1/2	14 1/2	15	+ 1/4
4 1/2	3 1/2	Trans-Lux	3 1/2	3 1/2	3 1/2	- 1/4

Over-the-Counter Securities

Chesapeake Industries	Bid	Ask	-
Cinerama Inc.	13 1/2	2 1/2	-
Cinerama Prod.	13 1/2	6	+ 1/2
Official Films	23 1/2	3 1/2	+ 3/4
Polaroid	57 1/2	59 1/2	+ 3/4
U. A. Theatres	15 1/2	17	+ 1/4
Walt Disney	36 1/2	39 1/2	-

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Loew's 3d Most Active Stock on The Big Board U, 20th, ABC Also Up

By MIKE WEAR

With Wall Street turning selective, the industrial group continued making successively higher peaks since 1929 for four days in a row last week. One encouraging thing was that the stock market surmounted unfavorable news, with different groups being taken in hand and pushed upwards on different days. Friday was the day for the Amusement Group among others, with film shares especially strong.

This upsurge on the final day last week pushed WB to a new 1955 peak at 21 1/2, with the shares up one point on the week. Columbia Pictures sported a 4 1/2-point advance for the five-day period, this being predicated on the announcement, late in the week, of a five-for-four split and upward divy on the new shares. Stock went to 35 1/2 at the close.

The strength in Loew's was highly encouraging for the Amusement Group since it is the bellwether of film shares. On upped volume, which made it the third most active stock on the Big Board last Friday, (17), Loew's equalled its peak of the year at 22 1/2, the closing quotation. Stock was one point higher on the week.

Universal soared 1 1/2 to 29 1/2, much of the gain coming Friday. 20th-Fox climbed nearly a point to put it within striking distance of the '55 high. General Precision Equipment advanced 1 1/2 points. While not primarily dependent on the film industry now, GPE naturally benefits from any improvement in picture biz. Technicolor came to life in the final day to climb several fractions to the best price in several weeks.

ABC-Paramount Theatres was up fractionally at 29 1/2. National Theatres held near the year's best quotation, finishing at 11 1/2. Paramount Pictures was off nearly a point at the close but still is the highest-priced film stock at the closing quotation of 42 1/2.

Radio shares were disregarded much of the week. RCA wound up unchanged at 53 1/2. Both CBS issues were down one point at the bell. Zenith was off 2 1/2 but still very high at 119 1/2. Skiatron dipped below 5 at one time, and finished the week at 5 for a loss of 1 1/4.

4-Year Limit On Antitrust Suits?

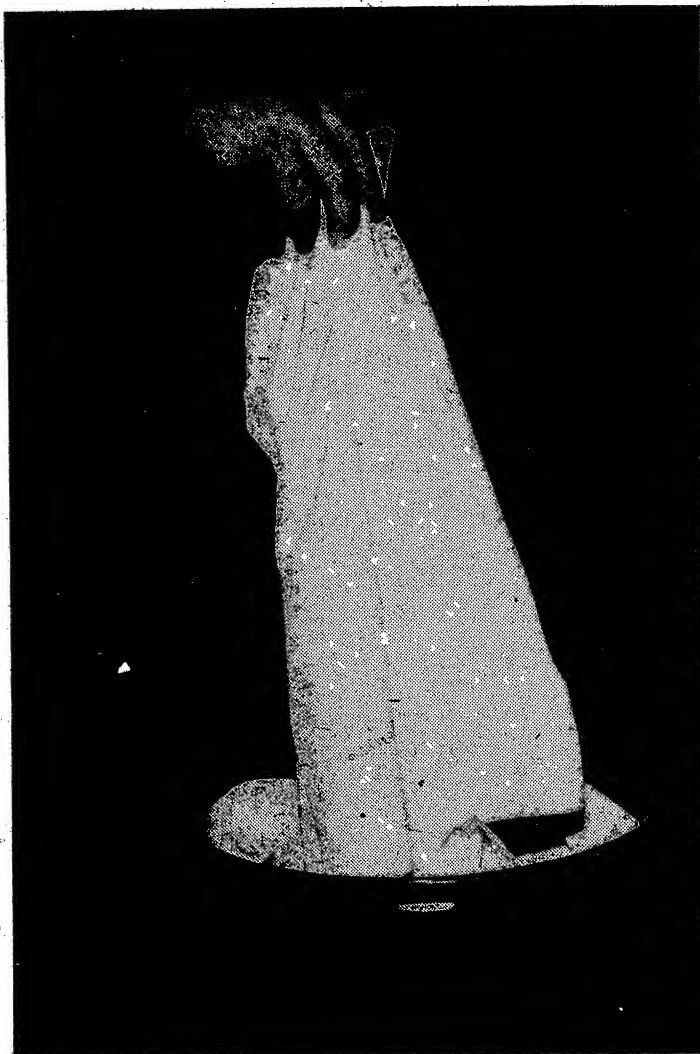
Washington, June 21.

U. S. Senate Judiciary Committee yesterday (20) recommended a four-year uniform statute of limitations on treble-damage antitrust cases. A similar bill has already passed the house.

A senate subcommittee had previously approved a six-year statute. Bill recommended by full committee is a compromise between a two or three-year statute originally urged by film distributors and a four to six-year limitation suggested by exhibitors.

Measure would not affect current litigation.

PREP 'NOT FOR MONEY'



"THROW AWAY THAT CRYING TOWEL!"

One Of The Greatest Pictures Of
All Time, M-G-M's

"INTERRUPTED MELODY"

Awaits Your Showmanship
Presentation To The Public Which
Has Heard So Much About It!

A RARE OPPORTUNITY!

When a picture of the rare calibre of "INTERRUPTED MELODY" is preceded by enthusiastic penetration, it is indeed a rich opportunity for live-wire showmanship. Here is just part of the acclaim:

"Best Picture"—(LIFE, REDBOOK, COSMOPOLITAN) • Nationwide TV presentation on "THIS IS YOUR LIFE" • Nationally syndicated columnists: "One of the screen's great movies"—*Louella Parsons* • "A wonderful love story"—*Hedda Hopper* • "A great motion picture"—*Sheilah Graham* • Advertised and promoted in a giant M-G-M campaign.

Until you see this enthralling picture for yourself you cannot know the entertainment thrill that awaits your patrons.

With "Blackboard Jungle" continuing its meteoric box-office career, with "Love Me Or Leave Me" packing theatres everywhere, M-G-M is indeed happy to add another outstanding entertainment to the screens of America.

— ★ —

M-G-M Presents In CinemaScope • "INTERRUPTED MELODY" starring GLENN FORD
ELEANOR PARKER • With Roger Moore • Cecil Kellaway • Written by William Ludwig
and Sonya Levien • Based On Her Life Story by Marjorie Lawrence • Photographed in
Eastman Color • Directed by Curtis Bernhardt • Produced by Jack Cummings

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Have you mailed your Audience Awards Nominations?

Hilton's Show Biz Turkey Trot

Continued from page 1

ver Spade" to the Golden Horn by the Bosphorus, Hilton tied the elements of showbiz into a whopper package of political, diplomatic and global overtones. The impact is seemingly limitless. If the chartered planes cost \$100,000, 1 to 1, the added trimmings in Istanbul probably ran up a ballyhoo tab of \$350,000, take or give a little. But the values pyramided—and will go on doing so—with the investment becoming merely nominal.

When Hilton built his first hotel in Dallas he preserved the trowel and adorned it into the now glorified "Silver Spade," which has become standard equipment for every new Hilton property. The Hilton hotel system—he abjures the term "empire"—now totals 27 in five countries, including the Statler chain, recently acquired. The Hilton saga is told in Whitney Bolton's book, "The Silver Spade," which has supplemented the Glidons (in Turkey probably the Koran) as standard equipment in his 27,400 hotel rooms. The "silver spade" thus will see an August preem of the new Beverly-Hilton in BevHills, to be followed by Cairo, Rome, Mexico City, Acapulco, West Berlin, Havana, etc. (His Caribe-Hilton in Puerto Rico was the kickoff for the offshore expansions.)

Terrific Showmanship

In Corraling Top Names

The extent of Hilton's showmanship in corraling glam names may be gathered from this partial list of those on the junket to Istanbul:

Merle Oberon, Irene Dunne, Louella O. Parsons, Sonja Henie, Hedda Hopper, Ann Miller, Keefe Brasselle, Loe Carrillo, Carol Channing, Mimi Benzell, Terry Moore (about whom more anon), Mona Freeman, Diana Lynn, Earl Wilson, Tex & Jinx McCrary, Cobina Wright Sr., Lily Lodge (daughter of the U. S. Ambassador to Spain), Nina and Virginia Warren (daughters of the Chief Justice of the U. S. Supreme Court), Bob Considine, Art Buchwald, George Frasier, Ted Patrick, Mrs. Walter Cronkite (legging it for the CBS newscaster), James C. Copp, Bill Hearst Jr., Kingsbury Smith, Eleanor Harris, J. P. McEvoy, Douglas Morrow, Ted Straeter, Tony and Dorothy Wetzel (Chi newscasters), C. Edmunds Allen and Harold Blumenfeld (UP), Business Week's Kenneth Kramer, Life's Mary Leatherbee, Time's Joseph Puntell, Black Star's Archie Lieberman, Henry Miro (ABC), Newsweek's Jack O'Brien, Look's Leo C. Rosten and Gerson Zimmerman, Parade's Elaine Shepherd, National Geographic's Frank Shor, CBS' Helen Sioussat, Horace Sutton, Joan Cameron Swayze, L. A. Times' Joan Winchell, Wall St. Journal's Tom Wise, King Kennedy escorting Miss Parsons and Jerome Zerbe ditto for Miss Hopper.

Not to mention assorted reps from Radio Free Europe; key Hilton execs (some with their executive secretaries); officials from all the airlines including TWA's prexy Warren Lee Pierson, although Pan-American handled the Hilton junket; several U. S. and other ambassadors from nearby Middle East countries, Col. Henry Crown and Chi barrister Jake Arvey, U. S. Senator C. Wayland Brooks, Hilton attorneys William J. Friedmann and C. Bentley Ryan; several of the Hilton family, including brother Capt. Carl Hilton and son C. N. (Nicky) Hilton Jr.; U. S. architect Robert Cutler, Judge Florence Shientag, NBC's Caroline Burke.

The Hollywood stars, of course, stole the show, as was expected. The conservative names meant nothing to the native press and populace but the marquee values were universal. It was noteworthy how fast a grip Leo Carrillo holds on the overseas populace, along with the Oberon, Dunne, Henie, Miller, et al. names. Incidentally, Nicky Hilton's past marriage to Elizabeth Taylor got him quite a bit of space also.

L'Affaire Terry Moore

L'Affaire Terry Moore is one of those show biz s.a. paradoxes. When it's all summed up on a lineage basis, it may prove that the unfortunate cheese cake shot, linked as it has been in the world press to the Hilton Istanbul opening, may have lingering identification with the event. It's a hum rap, like Robert Mitchum at last

year's Cannes Film Festival with that eager-beaver British starlet. The publisher of "Milliyet," one of the 26 dailies published in Istanbul (including two French and one English tab of minimum circulation), interviewed this VARIETY byliner on the "ethics" of the picture. It was an academic question. He frankly stated "all the other papers are jealous of us," and have been making things embarrassing for him. He professed that no embarrassment was intended to Miss Moore.

(Not-very-convicted Miss Moore, on the verge of hysteria and privately worried about her family—"my grandfather is a Mormon bishop, and I'm not supposed to drink and don't"—told this reporter that this is far from "good" publicity.)

A Collector's Item

The picture has become a collector's item. The local photographix a \$75 bid from AP and held out for \$300. Meantime, airmailed copies out of Istanbul from all the newshawks on the scene could have effected a dubbed version in any guise desired; it's still not known to what degree it was used, if any, outside of Turkey.

It will be eventually in certain mags. Most of the American wire service shots reporting the yarn used the usual Marilyn Monroe-style of cheesecake. Picture, actually, was a street-dress shot with an up-leg exposure, because of the intrusive camera-angle.

It was further aggravated by a retouching which the paper avers, was intended to "cover up" but, in turn, created a more shocking effect. Miss Moore's previous "teddy bear swim suit" shots, while on her Korea USO tour, was likewise recalled, so her protestations were greeted with mixed reactions. Miss Moore stressed she was heading for England where she was earnest about studying "four hours a day for Shakespearean repertory." (What happened to Marilyn Monroe and Dostoevsky by the way?)

Apart from the glam fanfare, which was highlighted by a renewed awareness that the Oriental sultans of old sure knew how to live, if their leftover palaces from the Middle Ages are a sample, the Hilton event sparked some light touches.

Carrillo cracked that "let's talk Turkey" is an Americanism when people want to level. The glam babes doing their stuff over the official Turkish state radio in the native lingo (a difficult language, but learned phonetically) were sentimentally and enthusiastically acclaimed.

'Have Cornerstone, Will Travel' and Other Quips

The "boys from Bosphorus" and the cracks about Loew's Mosque and the RKO Kremlin vied with ad libs about "have cornerstone, will travel" and "join Hilton and see the world."

Talking about Walter Reuther's UAW pitch for a guaranteed annual wage, Bob Considine felt the press-broadcasting bunch should now be entitled to "a guaranteed annual junket."

(A sage remark from the financiers in the Hilton echelon, attendant to the renewed bullishness of the market, had it that if the auto workers want a guaranteed annual wage, then maybe it's not unfair for the stockholders to expect a guaranteed annual dividend.)

The talent and the TL (for Turkish Lira) currency problem may keynote the general economy. One TL is around 35c in American money, i.e. 2.8 TL to the dollar. But the "free" (black) market is 7 TL to the \$, which means one Turkish Lira assumes the value of 15c. (Actually the blackmarket in turn gets 7 1/2 to 8 TL to the \$, which gives an idea.)

A common problem is the need for a reappraisal of the currency so that it's pegged to a more realistic standard. If firmed up one way or the other the values will reassume true proportions.

The Hilton Hotel was financed with Turkish Pension Fund money, i.e., it has an official Turkish governmental aura and bankrolling. The shops in the hotel will not accept dollars, yet the same shops' branches downtown or in the Grand Bazaar belt want dollars (also other foreign exchange) and offer discounts.

The Grand Bazaar, now that I-to-

I will become a more popular tourist schedule, looms as a big boom attraction for the Turkish key city. It's a glorified "flea market," of over 1,000 shops, under a huge common dome, with a labyrinth of alleys and approaches, which are an Arabian Nights' dream in their own with treasures from the Middle and Far East. These include everything from baubles and bangles to exotic foods, herbs and spices (this is called the "Egyptian corner") to costly items in jewelry and tawdry items like second-hand bedspreads and shoes. Bargaining and haggling is par for the course—they ask 10 and you can get it for 5 or 6, depending.

Many of the Hilton guests keyed their annual European junkets to Istanbul as the kickoff and proceeded from there. Ann Miller "has Metro" picture, will travel," so the Culver City studio has her hedge-hopping to Lebanon, Egypt, Israel and Jordan, and then the European "grand tour." Several, including Mrs. John Joseph, because of the proximity to the "Bible lands," keyed their tours that way. Miss Oberon went to Athens, ditto the Earl (Rosemary) Wilsons, Mrs. Bob (Millie) Considine and pianist Ted Straeter, who emceed, Hedda Hopper and Zerbe went on to Rome for their motorizing holiday. Hilton's ad exec, Arthur Forristal, and Father Sullivan on the other hand got off in Shannon for an Irish detour and Paris columnist's Art Buchwald's wife, Ann McGarry, went home to visit her family in Pennsylvania, (first time back in two years. Father Sullivan had blessed the two planes' key flights.)

Hilton's Key to the City

Hilton was extolled as a representative of an America at peace conquering the world, unlike the turbulent history that has attended this country of intrigue and war for centuries. Official spokesman, in presenting the hotelier with the key to the city—the second such honor ever given a foreigner in over 500 years—was called "the first conqueror who brought us a gift."

Mosque & Minaret With Western Influences

Since Atatürk turned the eyes of modern Turkey to the west, the enlightened cosmopolitan Turk looks with jaundiced eye upon the faithful Moslems who wash their feet five times a day, in troughs outside the many dazzlingly beautiful mosques—the St. Sophia Mosque (with its 4th to 14th century treasures) is one of the wonders of the world—before they enter to pray. "We're too busy for that now." Many don't pray once a year, much less once-a-day. It is obvious that the shabbier and poorest seem the most worshipful. The tourist is not made to shed his shoes; a flunky outside the mosques has an assortment of soft-tread overshoes (giant sandals or slipper effects) for such gawking. Incidentally, the modern Turk prides himself on being most "tolerant" and points to the many churches and synagogues of the Christian and Jewish faiths as evidence of freedom of worship in this, a Moslem bastion.

Fractured Turkish

The language problem, despite the difficulty of the native tongue and its complete variance with anything known to the average tourist, is being slowly resolved. French is a serviceable common denominator but many natives speak or understand restaurant and/or tradesmen English. If not, they use the pencil to respond to "how much?"

Siemens, GM, McCormick Reaper, Ford, Sylvania, Philco (strangely enough no RCA), Philips, Esso and kindred worldwide trade names, adorn the highways and streets, but the Turkish catchphrases may as well be in Greek—which might be easier. Sokonik-Vakum and Vagonli-Kook (Wagon-lits-Cook's) on the other hand are local perversions.

The Yanks practiced their fractured Turkish also. For instance, "shut up" phonetically, means "wine." "Icky" means second floor. While being conveyed on the Turk Ekspres (so spelled, in the new Turkey style of trying to simulate English phonetics), the guide taught "merhaban" for "hello." Incidentally, one of the "official guide interpreter" chaps, Toygar Belevi, by name, doubles from film-acting, but finds the spilling more surefire for the groceries. Just as Josef Mls, who just waxed a ditty, "Girl With the Tambourine," for Liberty Music, finds

his import-export business (with his cousin Hayim Mls) more lucrative, until he hits the diskpot. But he's typical of many who yen to forsake "The Istanbul for the Broadway bull."

'Raki-and-Roll'

Dave Brubeck and Nat (King) Cole are the top pop disk sellers. The Brubeck jam style is evident, among the smaller bands, and they frankly so state it. At the Beau Rivage, a Russo-Turkish pianist-leader and his native wife, an attractive singer, get the top play. A colored bass player from Africa (looks and acts like from Beale St.) is also no slouch on the bullfiddle.

Current top pop is titled "Tin Tin Tuemenahaha," a nonsense little ditty, which might be called the "Turkish raki and roll" tune. (Raki is the native drink, a sort of anisette base which, with water, produces a road company Pernod drink, in France called a "pastis").

'Screwdrivers' Tops

On The Booze Lists

Booze-wise, this might be called the land of the screwdriver—a "screwdriver" is vodka-and-orange juice, and apparently spawned in the Bosphorus belt although recently taken up in Hollywood which, for a time, doted on the "Moscow incident" (vodka and ginger-beer). Incidentally, a screwdriver is cheaper than orange juice ordered neat.

Scotch, as everywhere, including England, despite the fact it's manufactured in its backyard, is expensive—around \$1.50 to \$2.80 a copy in Turkey. Peggy (Mrs. J. P.) McEvoy, thinking she was still in the Lindy's orbit, asked for Scotch-on-the-rocks, with nary a thought to the native raki. It took a few spoiled drinks for her to realize that her Scotch-and-raki (which the fractured-English-speaking barkeep gave her) was indeed a weirdly flavored brand of dew of the heather.

Among the showmanship touches was general manager Rudy Basler importing Joe, of Joe's Bar, in The Semiramis, Cairo, Egypt, just to mix the drinks. Joe evidenced that not for nought does he enjoy a worldwide rep as a mixologist. The Hilton elevator girls seem "cast" for Hollywood screentests, and some got the pitch that way too.

That Hotel 'Route'

The British long ago discovered the secret of tourism as British holdings took over many of the grand hotels from the Norse countries to the Lowlands, from Paris and Berlin to Switzerland, the Riviera and Italy, in all its sundry lake and spa sectors. One management booked the tourist ahead, so that the "circuit" remained unbroken.

For Istanbul to click, a series of key coordinations with Athens and Rome becomes necessary. That's where the airlines figure also. That's the whyfore also of Serge Obolensky and Robert K. Christenberry's recent survey-in-Europe, to build deluxe hotels in Rome and Athens, as well as in Istanbul which could stand more new hotels. The Park, heretofore the top spot, rates as a shabby road company of some hostel on West 47th St. (N. Y.) compared to the posh Hilton, with its open orbits on the Bosphorus, the best backdrop any hotel could want.

An idea: from any deluxe hotel on the Riviera looking into the Mediterranean, or ditto from any of the Pacific Coast top spots, you see nothing but sea. From the Hilton Istanbul you see the Bosphorus; across to the right is Asia Minor; to the left is the Black Sea, practically looking into the Iron Curtain. A ride up the Bosphorus to the Golden Horn and "on a clear day you can see Loew's Kremlin." The Soviets' submarine traps are clearly visible as part of this excursion, as the approaches to the Russian territorial waters are sighted. This is hotel showmanship with a cloak-and-dagger touch, vodka vintage. For the connoisseur, no cameras allowed!

Tex McCrary gagged that Hilton will probably never rest until he builds one in Moscow's Red Square—"probably to be called the Comrade Hilton."

Great Band From Barcelona

The topper of the three formal fetes was the one where the director-general of Press, Broadcasting and Tourism Department (a neat tie-in package, all in one) gave a grand ball and buffet supper at the Sale Palace which had about five or six different little

ballrooms just for the kids who want to be left alone.

A portable dance floor was brought over from the Hilton where the crack Spanish band from Barcelona, whom Merle Abbott had dug up, did its stuff along with the Claude Guestrous Gypsy salon group, also from the hotel. The Eduardo Gadea band is the next bid for the same honors that The Kids From Spain (Los Chavales d'España) clicked at the Waldorf-Astoria. AFM's James C. Petrillo won't permit them into the U. S. for BevHills preem, but he's okayed them for the Caribe-Hilton in Puerto Rico. Incidentally, as with all Hilton and Abbott showmanship operations, she has Bill Richardson (of Century Lighting) come to all openings to set the calcium arrangements permanently.

It's the same thoroughness and efficiency which sees Hilton bringing over a Claude C. Philippe, from the Waldorf, for the cuisine (and the protocol that goes with the sensitivities of all inaugural international relations). Not to mention the top execs like the Waldorf's Joe Binns, Hilton International's John W. Houser (who has made five trips to Istanbul so far this year), general egalist Walter J. Friedmann, financiers like Jesse E. Metcalfe, Col. Henry Crown, Jake Arvey, Ed Pauley Jr., Palmer Dixon, et al.

Switch on Joe E. Lewis

'Groom Couldn't Get In'

Grim comedy note: Conrad N. Hilton, whose 27 hosteries comprise 32,000 rooms couldn't get into the George V, Paris. He was among the stopper-offers, en route back from the Istanbul premiere, but something had gone away with his cable reservations. Max Blouet, the famed Paris hotel's major domo, dispatched one of his aides to meet his colleague at the Only Airport and also break the bad news that because of the Grand Prix and the general super-bullishness in Paris, Blouet had made arrangements to put up the Hilton party in Versailles until the next day or two when space shook out.

The Saturday night (11) gala was a \$30-per-head affair for benefit of the Red Crescent (Turkish Red Cross) and an almost embarrassing sellout, with tickets scalped at \$100 to \$250, again because of the Hollywood glamor appeal. Hilton wisely made it a "command" that the stars appear, even though this was virtually a repeat of the preceding (inaugural) night's gala. On the Asia Minor side of Istanbul is the Florence Nightingale Hospital where the British heroine-nurse worked during the Crimean War and thus was sparked the work of the Red Cross.

Istanbul is in throes of a much needed road improvement job. The narrow streets may have been picturesque in another era but it's worse than Times Square for the automotive age, and the city fathers of this 2,000,000 population metropolis so recognize it. The Istanbul is up in the "new" part of the city, on a hill. The town is built like Rome and San Francisco, on seven hills, but everything gravitates to the port, the bridge that spans the sea (luckily opened only once for water traffic at 6 a.m., otherwise it would be murder), and to the shops, the Grand Bazaar, or to the seacoast eateries.

Hundreds of these restaurants, of every type and description, dot the seacoast where the populace gravitates to keep cool, especially now. The hoity-toity set are on the other (Asia Minor) side of the Bosphorus where the fashionable summer inns and niteries have followed the resorts, beach and yacht clubs. But the lesser inns, frequently of Greek, Syrian as well as Turkish origin and management, are good, reasonably clean and inexpensive. The slick-up and language jobs are the next two most necessary chores on the Turko étranger agenda, if the country is to cash in to the fullest on the inevitable tourism.

Swiss Catering Influence

Hilton seems partial to the Swiss school of hoteliers. Resident managing director is Rudy Basler, who like Alfred Elminger who Incepted the Castellana Hilton, is of Swiss origin and training. Latter now has the upcoming Bev-Hilton spot, and formerly he was at the Caribe-Hilton. Walter Schneider (pronounced Schneeder) is now in Madrid. Dean Carpenter, who is married to Hilton's sister, and formerly manager of the Hotel

(Continued on page 69)

**MEN GAVE HER
EVERYTHING...
BUT A
GOOD
NAME!**

**ANNE BAXTER
ROCK HUDSON
JULIE ADAMS**

ONE DESIRE

With **CARL BENTON REID
NATALIE WOOD**

PRINT BY

Technicolor

Directed by **JERRY HOPPER** Screenplay by **LAWRENCE ROMAN** and **ROBERT BLEES** • Produced by **ROSS HUNTER**



Kefauver's Delinquency Hearings On Coast

Los Angeles, June 21.

The film industry's two-day probe by the Senate Juvenile Delinquency Subcommittee on the subject of the possible effect of crime, violence and sex in motion pictures on teenagers brought forth this summing-up comment by Chairman Sen. Estes Kefauver (D., Tenn.), who conducted the hearing without benefit of his fellow members:

"There seems to be a desire among most producers to produce wholesome pictures. The influence of the Association setup (MPAA's Production Code) is the best example of self-legislation I have seen.

"There is too much tendency to show brutality, violence and illicit sex in some shows, but there is strong indication in talks both privately and in testimony that this is correcting itself. The people are demanding it.

"In general the Code is working fairly well, but I have some criticism of the Advertising Code. I am generally impressed with the sincerity of producers and writers to help the industry. The job is not easy. I think the hearing may be of some benefit."

15 Took Stand

A total of 15 top filmfites and others testified in the hearings, called by Kefauver in response to letters from the public which he said poured in upon him and his subcommittee on the subject of violence in motion pictures.

However, Kefauver, in reply to a statement made by Paul Jacobs, chairman of the censorship committee of the American Civil Liberty Union of Southern California, in which latter declared he didn't believe in censorship, including the film industry's Production Code, reported:

"I am not advocating censorship . . . all phases of censorship are repugnant to me . . . but censorship will come unless the (film) industry does something about it themselves," alluding to the matter under investigation.

Kefauver's remark came as the chairman was on the point of adjourning the two-day session in which film leaders had vigorously defended their stand and protested that their films had no bearing upon juvenile delinquency, a point more or less conceded also by two psychiatrists, experts in the field of delinquency, who had been invited to testify.

"I am convinced," Kefauver told Jacobs, who though not in the film business had asked to be heard, "there are many reasons for juvenile delinquency. Some violence and brutality in television and brutality in some movies maybe don't cause but give an unstable kid a shove along the road."

Hit Advertising

Kefauver and his chief counsel, James Bobo, directed their fire mostly at the MPAA Advertising Code and its director, Gordon S. White, while discussing the subject of brutality and crime generally and specifically with producers and heads of studios whose product came under the searching eye of the Subcommittee. One of these was Dore Schary, whose "Blackboard Jungle" frequently was mentioned by Kefauver as being typical of pictures under investigation.

Schary, however, was quick to point out that instead of his picture "accelerating" delinquency, the film "insulated" against it. Pictures, he said, reflected the public attitude, the public's revolt against a certain problem, and this "Jungle" had accomplished.

When he was called to the stand and asked how an actor felt about violence on the screen, Ronald Reagan, former SAG prexy, stated flatly:

"I've been in Hollywood since 1937, and I've never known a time that the picture business wasn't being criticized for something."

Stressing that "you can't have a successful picture if the audience doesn't have an emotional experience," the actor cited a film in which he had appeared, "Prisoner of

War," story of Korea which many people complained was brutal.

"I don't see what's wrong with letting the public see what American kids went through in the war," he said. "What I'm really concerned about is that my kids, the kids of the next generation, may grow up—be mentally conditioned—thinking that it's all right for someone to tell them how to think and what to see and hear."

In his opening statement at first day's hearing, Kefauver emphasized that the Subcommittee had "no preconceived ideas concerning the effects of movies on children. Above all," he said, "we do not wish to create the impression that we have censorship of the movie industry in mind."

Before calling the first witness, chairman added, "We want to recognize that the industry generally has been a fine influence for good, an education for our people here and throughout the world. We want to work for their performance of greater good and the impression pictures make on young people."

Catholic Critic Heard

First witness was William Mooring, film editor of the Catholic publication Tiddings, who prefaced his testimony with the statement, "crime and horror subjects have been increasingly dangerously stressed during the past few years." The rise of violence in pictures must have "a correspondingly dangerous effect," he said.

Mooring singled out 11 pictures for criticism, each of which, he claimed, had a "harmful effect on the behavior pattern." These included "Blackboard Jungle," which he said he doubted could fail to arouse juvenile behavior; "The Wild One," "Big House, U.S.A.," "Black Tuesday," "Kiss Me Deadly," "Johnny Belinda," "Son of Sinbad," "Not as a Stranger," "Seven Year Itch," "Five Against the House," "Cell 2455, Death Row."

"Unless there is a change in the direction pictures are taking," he told the Subcommittee, "we may find ourselves plunged into new horrors of sexual aberration." While decrying a relaxation of the Production Code, he praised its administrator, Geoffrey Shurlock, as "high principled."

Shurlock's Prediction

On the question of violence in pictures, Shurlock when he took the stand explained that producers had been warned about public reaction to this last November, following his return from the east, where he conferred with Eric Johnston, MPAA prexy.

"Starting about next November, when the pictures these producers have made since our discussions on the subject start going out into release, you will find a great reduction in scenes of brutality and violence," he said.

"We are still as careful as we have ever been in the application of the Code," he reported. Most of Shurlock's testimony related to his administration of the Code, and its purposes and workings.

Continually stressed by the majority of witnesses was the fact that the film industry voluntarily had adopted this system of self-regulation, which no other industry has set up as a safeguard.

White on the Spot

White, administrator of the MPAA Advertising Code, was repeatedly asked why he had passed certain examples of advertising which were on display in the hearing room. A total of 29 pieces, repping 23 pictures, were included in the display, including a sultry scene of Lana Turner and Edmund Purdom from "The Prodigal," on which both Kefauver and Bobo dwelt at length.

Most persistent line of questioning was to elicit from White answers on the moral an advertisement might carry.

"Producers who appeared here yesterday said that even in their most brutal pictures there is a moral," Kefauver said. "Do you think there is some moral in these ads?"

Y. Frank Freeman, Paramount veepee in charge of

studio operations, the day previously had refused to comment on two pieces of ad work for his company's picture, "Hell's Island," except to say, "they're very bad, there's no excuse." He pointed out, however, that ads were controlled out of N. Y., and producers have nothing to say about them.

Like other filmfites, Freeman refused to believe that films contributed to juvenile delinquency, which he blamed entirely upon "the family."

"A mother and father should lead the type of lives their children can respect," he asserted.

Recall Judge Lindsey

Jerry Wald, executive producer at Columbia, made the statement, "nobody here is showing the good that pictures have exerted throughout the world," when called to the stand. "Top pictures don't offend good taste."

George Murphy read a statement by Judge Ben Lindsey, world famous as judge of the first juvenile court, in Denver, upon being asked about the topic at hand. Thousands of children had been "elevated" by the movies, according to Lindsey. "I believe that if we hadn't had motion pictures we would have had more crime among the youth of our land."

Jack L. Warner laid delinquency to the change in modes of the U. S. during the past 40 years, adding, "I feel parents have had something to do with it, too." Harry Joe Brown defended violence in westerns as having no harmful effect. "They (kids) see good Americana in western films," he said, and "forget all about the more violent side."

Greenspan on Bible

Lou Greenspan, executive secretary of the Motion Picture Industry Council, attributed juvenile delinquency "to the door of civilization. There have been three wars in the last 50 years. Children become hardened, they're sitting on a powder keg."

To Bobo's query about extreme violence in motion pictures, Greenspan replied that the movies are blamed for everything.

"What about the stories of crime, passion, adultery in the Bible?" he asked. "Does that mean that we shouldn't let our children read the Bible?"

Another MPAA official to testify was Roger Albright, director of the Association's Educational Services, who described the functions of his dept. in supplying various film reviewing groups with complete information on pictures, and also supplying organizations with films.

Two psychiatrists, Dr. Frederick J. Hacker, chief of staff of the Hacker Foundation, and Dr. Marcel Frym, also of the Foundation and a U of Southern California professor, reported that in their opinion pictures are not the cause of juvenile delinquency. "No movie actually causes an adolescent to commit a crime," Frym stated. "It's only the excuse of the youngster," if the blame is shifted to the picture.

Senator's Luncheon Talk

At a luncheon meeting with members of the Independent Motion Picture Producers Assn. and the Television Producers Assn., held on the last day of the film hearing, Kefauver in a prepared speech declared he was inclined to think that motion pictures and television have become "the whipping boy" for "a lot of situations whose causes are covert."

He told the producers: "So many people want the pat answer to the delinquency problem that the wish becomes the father of the thought. The thought is that crime and violence in the same media are the cause of delinquency among children."

Investigation of motion pictures by the Kefauver Subcommittee is part of a general study on the relationship between juvenile delinquency and communications. Mass media that the Senate group has been conducting since 1953. Report on television, already investigated, is expected to be published shortly.

India Big in Total Production; No Producer Made Over 5 Films

Washington, June 21.

The motion picture industry of India is now third largest in the world in number of features produced, with only the United States and Japan having a greater output.

All branches of motion pictures in India—studios, laboratories, distribution, theatres, etc.—are a major factor in the economy of that country, representing a capital investment estimated at 450,000,000 rupees. (An Indian rupee is worth about 21c in American money.) Annual gross income of the industry is 250,000,000 rupees; it employs about 100,000 persons.

Role of the U. S. in Indian picture is very significant, comments Nathan D. Golden, director of the U. S. Commerce Department's motion picture and photographic products division. About 70% of all imported picture, 80% of imported equipment, and 10% of the rawstock used come from the U.S.A.

"The number of film producers in India has been increasing each year and in 1954 reached a high of 697 firms," Golden continues in his report. "The Indian film industry is plagued by this multiplicity of producers and, in 1954, the largest number of features produced by any single producer was five. Since 1946, India has produced more than 200 feature films

annually and in 1954, produced a total of 274.

"For film distribution purposes, India is divided into five sales territories which support 1,055 distributors and 250 exhibitors who control, by ownership or lease, the country's 2,623 permanent theatres. There are also an estimated 800 mobile or touring theatres. Seating capacity of the permanent theatres has been estimated at 2,300,000, with total annual attendance over 600,000,000."

Censorship is the big stumbling block in the importation of foreign films into India. Stiff standards result in frequent cutting of imported picture and even in banning many.

King Honored by Boston Tent

Boston, June 21.

Variety Club of New England honored Rudolph F. King, Mass. Registry of Motor Vehicles registrar with Great Heart Award Monday night (20) at Hotel Statler dinner.

Among outtowners attending were George Hoover, of Miami, Chief Barker of the International Variety Clubs; George Eby of Pittsburgh; John Beresin and Ed Emanuel of Philadelphia; John Rowley of Dallas; and Jack Dumstre of Atlanta, Ga.

TERRY TURNER'S TRAVELERS

New England Managers and Wives Win Cuffo Trips

Boston, June 21.

Joseph E. Levine, president of Embassy Pictures, Corp., Boston, and Terry Turner of General Teleradio, who handled the saturation campaign of "Gangbusters" in New England, came up with the winners of the New England contest for trips abroad this frame.

Winners are: Arthur Morton, manager, Paramount, Boston, and his wife, John Blass, manager, Fenway, Boston, and wife; William Canning, manager, Empire, Fall River, and wife; Carl Baird, manager, Scenic, Rochester, N. H.; Stephen Barbett, manager, Warner, Lawrence, and wife; James Randall, manager, Palace, Cranston, R. I., and wife.

Two trips will be to Honolulu and four trips to Europe for the managers and their wives. The prizes were awarded on an overall campaign basis. Judges were Terry Turner, Robert Schmid, vice president Mutual Broadcasting System and Frank Zuzolo, director of press, M.B.S.

The trips will take place between September of this year and March, 1956. The Honolulu trips are by first class deluxe airliners and the couples who go to Europe will also enjoy deluxe airliner services. They will spend 10 days in four European capitals, London, Paris, Rome and Stockholm. All hotels, accommodations and food will be cuffo.

Kansas Censorship Restored!

Technicality Saves Board From Repeal — Still Collecting 'Fees' for Clipping Scenes

Kansas City, June 21.

Censorship of films in Kansas survived more than a year of legal hassles and continue in effect through a ruling given last Friday (17) by the State Supreme Court. Just as censorship was about to give its dying gasp the court held that the law which would have eliminated the Board of Review once and for all was void on technical grounds.

Suit in which the ruling was given was based on the constitutional question of whether two unrelated proposals could be posed in a single legislative bill. The merits of motion picture censorship did not enter the case.

Senate Bill No. 222 was one to repeal an obsolete motor carriers tax law, and the measure cancelling the film censor board was tacked on to it. The bill passed in the closing sessions of the legislature.

Attorney General Harold Fatzer chose to make a test of the law, and the supreme court ruled that the measure as passed violates an article of the state constitution. The means by which Fatzer has saved the censor is an injunction against Paul Shanahan, secretary

of state, prohibiting him from including the law in the published statutes which will be issued July 1, 1955.

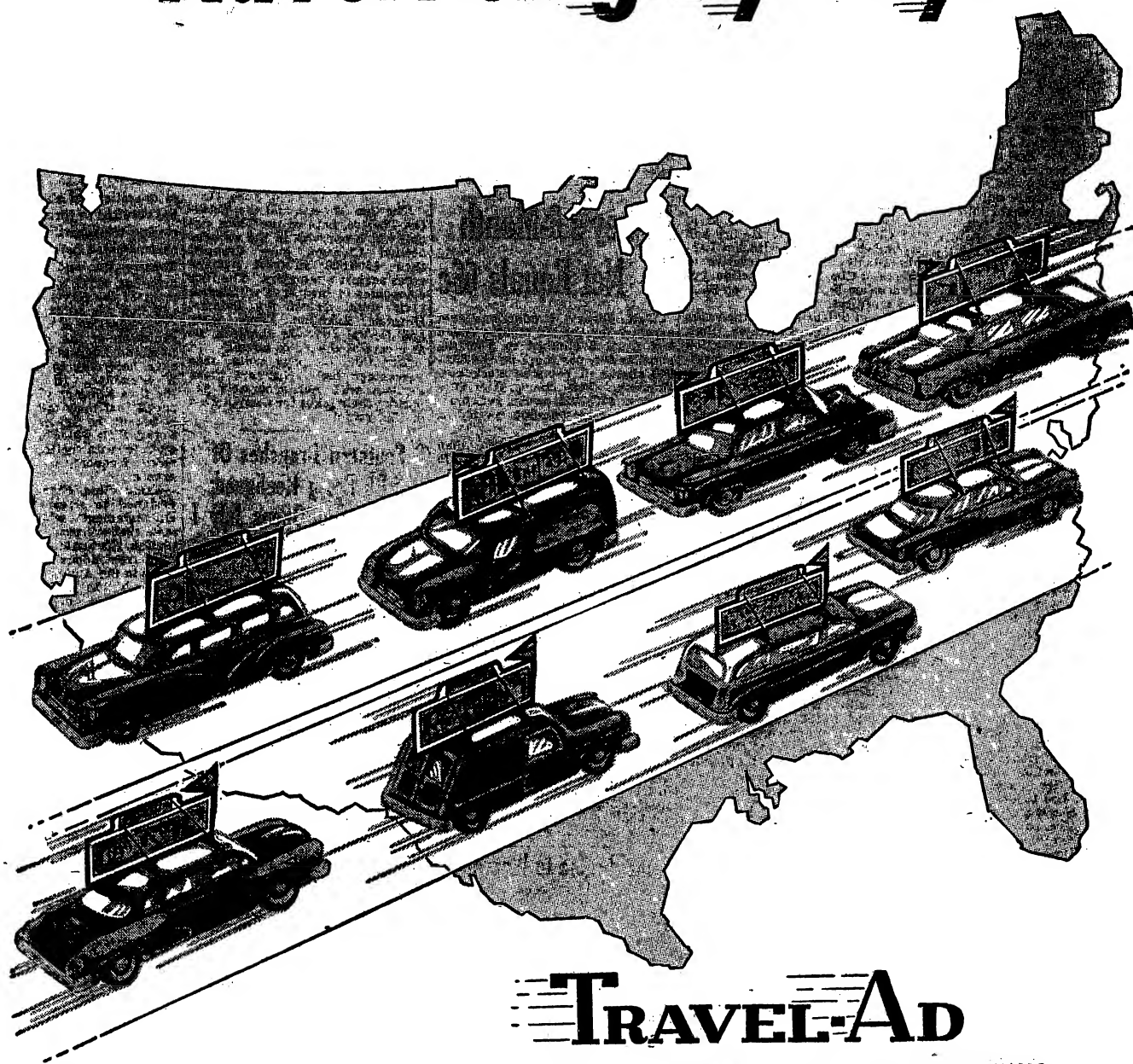
Mrs. Frances Vaughn, chairman of the three-woman review board, has steadfastly maintained her office and authority in the face of the legal reverses. Now the board is continuing to function without interruption, and a "budget" is approved for the next year. The board exists on fees paid by the distributors on a per-lease basis.

U's 26-Week Profit

For the 26 weeks ending April 30, 1955, Universal racked up a net profit of \$2,014,960 after providing \$1,830,000 for Federal income taxes. Take is equivalent to \$1.87 per share on the 1,015,709 shares of common stock outstanding.

For the corresponding period of 1954, earnings were \$1,721,063 after provision of \$1,845,000 for taxes, equivalent to \$1.57 per share on the 1,017,334 shares then outstanding.

Make the Highway Your Advertising Byway!



PUTS YOUR SHOW "ON THE ROAD"!



TRAVEL-AD is the answer to covering all the automobile traffic for big Drive-In draw...and a "natural" to pull street and pedestrian traffic for conventional theatres. Can be hung under your marquee, too! Get all the information on how you can mobilize your advertising with TRAVEL-AD from your nearest N.S.S. Exchange today.

NATIONAL *Screen* SERVICE
PRIZE DRAW OF THE INDUSTRY

So. Carolina Amendments Save Film Rentals From 3% Suppliers' Tax

Columbia, S.C., June 21.

South Carolina theatre owners have succeeded in watering down a state bill which would have taken a 3% bite of the film rentals. Tax measure, passed by the legislature last month, was not aimed specifically at theatres. It was part of an overall revenue bill which levied 3% tax on any manufacturer or distributor who rented equipment or supplies in South Carolina.

Discovery that the bill could apply to film rentals was made by Warren Irvine, operator of the Talmotto Theatre here and chairman of the local Theatre Owners of America legislative committee.

With the aid of Bates Harvey and Walter Brown, S. C. exhibitors who are members of the legislature, Irvine succeeded in obtaining a ruling that the tax would not apply to film rentals but only to the cost of a single print and that the tax would apply only once when the print is brought into the state. The effect of the bill was practically made null with the passage of an amendment that the tax could be collected only after a 10-day rental period.

Since less than a half dozen pictures a year play more than 10 days in any South Carolina situation, it's doubted that any collection will be made from the film industry. As added insurance, in case a picture does play more than 10 days in a S.C. theatre, exhibitors feel they can avoid the tax by bringing in another print before the end of the 10-day period and shipping the original one back.

USN Co-Op With UA On

'Run Deep' Bestseller, Beach Deal: 35G-10%

Capt. Gordon Selby, Deputy Chief of Information for the U. S. Navy, and his aides are due to huddle today (Wed.) in New York with United Artists' toppers Arthur B. Krim, Robert S. Benjamin and Max E. Youngstein on "Run Silent, Run Deep," by Cdr. Edward L. Beach. His deal for the book, now in its 10th week on the best-sellers, is for \$35,000 against 10% of the picture's net profit.

Cdr. Beach first wrote of his World War II experiences in "Submarine," a bestseller three years ago, also via Henry Holt & Co. The publisher has 10% of the film rights and is also working with UA on a cooperative advertising deal for further preselling of the "Run Silent, Run Deep" title. Unlike "Submarine," which told of the author's personal experiences in the Pacific, the current book is a fictional love story dealing with submarine life.

It has been cleared by the Navy and is a Reader's Digest Book Club selection for October which carries with it a \$40,000 minimum yield. Both Pocketbooks and Bantam are after the paperback rights, offering \$7,500 and \$10,000 guarantees.

Cdr. Beach is still in his 30s, an active officer and a Naval aide to President Eisenhower.

Am honored that some of the greats of show business have become my clients.

JESSE BLOCK

Registered Representative

IRA HAUP & CO.

Investment Brokers

501 7th Ave., New York 18, N. Y.

Longacre 5-6262

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

"LOVE ME OR LEAVE ME"

in CINEMASCOPE and

COLOR starring

DORIS DAY - JAMES CAGNEY

An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

LOUIS NOVY'S BUY

Takes Over O'Donnell-Huddings Shares in Trans-Texas

Dallas, June 21.

Louis Novy, prez of Trans-Texas Theatres, acting for the corporation, purchased the stock interest of William O'Donnell and Torrance Huddings. O'Donnell is vicepres and general manager of the 19-theatre circuit and Huddings is assistant secretary.

Novy will assume complete and active control of the circuit and will retain general offices here.

Skirball Among Producers 'Thinking Up' Story-Line Angles for Cinerama

Producer Jack Skirball has joined the list of those contemplating the production of a picture in the Cinerama process. He has had a number of confabs with Nat Lapkin, Stanley Warner executive in charge of Cinerama production, but no decision has been made on Skirball's project.

Entry of Skirball swells the ranks of potential new Cinerama films. SW, which controls the production and exhibition rights to the medium, has been desperately trying to come up with a suitable story-line films after three travails in a row. (The American episodes of the third travel film, Lowell Thomas' production of "Seven Wonders of the World," are currently being filmed under the supervision of Walter Thompson. "Wonders," which under contractual commitments will be completed by August, will eventually replace the current "Cinerama Holiday," the successor to the initial "This is Cinerama").

Louis de Rochemont, producer of "Cinerama Holiday," is also in the running for another film in the medium. He is pitching a Cinerama treatment of James Fenimore Cooper's "Leatherstocking Tales," which telescopes the series of early American novels into a single story. SW is also discussing production deals with Warner Bros. and Metro, with the latter possibly making a Cinerama version of "International Revue," a story-line musical on Joe Pasternak's production slate.

VICTOR SAVILLE IN, OUT

Back to Hollywood for Two Pix Next Spring

Hollywood, June 21. Victor Saville arrived over weekend from England on quick biz trip. He returns to London next week to attend July 12 wedding of his daughter to John Woolf, head of Romulus.

Saville returns here next spring to prepare pair of pix, "My Gun Is Quick," "Most Contagious Game."

WHO CAN'T BUY 20TH?

Skouras Asked, Now Allied Queries Its Exhibitors

Minneapolis, June 21.

Some of the previously unrevealed conversation that occurred when the joint Allied States-Theatre Owners of America committee met behind closed doors with Spyros Skouras, 20th-Fox president, is contained in the current North Central Allied bulletin.

Skouras inquired of the committee if there were any theatres not buying 20th-Fox pictures because of the price. The bulletin states that the committee didn't have an answer to the question and it asks exhibitors to contact the Allied office here if they're unable to make 20th deals on account of terms.

It expresses a belief that if such instances exist, NCA can intercede successfully so that the pictures will become "purchaseable." Mr. Skouras has stated that he is very anxious to see that every potentially buys and plays all 20th-Fox releases," says the bulletin.

Disney's 6-Month Net Equals 66c

Walt Disney Productions' net earnings for the six months ended last April 2 climbed to \$430,048, equal to 66c. per share on the 652,840 shares of common stock outstanding. This compares with a profit of \$283,682, or 43c. per share, for the corresponding period a year ago.

Gross business more than doubled, amounting to \$9,876,175 in the new period, against \$4,331,827 in 1952. A factor regarding this is that Disney's pix are now distributed through a subsidiary, Buena Vista, in contrast with previous years when RKO distributed and took its charges before Disney's gross was tallied.

Film rental and television income was listed at \$8,379,694, compared with \$3,213,523 in the 1952 six months. Income from other sources such as publications, cartoon character merchandising and music went up to \$1,496,481, compared with \$1,118,304 for the same period a year back.

Roy Disney, president, revealed the company's \$500,000 stock investment in Disneyland is to be increased by another \$1,250,000. American Broadcasting-Paramount Theatres, which also has \$500,000 in Disneyland shares, similarly will step up its investment. Third big stockholder is Western Printing and Lithographing Co., Racine.

McElwaine to Warwick

Hollywood, June 21.

Robert McElwaine has been appointed Warwick Productions' vicepres in charge of publicity and advertising. Formerly publicity director for Samuel Goldwyn, he swings over from Danny Kaye's Dena Productions, at Paramount, where he held the post of pub-ad director.

Almost as Popular as Santa

Detroit, June 21.

When Fess (Davy Crockett) Parker and his friend Buddy (George Russell) Ebsen came to town last week to bally "Davy Crockett" at the Michigan, between 10,000 and 12,000 boys and girls turned out to see him step from a long cabin atop a department store's marquee.

Police finally blocked off part of Woodward Ave., the town's main drag, and the kids took it over. Same sort of set up is arranged every Thanksgiving by department store for bringing Santa Claus to town.

One observer, looking at the sea of eager young faces—many topped by Davy Crockett coonskin hats—asked: "Since he doesn't give anything away, how come he's almost as popular with the kids as Santa Claus?"

Georgia Area 'Over-Extended'

Boom Resulted From Building of H-Bomb Project—Now Too Many Theatres?

BOTH SIDES DROP CASES

Valos Antitrust Answered By Majors' Percentage Claims

Chicago, June 21.

The Sun Theatre and the Wheaton Theatre, both of the Valos circuit which operates in the suburbs around Chicago, have dropped their \$500,000 antitrust damage cases against the majors. The film companies in turn have withdrawn their suits against the Batavia, Hinsdale, Egyptian, Fargo, Romy and De-Val Drive-In theatres, all members of the Valos circuit.

The film company suits were percentage cases charging these theatres with not accurately reporting their takes for computation of film rental.

8 Southern Branches Of 20th Being Realigned; Houston Opens July 1

Realignment of 20th-Fox's southern sales territory, under division manager Harry G. Ballance, has resulted in a number of promotions. The eight southern branches, including the new Houston office opening July 1, will be divided into two sections, southeast and southwest, with four offices in each district.

Paul S. Wilson, presently assistant southern division manager, will head the new southeast district, with headquarters in Atlanta and supervising Atlanta, Charlotte, Jacksonville and New Orleans. Mark M. Sheridan Jr., presently Dallas branch manager, is being promoted to southwest district manager. He'll headquarter in Dallas and supervise that city, Houston, Oklahoma City, and Memphis.

Henry F. Harrell, presently assistant to Ballance, is being promoted to manager of the new Houston branch, while New Orleans salesman Lloyd Edwards is moving up to the post of Ballance's aide. Replacing Sheridan as Dallas branch manager is William B. Williams, who is being elevated to the post from Dallas city salesman.

All promotions become effective June 27.

'Six Figure' Settlement Of Plymouth, Worcester \$14,324,000 Antitrust

Four-year-old treble damage antitrust suit in which Consolidated Theatres' Inc., operator of the Plymouth Theatre, Worcester, Mass., sought total balm of \$14,324,000 from the eight majors and two competing circuits was settled and discontinued in N. Y. Federal Court Monday (20) in the course of a pre-trial hearing before Judge John C. Knox.

Settlement, according to William Gold, attorney for Consolidated, was "in six figures" along with certain first-run product to be allocated the Plymouth by the various distributors. Original action leveled against the majors, New England Theatres Inc. and M. & P. Theatres Inc., charged that the Plymouth was discriminated against in respect to runs and clearances, thus forcing the house into a last run policy.

A subsidiary of the E. M. Loew chain, Consolidated had asked \$10,295,000 damages and Philip Loew sought \$4,029,000. Settlement came after a series of pre-trial hearings. Record in the case, it was said, ran to several hundred pages.

Beverly Hills Goes For Stunt on 'Stranger'

Hollywood, June 21.

Beverly Hills, which has withstood the ravages of press agency down through the years, finally has let down the bars to name Charles Bickford honorary mayor of the town, in recognition of his "sensitive and commendable" performance in Stanley Kramer's "Not as a Stranger."

City also is going for Bickford issuing a proclamation making June 29, preem date of picture at the Stanley Warner Beverly Theatre, "Not as a Stranger" Day.

See Public 'Blurring' on Trade Names

[OF COMPETING WIDESCREENS]

The film trade largely is convinced that before long the public won't know one screen process from another—there's already some confusion—and it will be the feature itself that wins or loses box-office endorsement.

After 3-D drove itself into oblivion, 20th-Fox had the monopoly on "new systems" with Cinemascope. That is, for pix in conventional theatres as distinguished from Cinerama in only one house in each of a small number of selected cities. As Paramount sprung VistaVision, there came to be a little uncertainty about this new Hollywood technology, so far as audiences were concerned.

The future, it's anticipated in the business, ought to have the public utterly bewildered. "Oklahoma" in Todd-AO is due this summer. Samuel Goldwyn's "Guys and Dolls," due in the fall via Metro distribution, is in CScope but the property itself and the campaign have given the pic the identity of a "big one." Somewhere in the future is a Cinerama film that will have a story to tell. Both M-G and 20th are mapping plans to shoot larger-negative pix, up in the 55m and 65m areas, some of which are to be given the roadshow treatment.

Par's "Ten Commandments" in full-blown VistaVision is definitely being set as a roadshow.

There hasn't been any serious quarreling in the trade with the swing toward king-sized films. The bigger screens and more sharply-defined pix are regarded as a great plus.

But the point is made that the public won't show much concern over millimeter-measure or whether the print is fed into the projection machine vertically (the conventional way) or horizontally (as in VistaVision).

Laymen will be impressed with the new era framing of films but likely will be indifferent to the specific name of any system. Or, since 20th was first to a wide market, any number of new processes might be regarded as Cinemascope by some members of the audience. It's recalled in the trade that for years a large segment of the public referred to all newsreels as Pathe and this is continuing—all color as Technicolor.

To add to the confusion is the fact that some films will be exhibited in two different formats. Paramount already is doing this with VistaVision. In big theatres, the full double-size negative is projected, whereas, in other houses a standard 35m print is used.

WEBS' BIG BERTHA VS. PESO-TV

Fisticuffs Far Behind?

Since the N. Y. Athletic Commission has finally given its sanction to a video station to televise wrestling matches from a regular tv studio, the question is being asked: "Can boxing be far behind?" Same sports agency controls the fate of the pugs as well.

Boxing gates have in the past several months fallen way off. However, since fight promoters have been collecting most of their coin from tv rights, they don't seem to care if the stadium or arena is devoid completely of paying customers—as upon occasion it almost has been. The promoters sometimes hired halls just to accommodate the tv sponsor, despite existence of circumstances which virtually assured empty pews. It was claimed then as it is now that there was no difference between an empty arena hired to stage a televised boxing match and a regular studio setup where the fight could be tele-produced more easily.

If the N. Y. commish takes the step, it's felt that the rest of the states will follow suit.

TV Rules the Air in Sales & Gains; \$90,300,000 in Profits for 1954

Washington, June 21.

Television is now definitely king of the broadcast media, both in sales and profits. The FCC's report last week on video's 1954 financial operations shows that the industry passed radio for the first time last year in gross revenues and for the second straight year in net earnings. With the impact of new stations just being felt in many markets and network radio on the decline, the indications are that tv will beat AM again this year by greater margins.

Despite aggregate losses of nearly \$14,000,000 by some new post-freeze stations, the industry ran up \$90,300,000 in profits (before Federal taxes) last year for a 33% increase over 1953. The networks and their 16 owned-&-operated stations earned \$36,500,000, which was double their profits in 1953 and nearly quadruple their 1952 net. The 92 independently owned post-freeze stations accumulated profits of \$67,800,000, up 12% from 1953 and 47% from 1952.

The industry's earnings were probably almost double those of radio, which registered profits of \$55,000,000 in 1953 but which are expected to be lower for 1954. The report on 1954 AM operations will not be issued for some months.

The tv industry's gross revenues (from sale of time, talent and program material to advertisers) totaled \$593,000,000, an increase of 37% from 1953 and 83% above 1952. The year's sales compared with radio revenues of \$475,300,000 in 1953, the latest figure available.

The networks and their o&o stations accounted for more than half

(Continued on page 46)

CBS Radio's Chew And Snooze Coin

CBS marked a healthy net gain on the daytime radio span last week, with Wrigley Gum and Sleep-Eze Corp. helping to swell the aural coffers. Wrigley goes daytime in strength starting July 18, picking up the 11:45 strip as a starring berth for Chit chat Jockey Howard Miller (WBMM). Miller will do a combined record and interview series. (Wrigley also retains Gene Autry on Sunday radio, along with Saturday on CBS-TV, both early evening; its other nighttime, "FBI in Peace and War," will be dropped after July 6 but ride sustaining until September.)

Sleep-Eze Tablets has pacted for a big push—about \$300,000—as cosponsor (with Toni) two days a week of "Young Dr. Malone." Later was one of several soapers dropped by Procter & Gamble. In addition to Sleep-Eze and Toni on "Malone," the ex-P&G scorecard now reads Hazel Bishop, for the capsule news segment of "Wendy Warren"; "Brighter Day," looking for coin; "Rosemary," to be shelved, with web moving in the sustaining "Backstage Wife," inherited from NBC, instead of the planned "Hilltop House," which is being scrapped.

Sleep-Eze agency is Milton B. Scott on the Coast.

Iron Man

Ron Cochran will pinchhit for Robert Trout when latter takes an eight-week hiatus from "Six O'Clock Report" on WCBS-TV, N. Y., starting June 29. Since joining the station last November, Cochran has been on every one of its news shows, except Douglas Edwards.

Cochran has also subbed on CBS-TV news programs—for Walter Cronkite on "Sunday News Specials" and Charles Collingwood on "Morning Show."

DuM's Own Grunt And Groan Setup; Wendy as Gabber

WABD, DuMont's N.Y. o&o, will become the first video station to carry wrestling regularly from a tv studio instead of an arena. The N.Y. State Athletic Commission has given its permission, and the station's present plans are to put on two hours every Saturday night to replace the grunt-and-groan matches lost when the DuMont network not too long ago eliminated the majority of its coaxial cable. Station chief Ted Cott will use either Studio Five at the DuMont Telecentre, which seats 400 people, or the Adelphi Theatre, which seats 1,000. Choice depends on whether DuMont will hold onto the theatre location. If a sponsor is lined up for the Saturday casing, it will handle free tix distribution exclusively.

The Athletic Commission must assign doctors, referees and other officials to the studio-borne matches just as though they were from an arena. And since the studio is foregoing b.o. receipts, out of which the Commission previously received its costs, another method of payment has been worked out. It is believed the first time that television interests will be able to place cameras where they please at a sports match. WABD's present plans call for using daytime personality Wendy Barrie as parttime commentator, making her the first regular female grunt-and-groan verbalizer in the tv biz.

NBC Gives Swope Leave For Five CBS-TV Dramas

Hollywood, June 21. Herbert Bayard Swope Jr., NBC director, has been granted a leave of absence by the web, during which he'll shift over to CBS-TV to direct five "Climax" dramas. First vidrama to be directed by Swope will be "Knight's Gambit," William Faulkner story, on CBS-TV July 7. Swope, who directed NBC's "Remember... 1938" Sunday (19), will return to his home web in September.

HIT 'EM BETWEEN FREE-SEE EYES

By LEONARD TRAUBE

There is no longer any doubt that the grandiose program plans fronted by the networks since the onset of spring were furthered by the clamor over toll-tv. In practice—regardless of whether the pay-as-you-look system comes into being—the best argument against jack-in-the-box video is a network composition consisting of more and better spectaculars and out-sized shows laden with top talent living side by side with the orthodox popular fare.

Since the issue of pay-tv arose a couple of months ago it has been accompanied steadily by NBC and CBS blueprints for unusual special formats involving the peak in performer and material virtuosity. NBC, for instance, sparked by showman-businessman Pat Weaver, has kept up a steady stream of ballyhoo pointing to scores of gee-whizzers in the "Wide Wide World" realm encompassing "Color Spreads," Shaw & Shakespear, the Sadler's Wells "Sleeping Beauty" ballet, a reprise of "Babes in Toyland" at Yule time, a "Peter Pan" repeat, a star-studded concert from the bag of impresario Sol Hurok consisting of Marian Anderson and Arthur Rubinstein, among other standouts of the longhair music firmament, not to mention the upcoming three-nation (Canada-Mexico-U. S.) pickups of show biz components as the first of Weaver's "WWW" colossals. Frank Sinatra has been set for "Our Town."

Then too, NBC is going "movie preem" via the Sir Alexander Korda "Constant Husband" starring Rex Harrison, which having opened in London to warm notices, will be displayed as a Sunday spectacular next fall before theatrical distribution in the U. S. That NBC has in mind a number of legitimate theatre offerings "direct from Broadway" is indicated in the plan under which the web would finance plays and musicals in their tryout stages for the privilege, presumably, of first refusal of the tv rights.

CBS—a year behind its foremost rival on the specola front—has awakened, with a start. Aroused from its comparative lethargy, since its 1954-1955 "baby specs" have not panned out, the master planners of 485 Madison Ave. are due to come forth with a procession consisting of such names and production-creative factotums as Big Crosby, Mary Martin, Noel Coward, Arthur Schwartz, Paul Gregory, et al., who will contribute to original and transplanted works on three days of the week with apparently no time conflict

(Continued on page 46)

Sullivan's 'Toast' Makes One Forget 'Remember'

Ed Sullivan's CBS-TV "Toast of the Town" swarmed over NBC on Sunday (19) in the overnight 15-city Trendex. Sullivan's "Mr. Roberts" film trailer (with live stars) racked up 21.7 for the 8 to 9 period. Opposition's "Remember... 1938," first of its summer specs, drew 13.2 for the 7:30 to 9 span and 15 for 8 to 9.

"Remember" consisted of film and live, latter headed by Groucho Marx, H. V. Kaltenborn, Ethel Barrymore, Ted Husing, Oscar Levant, Sue Carson, Jonathan Winters and "Wrong Way" Corrigan.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

Y&R Radio-TV Dept. Reported Taking Over Time-Buying in Internal Hassle

'Husband' Oct. 9

NBC-TV has slotted the Sir Alexander Korda film, "Constant Husband," for Oct. 9 in the 7:30 to 9 Sunday night slot as the second of its "Color Spread" formations next season.

Already announced as the initial "CP" is the Mary Martin-Helen Hayes-George Abbott "Skin of Our Teeth" on Sept. 11 from 7 to 9.

'What's Allen Got Vs. NBC Cleve.?' Editors Ask

Cleveland, June 21.

Steve Allen, already at swords' point with the Cleveland Press and WTAM-WNBK, has tossed new fuel on the smoldering fire by his sloughoff (14) on WTAM's Johnny Andrews and Bill Mayer, NBC's two top diskers, on their appearance on "Tonight."

Furthermore, earlier in the week, when the "Tonight" show made a Buffalo appearance, a WNBK camera crew did heroic chores, but although Allen thanked all others who made the Niagara Falls stanza a success, he ignored the WNBK team. All this has caused George Condon, Cleveland Plain Dealer radio-tv editor, to ask, "What does Steve Allen have against NBC Cleveland?" WTAM-WNBK are NBC o&o.

The first Allen-Cleveland ruckus came during his appearance here for Super Market Institute. Allen gave the NBC outlet the brushoff and did an audience interview with Bill Randle, opposition diskier. At the same time, he ignored the Cleveland Press contest winner, whose appearance on the Allen show had been planned with the Allen group by both Mike Lapine, promotion editor of the Press, and Stan Anderson, Press radio-tv editor.

Because of Allen's treatment of WTAM-WNBK during the SMI show, NBC veep Charles Denny instigated the Andrews-Mayer return to New York. When WTAM-WNBK sought to find out just what Allen planned for the Cleveland stars, the Allen entourage feared from a direct commitment. Andrews and Mayer, and their wives, nevertheless went ahead, arrived early for their appearance; were kept waiting by Allen, and when the show went on the air, Allen proceeded to question them briefly.

1ST SPONSORED NAACP MEET AIRING ON WLIB

WLIB, the New York indie specializing in the Negro market, has nabbed a prestige sponsor for its five-day coverage of the 46th annual convention of the National Assn. for the Advancement of Colored People, which kicked off yesterday (Tues.) in Atlantic City. Empire City Savings Bank has tapped the show for its Harlem branch, and is bankrolling the five quarter-hour nightly remotes from Atlantic City, where the confab is being held.

Nightly coverage, running from 8:30 to 8:45, is being handled by Henry Lee Moon, public relations director of the NAACP, who'll broadcast both live and taped wrapups of the day's events. This is the fourth NAACP convention the station is covering, but the first which will be aired under a sponsor's auspices.

Radio-tv toppers at Young & Rubicam reportedly have taken over jurisdiction over all time-buying at the agency following a clash between them and the media department. Agency denied any clash or internal changes, but reports persisted that the two departments had battled it out last week with radio-tv emerging the victor.

What was clear is that a new advisory council, which will review all media purchases, has been set up. Ken Dyke, v.p. over public relations at the agency, said the function of the council would be to coordinate all space and time buying for the agency's clients in terms of giving them a proper perspective in the fields of merchandising, copy, radio, tv, etc. He said that the "complications television imposes" make an occasional review by management necessary, and the advisory setup is an outcome of such a review. But Dyke emphasized that no changes in the agency's "organizational structure" had been made.

Other sources said, however, that the council was set up as a compromise to the media department, giving it the right to review decisions by radio-tv after they had been made. Source reported that growing friction over the matter of jurisdiction over time-buying, especially on tv, had come to a boil last week, when both sides laid out their arguments before Y & R prez Sig Harmon. Harmon is said to have taken the time-buying function from media and given it to the radio-tv faction, headed by Dan Seymour and Nat Wolff, but also set up the advisory council to give the media toppers, A. V. B. Geoghegan and Peter Levathes, an opportunity to review the radio-tv department's decisions. Board will be headed by Dykes, with Levathes, Geoghegan, Seymour, Wolff and other department heads as members.

Groucho, Gleason, Sullivan TV Tops

The lowest figure recorded for NBC-TV's "Peter Pan" spec has been ARB's 57,000,000 viewers in the rating service's roundup on the top television shows of '54-'55. Figure on the air is roughly 10,000,000 less than that given by any of the other services, yet it was still the highest audience mark for any single casing of the season. Jackie Gleason and Ed Sullivan were the only others topping 50,000,000 tv watchers for a lone program, and they only achieved the distinction once each.

The top 10 shows for the entire Oct.-through-May ARB measurement were:

- (1) "You Bet Your Life" (NBC) 50.9
- (2) Jackie Gleason (CBS) 50.4
- (3) "Toast of the Town" (CBS) 49.3
- (4) "I Love Lucy" (CBS) 49.0
- (5) "Dragnet" (NBC) 43.6
- (6) "Two for the Money" (CBS) 42.3
- (7) Jack Benny (CBS) 42.1
- (8) "Disneyland" (ABC) 41.1
- (9) George Gobel (NBC) 41.0
- (10) "This Is Your Life" (NBC) 39.8

'WINDOW' AS 'P TO P' SUB WITH SPONSORS STAYING

"The Window" will ride through the summer as hiatuser for the CBS-TV "Person to Person" with latter's sponsors aboard, but with four alternate week telecasts sustaining. With Noxzema out and Elgin Watch not coming aboard on "P to P," until the fall, the underwriting on "Window" will rotate between Hamm Beer in the midwest and Amoco in the east through Aug. 26. Elgin will start as the rotator with Amoco on Sept. 2.

"Window" is live drama with four directors on tap (Jose Quintero is one) and Mort Abrahams producing. It starts July 8.

ABC-TV Surges Up With \$58,500,000 Sales in '55; Fall Sked Nearly Firm

ABC-TV's thrust to "major" status among the networks has resulted thus far in total 1955 time sales of \$58,500,000, already surpassing by \$23,000,000 the total 1954 billing take of \$35,000,000. Latest tally by the web of sales this year breaks down the total take in terms of 31 new contracts and 18 renewal orders so far, with others still in the works and not reflected in the totals. Nor does the figure include program charges.

Upbeat at the net was particularly indicated by the quick sales on the upcoming "Mickey Mouse Club," Walt Disney's daytimer, and "Warner Bros. Presents." In both cases, the shows were sold to blue-chippers without a foot of film available to give the sponsors an idea what they were all about. The "Mickey" total, with 14 out of 20 quarter-hours sold, represents about \$11,000,000 in time-program billings, while the "Warner Bros." stanza, fully sold, represents about \$8,000,000.

Further indication is the fact that at the moment, the network's evening Monday-thru-Friday picture is nearly firm for the fall, with only five half-hours still open, plus two alternate-week spots on established shows. Tuesday, Wednesday and Friday nights are all sewed up (only half sponsorship on the Friday night "Down You Go" stanza is open).

Way Ahead of '54
Three half-hours are open on Mondays, while two half-hours (the period "Pond's Theatre" is vacating) plus alternate sponsorship on "The Lone Ranger" (General Mills cut back when it bought half of "Wyatt Earp") are available on Thursday. It wasn't till August of last year that the fall schedule was in the shape it's currently in.

More recent bankrollers signed were Admiral for Bishop Sheen; American Tobacco, for the post-"Disneyland" period; Delco, the same time on an alternate basis in the fall; Chunky Chocolate, for alternate-week half-hours on "Super Circus"; Ciba Pharmaceutical, for its "For Doctors Only" (tentative title), Monday nights at 9:30; Dodge, for a summertime Saturday night hour with Lawrence Welk; Emerson Drug and Lenthier, who brought over their "Chance of a Lifetime" for a Sunday night slotting; General Mills and Parker Pens, for "Wyatt Earp"; Miles Labs, for three-a-week on the John Daly newscasts; Necchi Sewing Machine, for co-sponsorship of "Stop the Music"; Serutan for "Masquerade Party" alternate bankrolling; Brown & Williamson for the same on "Penny to a Million," and Western Union dittoing on "Down You Go."

Philco's One-Shot On 'Miss America'

Philco, which last week signed for a one-hour ABC-TV one-shot telecast out of Miami, June 28, during its convention there, has given the network a second one-shot order for September, this time to reprise the "Miss America" contest out of Atlantic City Sept. 10. Web has set Bert Parks to emcee the beauty contest, telecast of which will run from 10:30 to midnight on the 10th, a Saturday night.

Philco sponsored last year's first-time coverage of the pageant, with the network drawing a 34.2 Nielsen on the John Daly-emceed stanza, representing at the time the network's top rating in years. Hutchins agency set the new deal.

Russell Music Showcase Set for Acme on WABC-TV

American Stores, which operates more than 100 Acme Supermarkets in the northern New Jersey area, has signed for a half-hour cross-the-board musical showcase on WABC-TV, the ABC flagship in New York. Stanza will star Todd Russell and will be titled "Todd Russell's Musical Corner."

Series goes into the 9-9:30 a.m. position starting July 11. It replaces sustaining film.

Catchall 'Cavalcade' Set For Weekend Radio Airing

Quality Radio Group, having set several standard half-hour formats for its taped-network setup, is now exploring the field of saturation radio and has come up with a package of eight 10-minute shows for weekend airing under the catchall title of "Weekend Cavalcade." Programs run from sports to jazz, and feature Walter Kiernan, Hank Sylvern, Gabby Hayes, Arthur Smith & His Crackerjacks, Hal Burdick and Tex Fletcher.

Carl Warren hosts all the shows, tying the package together. Programs are open-ended or offered centrally on tape.

Magnuson Meets With Engineers On VHF Situations

Washington, June 21. A committee of top tv engineers met today (Tues.) with Chairman Warren Magnuson (D., Wash.) of the Senate Interstate Commerce Committee to explore possibilities of providing more VHF channels for tv stations.

Group included Dr. Allen B. DuMont, William S. Dutera of NBC, Ralph N. Harmon of Westinghouse, Curtis Plummer, FCC broadcast chief, former FCC Comm. T. A. Craven, M. Jansky and S. Bailey, Haraden Pratt of IRE, Prof. Edward Boles of MIT and Robert Wakeman of DuMont.

Sen. Magnuson told the group its purpose will be to "reappraise and reevaluate" the FCC allocation plan with the view to providing a nationwide tv system. "We are also concerned," he said, "with the UHF problem and with what can be done to save UHF and perhaps keep the present UHF grantees alive."

Senator appealed to the engineers to approach the problem (Continued on page 46)

Adenauer, Molotov Give CBS' 'Face the Nation' Two Top News Plums Of Year

Washington, June 21. "Face the Nation," newest of the bigtime forum shows, was out in front last week with two blue ribbons in the weekly tv sweepstakes for top figures in the news. The CBS Public Affairs show staged its initial "special edition" on Saturday (18) to be on the channels first with German Chancellor Konrad Adenauer, then followed up this coup with announcement that it had copped the biggest plum of them all—Soviet Foreign Minister Vyacheslav Molotov for next Sunday's (26) show. The Molotov show will originate in San Francisco, scene of the UN anniversary celebration, and will be seen on CBS-TV at the regular time segment, 4:30-5 p.m. EDT, and in the usual 10:25 p.m. radio time slot.

Adenauer was first linked for a "Youth Wants to Know" appearance, and turned thumbs down on the CBS stint, since both shows are seen Sunday afternoon. When "Face the Nation" and "Youth Wants to Know" (NBC) were filmed several days in advance of the show, since Adenauer was skedded to leave the country Friday.

The Molotov stint represents the first time since the beginning of the cold war that started in '46, that a top ranking Soviet diplomat has consented to face a battery of American newsmen in open press conference. Cou p represents months of effort on the part of "Face the Nation" producer Ted Ayres and Theodore Koop, CBS Washington director of news and special events, who doubles as show moderator. Arrangements for the appearance were made through the Russian Embassy.

Virtually all the top web news (Continued on page 46)

1-Shot's 2 on '3'

General Foods, in behalf of Instant Maxwell House Coffee and Swansdown Products, is sponsoring tonight's (Wed.) "Three for Tonight" on CBS-TV. That's the Marge & Gower Champion and Harry Belafonte revue which closed on Broadway Saturday (18).

"Three" is the second and last of the one-shots with General Electric's "Front Row Center" until U. S. Steel joins up for the 60-minute on July 6. Previous rotator, "Barretts of Wimpole Street," ran sustaining on June 8.

NBC's Global Newsmen Shifts; 11 to Big 4 Meet

NBC is realigning its newsmen around the globe as a parallel move in connection with web's coverage next month of the Big Four "Meeting at the Summit" in Geneva. News director William R. McAndrew and 11 staffers will converge on Switzerland and following the powwow he'll huddle with the European chiefs and visit the London, Paris and Bonn offices.

Romney Wheeler, posted at London, will cover the British delegation at Geneva; Frank Bourgholtzer (Paris), the French; Robert McCormick (Bonn), the Germans, and Ray Scherer and Bill Henry (Washington). President Eisenhower and the U. S. delegation. Also leaving this country for Geneva will be Merrill Mueller, Joseph C. Harsch and Henry J. Taylor, who'll take on general coverage and analysis.

Also in on the Geneva gabs will be film correspondents Bob Hecox, being switched from Hong Kong to Rome, and Alan Bloway (London) and Gerhardt Stindt (Bonn), who leave their posts to lens the doings for display on "News Caravan," "Today" and special news programs.

The transfers, separately worked out, are designed to strengthen the network's world coverage and give the men opportunity to study other capitals, with five foreign and several domestic posts involved as follows:

Leif Eld, from Washington to Paris; Bourgholtzer, Paris to Bonn; McCormick, Bonn to Washington; Hecox, from Far East to Mediterranean area (Rome); filmer Henry Tellezzi, Rome to Hong Kong; John Rich, Far East to N. Y.

'TAR HEEL GHOSTS' GETS TV TREATMENT IN N. C.

Greensboro, N. C., June 21. John Harden is doing a 26-week series of ghost stories for WUNC-TV here, Fridays at 6:30 p. m., based on his recent book, "Tar Heel Ghosts," published by the U. of North Carolina Press. David Davis is director.

The format presents Harden as the storyteller, under special spooky lighting, and with ghostly music providing interval background. Cameras switch from the tale teller to special art work that Dorothy Parshell has done, to illustrate phases of the story. Since the stories are all factual, maps and photographs are also worked in occasionally, to pinpoint locales.

Harden is also VARIETY's mug for North Carolina.

Oshkosh, Anyone?

ABC-TV and producer Lou Edelman are adding a new wrinkle to integrated commercials. Network, which is offering Edelman's "It's a Great Country" telefilm series to prospective sponsors, has instructed its salesmen:

"Clients may be told that once an order is received, Mr. Edelman would endeavor to work on stories whose geographical location would be most appropriate for or beneficial to the advertiser, since the human interest story material exists for literally every area and for people of all walks of life."

MBS Kicks Off 'Companionate Radio' Programming, Sales Formula July 4

2d Canadian French TV Station Bows This Week

Ottawa, June 21.

Prem of CBOFT here on June 24 will give Canada its second French-language television station (other is CBFT in Montreal) and bring Canadian Broadcasting Corp. video outlets to eight, and Canada's total to 27. Same date will cue upped power of CBOFT, bilingual since it opened in 1952; switch it to an all-English schedule, and increase the power of CBC's Ottawa radio station, CBO, to 5,000 watts from 1,000.

CBOFT and CBOFT will both transmit from a new CBC office-studio building over a new 500-foot tower, extending coverage to more than three times the area blanketed by CBOFT with its present 75-foot stack antenna. June 24 prem will be marked by a special English-French program to be carried by both stations.

Filmed Clergy Series as Fall Chevy Entry

Chevrolet has decided on its fall replacement for "Treasury Men in Action" on ABC-TV Fridays at 8:30. Automaker has tapped "Men in Black," a new film series about the clergy, couched in "Dragnet" and "Medic" style, which Bernard Schubert's Federal Telefilms will turn out on the Coast.

Buy of "Men in Black" in a sense reverses a trend among the agencies in playing shy of religious-themed dramatic shows. Trend has been sparked of late in fear of offending the "new adult generation of viewers" via portrayal of racial or religious stereotypes, with the tabu extending even to the non-stereotyped offerings. "Men in Black" however, is different in that it will take up the accomplishments of the clergy is everyday life along a number of different themes a la "Medic."

Pilot's already been produced, with Don Taylor, Robert Armstrong and Barry Kelly in the kick-off. Production on the rest of the series gets underway on the Coast with Buster Collier producing. Schubert has lined up a three-man committee to pass on scripts, each repping one of the major faiths. Committee comprises Capt. Maurice M. Witherspoon, a Presbyterian and v.p. of the Military Chaplains Assn.; Father George B. Ford, of the Corpus Christi Catholic Church in New York, and also a v.p. of Freedom House, and Dr. William F. Rosenblum, rabbi at Temple Israel, N. Y., and head of the Synagog Council of America. Series starts on ABC-TV Oct. 7, following completion of the "T-Men" summer rerun skein.

WTOP, WMBR Employees Get Windfall in Gifts Of Meyer Company Stock

Washington, June 21.

Employees of two radio-tv stations, WTOP in Washington, and WMBR, Jacksonville, Fla., received an unexpected windfall last Sunday (19) when they learned they would share in a gift of almost \$500,000 worth of company stock. Announcement of the gift came from Eugene Meyer, chairman of the Washington Post Co., owners of both stations, as well as of the capital's sole morning daily.

Meyer made the surprise announcement at a luncheon in Washington attended by 700 company employees with more than five years' service. News was carried to the Jacksonville station staffers via closed circuit wire hooked up to the home of Glenn Marshall Jr., WMBR prexy, where a party was being held.

Approximately 65 WTOP staffers and 25 WMBR employees of five years' service or more benefit (Continued on page 46)

The first of Mutual's "companionate radio" programming and its corresponding sales formula kick off on July 4. The radio web is taking over the 11 to 11:25 a.m. strip now held by Florida Citrus Commission with "Florida Calling" and putting in "Mutual Morning."

"Mutual Morning" will be a cross-the-board affair in which the network aims to sell sponsors on a new participating plan: spot announcements of anywhere from six seconds to a minute in duration which are to be slotted any place desired in the commercial schedule of show. The July 4 launching is merely the first step to fill network option time with "companionate radio." (Phrase is web's description of its plan to subordinate personalities, and make radio "background" listening in the home.)

Program veep Bob Monroe has decided to lay the 25-minute aker open to nine separate types of program material, any or all of which will be part of one segment: (1) "Vital Statistics"—announcements of engagements, births, marriages, deaths of famous people and ordinary listeners; (2) Interviews—on tape; (3) "Short Story Time"—complete in one stanza; (4) "Sports Preview"—one-minute lineup of sports for day plus taped quote from athlete; (5) "Yesterday"—simulated broadcast of 30 years ago and big news of day; (6) Baby and child care; (7) Feature article—on subjects such as a strike or income tax problem; (8) "At Home"—household hints; (9) "One Opinion"—chunky, w.k. or unknown spokesperson.

The setup gets this in the morning before the network expands the show. It can't go into afternoon network option time until next fall anyway, since baseball interferes. Meantime, the network is sending out the revised contracts to all affiliates on okay of "companionate radio" program and sales details. The network already has the right to sell minute participations; new contract for approval asks for smaller breakdowns on times of less than a minute.

"Florida Calling" is cancelling the 11 a.m. Mutual time after July 1. Sponsor switched from J. Walter Thompson to Benton & Bowles recently.

NBC Buys 'Press,' Prowls UN Stars

Lawrence E. Spivak has sold "Meet the Press" to NBC, with Spivak retained as producer and panelist. This is in line with the web's move toward closer control of news and forum shows in a march toward equality with CBS.

Observers thought there was some connection, however vague, between the sale and Columbia's big score in landing USSR Foreign Minister Molotov for its "Face the Nation" on Sunday (26). NBC, however, may beat that rap the same day by gathering the world's political bigwigs before the "Meet" cameras. The statesmen are in San Francisco for the 10th anni ceremonies of the United Nations. NBC was reported prowling for the likes of Ike Eisenhower, West German Chancellor Konrad Adenauer, Foreign Ministers Harold Macmillan of Britain and Antoine Pinay of France, et al.

Spivak took over sole ownership of "Meet the Press" in 1953 when he bought the interest of Martha Rountree.

Vermont Station Control To Upstate New Yorkers

Rutland, Vt., June 21. Controlling interest in radio station WHWB here has been purchased by John H. Bennett and John J. Carusone, both of Saratoga Springs, N. Y., and Louis M. Carusone, of Glens Falls, N. Y.

Charles I. Bates has retained 50 shares in the outlet, it was stated, and will be vice-president of the firm. Bennett will be treasurer and general manager; John Carusone, president, and his brother, Louis, secretary.

TOUGH ROAD FOR FEATURES

'Open-Door' Industry Huddles

In the absence of any focal point for discussion of industry problems, the telefilm syndicators are drawing more and more upon their own organizations to cover the ground in "agonizing reappraisal" sessions. Top syndicators are increasing the frequency with which they call in their field forces for homeoffice conventions, and moreover, they're inviting "outside" guest speakers or panelists to enliven the discussions.

Example is the weeklong confab of ABC Film Syndication salesmen in New York last week. Aside from the general pep talks and the unveiling of new product, ABC Syndication prexy George Shupert had on hand producer Don Sharpe, Television Bureau of Advertising (national spot sales manager Ray Nelson and WABD N. Y.) general manager Ted Cott as an informal panel on trends in film. In brief, Sharpe posed the thesis that it's up to the salesmen in the field to supply producers with program ideas based on local programming needs. Nelson made the point that local live day time programming is on the ascendancy, opening up new time for syndicated properties, and that time availabilities for national spot advertisers are increasing too, reversing the trend of several months ago. Cott called on salesmen to present rerun properties to advertisers with the same enthusiasm as they would a first-run, and to show as much respect for their properties in terms of maintaining price, proper promotional support and scheduling, as they expect from stations and the public.

The trend in these sales confabs is away from the closed-door, smoke-filled room huddles and towards getting the rest of the industry in on the act. Television Programs of America, for example, invited the trade press to a luncheon session of its week-long session three weeks ago, and demonstrated the sales technique used in the field by the TPA staffers. Even station outfits are using the panel-of-experts technique in their huddles, with Westinghouse program chief Dick Pack bringing in a dozen top syndicators to make the pitch for film during a program meeting, of all Westinghouse station programmers a couple of months back.

NOT PAYING OFF AS EXPECTED

By ART WOODSTONE

The distributors selling feature films for television are presently having a tough time of it. Six months ago the situation seemed entirely reversed, but today the vidfilmer faces the tremendously increased coin demands for view-on-tv full-length pix from Hollywood. Also, he ponders the greater number of pix available to tv, as opposed to the ever-diminishing market for his product.

While costs have been so high that many distributors have been unable to replenish their tired stocks, other distributors have met the jacked-up asking prices and now are worried, except in at most two or three cases, about meeting guarantees to pic owners. Where the shrinking market is concerned, everybody is suffering similarly.

It wasn't so long ago that some of the feature film distributors began realizing that the track record achieved by General Teleradio, possessor of the Bank of America 30 films, was having a detrimental effect on their bargaining position with Hollywood. Effect was twofold. Some of Hollywood's producers became anxious to release to tv because, it held forth promise of heavy extra revenue. And, in figuring the market was ripe for features and hoping to duplicate the GT sales score, some distributors began liberal bidding for pix, forcing more conservative competitors to meet the offers or get out of the running.

Throughout this, Hollywood and even English feature makers had the advantage, forcing vidfilmer to buy whole blocks of features at upwards of \$35,000, \$40,000 and \$50,000 per pic. But unlike GT, most tv takers couldn't resell the whole block to stations. As is indicated by a number of recent deals whereby stations took the cream of a distributor's feature package, outlets have begun to pick and choose.

The reasons why the film distrib is finding himself in a predicament where he may not realize a healthy profit from feature sales, when and if he realizes a profit at all, are numerous:

\$5,000 Tops

The New York station programmers who pay the top prices, could never visualize paying more than \$5,000 for a film, no matter how good the picture is and how much it cost the distrib. More important, however, even if the station boss were willing to fork over very high prices, he realizes the general situation is such that he doesn't have to—at least he doesn't have to take every film in a package, including the duds.

The Steve Allen "Tonight" situation last fall has finally grown into a real bugaboo for distributors of feature films. Not only are a

(Continued on page 46)

'Magic' Is Not Enough; Local Pact Snarls Prime Network Sale for NTA

Downbeat on Bard

Most distributors haven't been as fortunate as General Teleradio in selling stations all of a high-priced feature film package. Any station deal by GT on the Bank of America 30 was an "all or nothing" proposition.

Though nearly every station considered all 30 films top fare for video, a couple would have bypassed one of them if they could, since they felt it wasn't "commercial" enough. These outlets took it out of the regular feature film lineup, slotted it on a Sabbath afternoon and billed it as a local spectacular. Usually a bank or the like picked the tab and the pic turned up as a public service exposure. Film was Orson Welles' "Macbeth."

ABC Film Shifts Pricing Structure

ABC Film Syndication has instituted a reevaluation of its pricing structure in several markets as a result of changed conditions in those cities. At the same time, however, it's shifting its price quotations for the entire country from a net figure to the gross (commissionable) price. Switch takes effect July 1.

Reason for the shift to gross-only quotations is multifold. For one thing, sales manager Don Kearney points out that with gross-only, misunderstandings over price quotations will be eliminated, and so will variations in agency commissions (15% on gross, but 17.65% on a net quotation). Moreover, gross price will apply to stations too, so that the outlets, if they sell the shows to local sponsors, will be able to use that extra 15% in the form of commissions for their own salesmen or to charge the coin to other expenses. Kearney figures that if the stations apply the coin as commissions for salesmen, the local sales boys will tend to push ABC shows harder, at the same time selling harder for the stations themselves.

WCBS-TV Lands Another Crop of Postwar Brit. Pix; 3 Not Released Anywhere

WCBS-TV, N. Y., has acquired another bundle of postwar British pix. Of nine in a group brought in by Bill Lacey, manager of the film department, three have never been released anywhere, not even in England. The threesome, produced earlier this year at Eros Studio, are "Where There's a Will," with Kathleen Harrison, George Cole and Leslie Dwyer; "Windfall," with Treg Dixon, Belinda Lee and Lil' Old Jeffries; and "Police Dog," with Joan Rice, Tim Turner and Sandra Dorne.

Also in the package are four Alexander Korda releases of recent vintage. These are "Fighting Pimpernel" ('54), with David Niven, Jack Hawkins and Margaret Leighton; "The Holly & the Ivy" ('53), with Ralph Richardson and Celia Johnson; "Home at Seven" ('53), with Niven, Hawkins and Miss Leighton; and "Mr. Denning Drives North" ('53), with John Mills, Sam Wanamaker and Phyllis Calvert.

The two other Eros titles are "Undercover," with Michael Wilding and John Clements; and "Ships With Wings," with Wilding, Michael Rennie and Clements. The Eros pix are via American-British TV and the Kordas from Cliff TV Films.

National Telefilm Associates has gotten into one of those ulcer-creating predicaments that apparently can only happen in the television business. NTA is in the unhappy position of having a property which NBC-TV wants for a spectacular but being thus far unable to deliver it because of local contractual commitments.

Property is "The Magic Box," the British-made Robert Donat starrer (1951) about the early motion picture business, with screenplay by Eric Ambler, directed by John Boulting and with a cast including Sir Laurence Olivier, Michael Redgrave, Eric Portman, Evelyn Williams and Basil Sydney. Film is one of the independent productions which NTA acquired recently as part of its "Fabulous 40" package of Alexander Korda-J. Arthur Rank-Ilya Lopert and indie films.

Since the package went on sale to local stations, NBC-TV has expressed interest in it as a one-shot presentation for the "Producers Showcase" spec in July, offering NTA in the neighborhood of \$75,000 for the one-time use. Such a deal would get NTA well off the hook on that picture alone, since NTA reportedly made a down payment of about \$25,000 for the film, plus a participations agreement with the producers. Moreover, it's felt that such a prestige slotting ease NTA's sales job on the rest of the package, since it might help to overcome both antipathy and outright antipathy on the part of station owners towards British film.

Beware That Clause. NTA, seeing the possibility of network showing at the time it acquired the pic, had written into its station contracts a clause permitting it to withdraw the pic in the event it could get a network one-shot. Only trouble is that the clause wasn't drawn in every contract. In those deals where the clause appears, NTA has no problem—it simply withdraws the pic from the package and gives the station back its money. In the few instances (believed to be about half a dozen) where this clause isn't specified in the contract, NTA must sit down with the station and individually negotiate a withdrawal of the pic from the package.

NTA doesn't anticipate much trouble on that score except in one instance, and there's the rub. In New York, the pic was sold to WCBS-TV, flagship station of the CBS network. Thus far, WCBS-TV has expressed a distinct unwillingness to let the film go in order that NBC-TV can use it for a spec. NBC insists, however, that it has an exclusive.

CBS Film Nears 'John Silver' Deal

CBS Television Film sales is close to a deal with producer Joseph Kaufman to handle distribution on his "Long John Silver" series, which Kaufman filmed in Australia last fall with Robert Newton in the lead. No deal has been signed, but negotiations are in the final stages. CBS Film would put the series up for national sale, bypassing the syndication route.

Kaufman filmed the series in color coincidentally with the filming of his feature version of "Silver," also starring Newton, which was distributed this spring by Distributors Corp. of America. He did 26 films at the time, and is planning an additional 13 to be shot there at his studio outside Melbourne in the fall. Several months ago, MCA-TV had claimed it had a deal to distribute the series, but Kaufman states no such deal had been made, that he had talked with MCA but that the deal had fallen through. Since that time, he states, he's held back until final prints were ready.

Stevens to Produce 'Big Town' Pix As Lever Dumps Gross-Krasne

Lever Bros. has let Gross-Krasne out as producers of the "Big Town" series and is setting Mark Stevens up as producer-director-star of the vidfilms. Stevens is setting up Mark Stevens Productions as his own company and will shoot the vidfilms for the fall on 20th-Fox's Western Studios in Hollywood. Gross-Krasne were original producers of the "Big Town" television, having filmed the series for the past four years.

Lever decision climaxes reports of fustian and feudin' between Gross-Krasne and Stevens, who was brought in this past season to star in the series and subsequently took on directorial and occasional producer's chores. Situation came to a boil last week, when Gross-Krasne reportedly sent an "it's him or us" ultimatum to Lever and its agency, Sullivan, Stauffer, Colwell & Bayles, demanding that Stevens be withdrawn as star-director or they would bow out as producers. Agency recommended Stevens be continued, and Lever okayed it.

Phil Cohen, SSC&B radio-tv weep, confirmed the fact that Stevens will produce - direct - star next season under his own production banner, but denied the

(Continued on page 32)

Official Ends IFE Distrib Deal

Official Films last week terminated its distribution deal with Thetis Films and Italian Film Export for "The Three Musketeers" telepix series. Official had signed to distribute the made-in-Italy costumer last fall, anticipating selling the series this spring. However, according to Official, IFE hasn't come up with the 26 pictures promised, even after a three-month extension, so Official is turning the pix back to IFE.

Deal specified that IFE was to deliver 26 completed prints to Official by March 15. Official at that time extended the delivery date another three months, but by last week, the deadline had received only 13 completed prints. Official prez Hal Hackett said that at the current rate of production he couldn't see how the remaining 13 would be delivered in less than an additional 60 days, which would be too late for the fall selling season. Hackett said the initial 13 included several shows of fine quality, but that Official just couldn't wait any longer on the remaining shows.

Adding Fuel

WBRE-TV, Wilkes-Barre, Pa., turned down a free 15-minute telefilm supplied by ESSO of N. J.

"This is strictly an anthracite region," a station exec explained in a note accompanying the returned print. "We do not think it advisable to run this film. We are sorry."

137 Renewals On 'Liberace' Show

Guild Films has racked up 137 renewals on the "Liberace" show preparatory to the introduction of its new series with the pianist in September. At the current renewal rate, Guild figures on some \$2,000,000 in renewals for the 1955-1956 season.

Unusual fact that renewal time is simultaneous in September for virtually all the show's markets comes about from several factors—switch of the show to Vitapix member stations from their present showcases come September, a hike in the price tag on the show, and the introduction of the new series which carries along an upped budget. Large number of renewals is also surprising in light of the fact that in the majority of the cases present pacts don't expire till late summer.

Production on the show resumes at the end of the summer. Pianist is currently winding shooting on his Warner Bros. feature, "Sincerely Yours," and when it's completed after the first week in July, goes to Europe for an extended vacation.

PAGE SERIES FOR OLDS ON 107-STATION LINEUP

D. P. Brother agency, repping Oldsmobile, has cleared a 107-station lineup locally for the twice-a-week quarter-hour Patti Page vidpix series for the automaker, and the series gets underway the week of July 4 throughout the country. In New York, show is set on WRCA-TV, the NBC flagship, in the Tuesday and Thursday 6:30 slot, beginning July 5.

Screen Gems, which is producing the series for Olds, has completed shooting on 11 of the films, with four already in delivery to the stations. Schedule calls for a total of 104 pix.

Stone Back to Production; Morgenthau Joins on Pix

Martin Stone, who sold out his interests in Kagan Corp. to NBC several months ago and set up Stone Associates as a merchandising operation, is planning a return to program production, a good deal of it on film. Stone last week hired Henry Morgenthau 3d, freelance radio-tv producer and tv rep, and board member of the New York City Center, to head up a new film division of the company.

Understood Stone is planning several vidfilm ventures both in the U. S. and abroad, but so far they are still in the planning stage. His merchandising operation already is in full swing, with Jackie Gleason and several Television Programs of America shows ("Lassie," "Captain Gallant," etc.) in the client fold. Morgenthau, incidentally, did his last vidfilm stint with Marion Parsonnet.

CBS Film Sees \$8,000,000 Sales Year, On Par With Top 4 Firms in Vidpiz

On the basis of current biz—\$2,000,000 gross for the second quarter, representing a 200% increase over the same period last year—CBS Television Film Sales figures to wind the year with an all-time peak of \$8,000,000, more than double that of 1954. The \$8,000,000 figure, which with new product pouring into the CBS film coffers, figures to be a certainty, would put CBS Film on a par with or higher than the top four firms in tv-film—Ziv, Television Programs of America, MCA and Screen Gems. Latter three specialize in national sales, an area where CBS has just scratched the surface.

Basis of the upswing is an upgrading in quality, with CBS film reportedly dropping some of its old product to make way for the new properties. In terms of brand-new shows, CBS Film has taken on Joseph Kaufman's "Long John Silver," starring Robert Newton; will syndicate Flying A Productions' new "Red Ryder" series; is ready with "Tales of the Foreign Legion," starring Errol Flynn; has already sold to the CBS network (which in turn sold to Sheaffer Pen and Maytag) the "Navy Log" series, and has added 13 "Amos 'n' Andy" and 13 "Gene Autry" pix to its catalog.

In addition, it's taken on Charles Wick's "Fabian of Scotland Yard," which Wick had sold himself in several markets; is readying a new "news in depth" show, "Eye on the World," with Walter Cronkite; is selling "Life With Father," which it got from CBS network; and has acquired fringe and rerun distribution rights to: "Straight Arrow," the new title of the network's "Cochise" series; the network's "Lineup" (retitled "San Francisco Beat" for the reruns), and "Champion—the Wonder Horse," which Flying A Productions is turning out.

Over and above the network sale on "Navy Log," the subsid has set national spot deals on the new "A&A" pix with Duffy-Mott taking 18 markets, while "Annie Oakley" continues as a national attraction with Continental Baking taking it on for all of 1956 in 60-plus markets with the show still sponsored nationally for the rest of 1955.

Moreover, the subsid is expanding its international operation, with foreign sales rights to "I Love Lucy," which it sold to CBC in Canada, and "December Bride," which it's peddling for overseas. Understood several series have been sold to the commercial setup in England as well, while South American sales have also undergone an upbeat in terms of dubbed product.

Top Stars Set to Pinchhit For New Loretta Series

Hollywood, June 21. Top stars are being lined up to pinchhit for ailing Loretta Young on her vidpix series for the coming season. Miss Young's illness has caused indefinite postponement of her return to video, and meanwhile Rosalind Russell has been set as hostess on three of the telefilms in the new batch of vidpix.

Among those reported set as guesters during Miss Young's absence from her NBC-TV show are Van Johnson, Alan Ladd, Lucille Ball and Desi Arnaz, Groucho Marx, Barbara Stanwyck and Danny Thomas.

William Morris office is arranging the temporary format so that production can resume next month on the Young show. Miss Young has been ill for several weeks in an Ojai hospital.

Jacobi Upped To Pub.

Mgr. of NBC Pic Division Frederick (Fritz) Jacobi has been upped to publicity manager of the NBC Film Division. Jacobi's been acting chief of the department for the past several months, having taken charge when Chuck Henderson left the division.

Jacobi moved into the division by way of the network publicity department, which he joined in 1950 after stints at the New Yorker and Random House.

CBS Pic Sales' Distrib Deals With Autry Outfit

CBS Television Film Sales, which already has a close association with Gene Autry's Flying A Productions, has set a couple of new distribution deals with the outfit, with syndication rights to the new "Red Ryder" series topping the list. "Ryder," which Flying A acquired last week, will be put directly into syndication in the fall, with no national deals in the works.

Additionally, the CBS subsid has worked out "selloff" arrangements on Flying A's upcoming "Champion, the Wonder Horse" series, which is being put up for national sale. CBS Film will have distribution rights in areas not covered by the national sponsor, and will also handle returns on the series. CBS has the same arrangement on "Buffalo Bill Jr.," which Flying A sold national spot to Mars Candy and Brown Shoe. CBS Film also distributes Flying A's "Gene Autry," "Range Rider" and "Annie Oakley."

More Kid Vidpic Pulling Proof

There still doesn't seem to be any substitute for the strong ratings pulled by kid vidfilms, particularly animated cartoons. Seven weeks ago, WABD, N. Y., was running under 2 and 3 on the local Nielsen index in the 6:30 to 7 p.m. strip. Since "Looney Tunes" has been added, however, the latest weekly average was 8.9 at 6:30 and 10.6 at 6:45.

The WABD story is not new. WATV, in Newark, started cutting into the ratings of the once-all-powerful "Howdy Doody" in the metropolitan market with its afternoon animations. Then WPIX showed its juve strength with replays of the ancient "Our Gang" Hal Roach theatrical short subjects. Samples are abundant.

"Tunes" has been running second in the half hour it appears only to WCBS-TV's "Early Show" features. And roughly 40% of the WABD audience during this primarily kiddie stanza is adult viewership. While the WCBS-TV ailer still leads in the seven-station market at 6:30 and 6:45 with 10.1 and 11, these figures are a slight comedown from last month's status. The other five video stations have dropped off in that time period lately, and, for some incalculable reason, the show must have, since "Tunes" has been on, has been the WPIX Liberatee strip.

Incidentally, WABD, on a real film shorts kick, is extending "Looney Tunes" to Saturday and Sunday morning in the near future. Sandy Becker has been inked as emcee of the weekday ailer, while Bob Bean, who has held down the Monday-Friday time heretofore, will do the emceeing on the new weekend programs. Becker is also moving into the noon-to-12:30 time daily, vice "Funny Bunny." Station is given Becker the heavy chores in hopes of building him as a juve specialist.

1ST OFFICIAL CATHOLIC SERIES TO BE CUFFED

The first vidfilm sklein said to have been produced by an official agency of the Catholic Church will be ready for gratis distribution by Sept. 1. "We Believe" will be a series of 13 half-hours, first of which was previewed at the RCA Johnny Victor Theatre last week. "Believe" is being produced by the National Council of Catholic Men. It fronts Rev. James J. McQuade, S. J., of John Carroll U. in Cleveland, who pitches several basic Catholic precepts in classroom style.

Greensboro, N. C.—The FCC has granted a request by station WTVX, Gastonia, N. C., for an extension of completion date until Jan. 16, 1956.

WGN-TV'S \$400,000 BUY OF ROGERS, AUTRY PIX

Chicago, June 21. WGN-TV last week plunked down \$400,000 for exclusive local rights to 123 Republic Pictures' western feature films which have not previously been on tv. Roy Rogers is starred in 67 of the pix, and Gene Autry in 56. Sale was made by MCA-TV Films.

'Earp' Vidfilmmers Steamed Up Over Argosy 'Expose'

Hollywood, June 21. A hassle was raging here last week between Argosy mag and producers of the new "Wyatt Earp" vidpix series over the character of Earp, gunslinger of the old west, who died in L. A. at the ripe old age of 82, in 1929.

It all began with the disclosure that Argosy mag, which hit the stands Monday (20), has an article deglamorizing Earp, saying it's intended to give Earp a big buildup via a vidpix series, and alleging the westerner's reputation is something more than cloudy. Writer Edwin V. Burkholder claims the press of 1881 gives partial confirmation that Earp was "a worthy overlord of gambling and prostitution." Also, "according to court records, Earp was never marshal of Tombstone, and he consorted with notorious characters in the kingdom of vice in Tombstone."

All this brought an indignant reply from Robert Sisk, who with Lou Edelman is producing the upcoming Earp series, starring Hugh O'Brien. "This is just silly stuff that was an accusation of Earp's political enemies in 1882 and published by a newspaper which they controlled. Any number of impartial western historians since that time have attested to his integrity," declared Sisk.

"Impartial writers of western history have long ago come to the conclusion that Earp was on the side of the law and order, and his enemies never brought any contention lasting five minutes," said Sisk, who described Earp's personal life as "impeccable," and said he didn't even kill a man until he went to Tombstone as a lawman.

Probably the most practical comment on the whole controversy was interjected by Richard Holznacht, pub-relations director for Parker Pen, which with General Mills, is sponsoring the series on ABC-TV next fall. Said he: "This controversy might stimulate viewer interest in the series."

BERGER PAYS 50¢ FOR 'FUGITIVE' TV RIGHTS

Hollywood, June 21. Standard Television prexy Bob Berger has paid \$50,000 for tv distribution rights to "The Little Fugitive," 1953 film release.

Film won the 1954 Venice Film Festival award and was released theatrically by the late Joseph Burstyn. Berger bought tv rights from producers of the pic, which was made in N. Y. A 15-minute portion of the film was seen once on CBS' "Omnibus" show.

Prods. Counter Demands In New SAG Vidpic Pact

Hollywood, June 21. Counter-proposals are being drafted by the Alliance of Television Film Producers in the new vidfilm pact with the Screen Actors Guild, which is seeking 25% overall uppage of minimum pay scales. Actors have asked 100% of minimum second runs, same for third runs, 75% fourth, 25% thereafter. Present pact, expiring July 21, calls for second run cutoff, 50% minimum third, fourth runs, 50% fifth, and not less for sixth.

SAG is also demanding a hike in daily minimum, upping present \$70 to \$90; weekly rate \$250 to \$300. Three-day pact \$175 to \$225; series pact, \$250 to \$300; term, \$160 to \$200. Producers assert they now can recoup production coin on second or third run, but SAG demands they mean couldn't recoup until fourth, fifth, if at all.

Mayers Setting Up New Syndication Firm; Sees Little Future in Features

Cummings Files for Facts In 'Hero' Sharing Hassle

Hollywood, June 21. Robert Cummings filed an application in Santa Monica Superior Court yesterday (Mon.) requesting permission to take depositions from NBC, Official Films, and Don Sharpe in a hassle over partnership rights to his tv star, "My Hero," made in 1953. Action, according to the actor's attorney, Joe Moss, is a move preparatory to readying suit against the defendants after a study of the facts, following inability to get an accounting the past year.

Cummings, according to the complaint, was a partner in the series. Sharpe package was made with and for NBC. But midway in the series, NBC sold rights to the series to Official for \$110,000. He claims he never was informed by NBC of the deal, or his participation wouldn't start until Official recouped the purchase price.

Atlantic City Pix Getting ABC Ride

Atlantic City's contribution to network television this year, a series of filmed quizers titled "Let's See" and starring John Reed King, has been set for a network ride for the summer via ABC-TV. Series, which has been financed by Atlantic City's television committee as a tourist promotion, starts July 14 in the Thursday-at-10 slot.

The city last summer paid the production costs for a live weekly pickup from Steel Pier of Paul Whiteman's "On the Boardwalk" teen talent show. This year, the King quizers will be done from the Pier, but filmed there only, with no live pickups. ABC-TV will air them as sustainers, with the web getting the shows free of program costs.

King's Preem

Atlantic City, June 21. With John Reed King as quizmaster-moderator, the first two of an ultimate 10 city-sponsored TV shows to be telecast starting in July was produced in the Convention Hall ballroom Friday night (17).

Some 400 attended as cameras recorded the initial take of the show "Let's See," with panelists Felix Knight, Met Opera tenor; Colleen Hutchins, Miss America of 1952, and Tony Canzoneri, former lightweight champ, featured. Al Owen, WMID disk jockey, announced, and Bob Springer was director. Contestants from the audience whispered into King's ear something they had seen that day in the city, and panelists had four minutes to find the answer, and succeeded in each occasion. Cash prizes ranging up to \$20 were offered. When show hits tv, motion pictures of the object panelists seek will be used, giving resort scenes, and amusements, a break.

All participants in the shows were guests of Hotel Claridge and previously selected. Shows are financed by the city through the newly-formed Atlantic City Co-operative Advertising Inc., composed of resort businessmen, and now seeking \$100,000 locally to be used in advertising of all kinds to boost the city throughout the year.

Stevens

Continued from page 31 reports of the hassle, claiming no such disagreement had come to his attention. He said the agency had recommended that Stevens be given the production because "we liked his work as producer-director-star this year." Lever, incidentally, owns the "Big Town" title, while Gross-Krasne will retain residual ownership of the films they've already produced. Later are in reruns under the title "Heart of the City," with MCA-TV as the distributor.

Arche Mayers, who last week sold out his Unity Television Corp. for a reported \$5,000,000 to a group headed by Joseph H. Seidelman, has definitely decided to remain in the telefilm business and is in the process of setting up a new corporation. New firm, as yet unnamed, will concentrate on syndicated properties instead of features, a complete reversal of Mayers' specialty over the past five years.

Mayers is already in discussions with Isidor Lindenbaum, prez of Filmcraft Productions on the Coast. Lindenbaum, in N. Y., last week for huddles with Mayers, said he's entering the production field with at least a couple of his own properties, and the discussions with Mayers concern distribution of these. Up to now, Filmcraft has been limiting itself to physical production for other shows only, its largest account being "You Bet Your Life," the Groucho Marx starrer which Filmcraft films and edits for NBC and John Guedel.

Now Lindenbaum is planning development and production of his own properties, and states he'll put them into syndication as well as up for national sale. Talks with Mayers, incidentally, had been going on for the past year or so, with the idea at that time to distribute through Unity. Now the centre of discussions have switched to the new company.

Sales Setup

Thus far, the new firm comprises only Mayers and Ivan Schapiro, his longtime associate, with the remainder of the Unity execs staying there at least for the time being. Mayers, besides talking distribution deals, is planning a sales setup and the customary organizational structure, but hasn't decided on personnel. Explaining his decision to specialize in syndication after five years of concentration on features, Mayers said that sources of supply for good features are drying up. He said he'd take on a feature package if a good one came along, but couldn't expect to run a company on that likelihood. The only remaining source of top features, he pointed out, is the major studios, and "do you think for a minute that when they decide to release their films for television, they'll turn them over to an independent distributor?"

Vidpix Review

HOLLYWOOD PREVIEW
With Conrad Nagel; others
Producers: Bruce Balaban, Dave Sanders
39 half-hours
Distrib: Flamingo Films

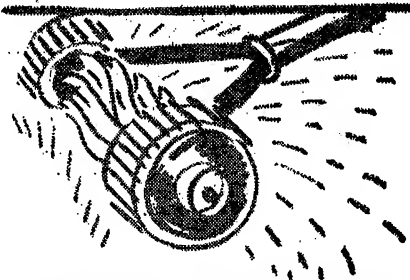
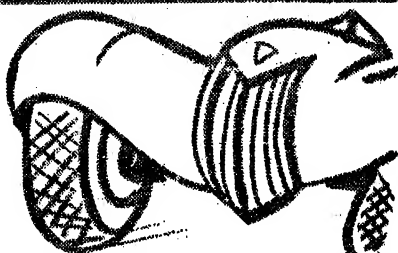
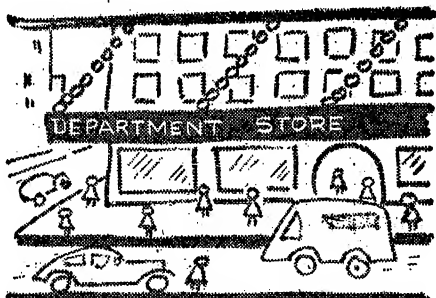
Balsan Productions is priming "Hollywood Preview" for the syndication circuit. The half-hour stanza, which has its beginnings on WOR-TV, N.Y., some months ago, is one big vidfilm trailer in behalf of upcoming features out of Hollywood's production mill. The stanza, which switched to WABD (also N. Y.) a few weeks ago after a brief hiatus and which was emceed for a short while by World-Telly columnist Frank Farrell, has as emcee for the first time last week (16) Conrad Nagel.

Nagel, who knows "em all, is a dandy choice to handle the one-sided commentary and lightweight in-between interviews for the program. Prime goal of the show, to tease the tele public into motion pic houses, was amply if not properly filled last week. Co-owners Bruce Balaban and Dave Sanders lined up clips from three full-lengthers: "Not As A Stranger," "Jump Into Hell" and "Summer-time." "Stranger" and "Summer-time" are United Artists releases, and Warner Bros. is handling "Jump," which is about the Dien Bien Phu siege.

After seeing the program, which WABD repeats twice a week, the question arises whether a package of incomplete, often badly edited and generally misleading trailers constitutes worthy television fare. The majors don't even let the tele producers have their own pick of five or six minutes of film.

When the majors agree that a video man should decide which clips to take, and when the tv program, using the clips as a springboard, can act as the framework for reviews (sans puffs), then such a stanza as "Hollywood Preview" might serve a useful, more enjoyable function. Art.

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
NEW YORK <i>Approx. Set Count—4,290,000</i> <i>Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)</i>									
1. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	13.7	48	28.4	Ramar of the Jungle	WPIX	4.4
2. Rhinegold Hour (Dr)	WRCA	ABC	Wed. 10:30-11:00	11.3	23	48.6	Best of Broadway	WCBS	26.0
3. Little Rascals (Com)	WPIX	Interstate	Mon.-Fri. 5:30-6:00	9.7	44	22.2	Howdy Doody	WRCA	5.5
4. The Star and the Story (Dr)	WRCA	Official	Sat. 7:00-7:30	9.2	38	24.4	Gene Autry	WCBS	12.2
5. Sherlock Holmes (Myst)	WRCA	UM&M	Mon. 7:00-7:30	9.0	34	26.4	Early Show	WCBS	9.9
6. Racket Squad (Myst)	WABC	ABC	Thurs. 10:30-11:00	8.1	19	42.4	Lux Video Theatre	WRCA	28.6
7. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	7.8	37	20.9	Early Show Rain or Shine	WCBS	6.8
8. Capt Zero (Adv)	WRCA	Atlas	Sun. 11:30-12:00	7.4	65	11.4	Western Tales No. 2	WABD	1.8
9. Wild Bill Hickok (W)	WRCA	Flamingo	Wed. 6:00-6:30	7.2	33	21.6	Ramar of the Jungle	WPIX	5.0
10. Mr. District Attorney (Myst)	WABC	Ziv	Fri. 10:30-11:00	7.1	13	55.3	Person to Person	WCBS	34.0
DETROIT <i>Approx. Set Count—1,470,000</i> <i>Stations—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)</i>									
1. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	26.7	79	33.7	News	CKLW	2.4
2. Mr. District Attorney (Myst)	WWJ	Ziv	Wed. 9:30-10:00	22.0	49	45.0	Best of Broadway	WJBK	20.2
3. I Led 3 Lives (Dr)	WJBK	Ziv	Fri. 9:30-10:00	22.0	57	38.9	Theatre	WXYZ	7.1
4. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 10:00-10:30	14.9	43	34.9	I Am the Law	WJBK	14.1
5. I Am the Law (Myst)	WJBK	MCA	Wed. 10:00-10:30	14.1	40	34.7	Amos & Andy	WWJ	14.9
6. Cisco Kid (W)	WXYZ	Ziv	Thurs. 7:00-7:30	12.9	32	41.0	You Bet Your Life	WWJ	24.3
7. Man Behind the Badge (Myst)	WJBK	MCA	Sat. 9:30-10:00	12.4	22	56.5	Your Hit Parade	WWJ	34.3
8. Star and the Story (Dr)	WWJ	Official	Sat. 9:30-10:00	11.4	20	57.7	What's My Line	WJBK	41.0
9. Sherlock Holmes (Myst)	WXYZ	UM&M	Fri. 10:30-11:00	10.6	39	27.1	The Whistler	WJBK	8.6
10. Mayor of the Town (Com)	WWJ	MCA	Mon. 10:00-10:30	10.4	32	33.1	Backstage	WJBK	12.9
BOSTON <i>Approx. Set Count—1,250,000</i> <i>Stations—WBZ (4), WNAC (7)</i>									
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	31.7	81	38.9	Elgin Hour	WNAC	6.6
2. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	28.5	81	35.1	Various	WBZ	4.4
3. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	26.2	75	33.6	Eddie Cantor	WBZ	7.5
4. Death Valley Days (W)	WNAC	McCann-Erickson	Fri. 10:30-11:00	24.8	63	39.3	Various	WBZ	13.8
5. Ellery Queen (Myst)	WNAC	TPA	Sun. 10:30-11:00	23.0	75	30.8	Life Begins at 80	WBZ	6.4
6. Little Rascals (Com)	WBZ	Interstate	M-W-Th-F-S 6:00-6:30	20.6	63	32.8	Gene Autry	WNAC	5.6
7. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	17.8	59	30.1	Various	WBZ	12.2
8. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	15.6	72	21.6	Various	WBZ	4.9
9. Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	13.2	75	17.6	Various	WBZ	3.7
10. Stories of the Century (W)	WNAC	HTS	Tues. 6:00-6:30	12.6	63	19.9	Various	WBZ	5.0
Foreign Intrigue (Myst)	WBZ	Official	Mon. 10:30-11:00	12.6	32	39.9	Studio One	WNAC	26.0
WASHINGTON <i>Approx. Set Count—655,000</i> <i>Stations—WRC (4), WHG (5), WMAL (7), WTOP (9)</i>									
1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	19.9	70	28.6	Foreign Intrigue	WTOP	5.7
2. I Led 3 Lives (Dr)	WRC	Ziv	Mon. 10:30-11:00	16.5	36	42.8	Studio One	WTOP	16.6
3. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	15.4	70	22.0	Hans Christian Andersen	WTOP	3.2
4. Sherlock Holmes (Myst)	WRC	UM&M	Mon. 7:00-7:30	13.4	58	23.2	Soldiers of Fortune	WTOP	6.8
5. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	10.6	49	21.8	Little Rascals	WRC	8.9
6. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	10.2	48	21.0	Annie Oakley	WTOP	9.8
7. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	9.8	47	21.0	Badge 714	WRC	10.2
8. Little Rascals (Ch)	WRC	Interstate	Wed. 7:00-7:30	9.0	41	21.8	Ramar of the Jungle	WTOP	10.6
9. Joe Palooka (Dr)	WTOP	Guild	Sat. 4:00-4:30	7.5	51	14.7	Background	WRC	3.5
CINCINNATI <i>Approx. Set Count—525,000</i> <i>Stations—WLW-T (5), WCPO (9), WKRC (12)</i>									
1. Mr. District Attorney (Myst)	WLW-T	Ziv	Wed. 9:30-10:00	24.0	44	54.9	Best of Broadway	WKRC	29.6
2. I Led 3 Lives (Dr)	WLW-T	Ziv	Thurs. 7:30-8:00	19.4	40	48.9	Climax	WKRC	23.2
3. Passport to Danger (Adv)	WLW-T	ABC	Tues. 9:00-9:30	17.6	31	56.4	Elgin Hour	WCPO	9.1
4. D. Fairbanks Presents (Dr)	WLW-T	ABC	Tues. 9:30-10:00	16.4	35	46.7	Stop the Music	WCPO	21.8
5. Racket Squad (Myst)	WKRC	ABC	Wed. 8:00-8:30	15.1	30	51.2	Kraft TV Theatre	WLW-T	23.4
6. Cisco Kid (W)	WCPO	Ziv	Sun. 5:00-5:30	14.5	50	29.0	Sunday Lucy	WKRC	11.5
7. City Detective (Myst)	WKRC	McCann-Erickson	Fri. 10:30-11:00	13.4	48	27.9	Tonite	WLW-T	11.8
8. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	13.1	73	18.0	Officer Friendly	WKRC	3.0
9. Boston Blackie (Myst)	WLW-T	Ziv	Sat. 10:30-11:00	12.5	31	40.8	Best of Hollywood	WKRC	20.6
10. Science Fiction Theatre (Adv)	WLW-T	Ziv	Sat. 10:00-10:30	11.8	26	45.1	Million Dollar Movie	WCPO	16.5
ATLANTA <i>Approx. Set Count—460,000</i> <i>Stations—WSB (2), WAGA (5), WLW-A (11)</i>									
1. Racket Squad (Myst)	WSB	ABC	Sun. 10:00-10:30	29.5	81	36.3	Sky Theatre	WLW-A	4.5
2. Waterfront (Myst)	WAGA	MCA	Thurs. 9:30-10:00	20.7	42	49.6	Baseball	WSB	24.4
3. Stories of the Century (W)	WSB	HTS	Sat. 11:00-11:30	19.3	71	28.0	Texas Rassin'	WLW-A	7.8
4. Favorite Story (Dr)	WAGA	Ziv	Tues. 9:30-10:00	16.9	37	45.8	It's a Great Life	WSB	19.2
5. I Led 3 Lives (Dr)	WSB	Ziv	Wed. 10:30-11:00	13.6	67	20.2	Sky Theatre	WLW-A	3.9
6. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	12.8	35	36.6	Ozzie & Harriet	WLW-A	14.5
7. The Star and the Story (Dr)	WSB	Official	Sun. 10:30-11:00	12.4	72	17.3	Follow That Man	WAGA	3.7
8. Heart of the City (Dr)	WSB	MCA-TV	Fri. 10:30-11:00	12.0	56	21.3	Sky Theatre	WLW-A	5.4
9. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	10.7	20	52.9	Disney Land	WLW-A	2.1
10. Ellery Queen (Myst)	WAGA	TPA	Tues. 7:00-7:30	10.1	28	35.9	Milton Berle	WSB	24.8

Tele Follow-Up Comment

Excerpts from "Mr. Roberts," including a clip from the forthcoming Warners film, and live bits by the film actors, comprised the entirety of Ed Sullivan's "Toast of the Town" on Sunday (19) over CBS-TV. Perhaps this method of presentation preserves more of the original spirit, since the first work on this subject was a collection of short stories by the late Thomas Heggen. As it was, every episode presented was an entertaining bit. The cast, a topnotch talent collection, comprised James Cagney, Henry Fonda, David Wayne, John Forsythe and Jack Lemmon. In the initial sequence, on film, William Powell added additional lustre to the marquee value of the show.

The individual sketches were well done. Particularly, the rowdiness of the sketches was the starter, when Lemmon appealed to Powell and Fonda for a nip of scotch in order to entice a nurse on shipboard. As a result of this consultation, a concoction was made comprising grain alkyl, Coca Cola, a drop of iodine and a similar amount of hair tonic. Sequence carried a lot of punch.

The other bits were live. Probably, the strongest of the lot was the sequence between Fonda and Cagney in which the former traded his right to criticize Cagney's handling of the boat in return for allowing the shore-hungry men a brief leave. Another good bit was the scene in which Ed Sullivan, as Edsign Pulver, met the skipper for the first time after being aboard for 15 months.

The scenes were all good and will probably whip up a lot of box-office for the picture. Next week, the subject for Sullivan will be "The Seven Little Foys," which will mark Ed Sullivan's seventh anniversary on the air. Bob Hope, who stars in the pic, will appear. Little wonder then that Sullivan has become the darling of the film industry in view of the free publicity and advertising that he has given it.

Jose.

Dr. Allen B. DuMont, commander of a rival television network, was person-to-personed by Edward R. Murrow on CBS-TV last Friday (17). During the latter 15 minutes of the stanza (after Carol Haney and husband Larry Blyden), the tele VIP gave a words-eye picture of electronics to come. In addition to a blood counter operating faster than anything medicine has today, and another DuMont medical experiment, a brain machine of some kind, Dr. DuMont, in his modified Brooklyn voice, previewed phone-video and predicted the coming of trans-Atlantic tv.

He also gave a boost to the ad-vent of color, but like the cross-the-ocean video, he warned that while it's already a technical accomplishment, it's uneconomical for the time being. Color sets, he said, just have to be brought into a lower price-range before the public will make them popular. As for U. S.-to-Europe, or vice versa, tv programming, he noted that, there isn't enough material to keep per-show costs from getting out of hand.

Pickup was made from Dr. DuMont's 11-room home on a mountain-top ("for good reception") in Cedar Grove, N. J., overlooking Manhattan. Allen Jr. was in for a second. Not the scientist his father is, he's engaged in sale of the Lab products, it was explained. Daughter, Yvonne, keyed up just how long Dr. DuMont has lived with electronics. She never spent a living day without being surrounded by some kind of gimmick, she said; her father built his first tv receiver in 1923.

In the first "Person to Person" portion, "Pajama Game" dancer Carol Haney and her husband of two months, actor Larry Blyden, made a more modest appearance in a sense. They were televised in Blyden's old two-and-a-half-room bachelor apartment in Greenwich Village. Segment was warm, with the femme displaying mementos of her recent Texas jaunt to see her in-laws. And Blyden, proved himself charming too, for all of his show biz vernacular.

Art.

Just what "Climax" producer Martin Manulis had in mind when he decided to do Joseph, Hergeheimer's "The Dark Fleece" on the show last week (16) is hard to figure. Perhaps he imagined that the Coast-based show could emulate the filmmaker's theme with a historical romance with plenty of sweep and vigor. If that was his intention, the idea never came off.

"The Dark Fleece" was as tame and trite a piece of television as ever hit the homescreens. In one way, it was reminiscent of some

films, with the aristocratic heroine who loves the poor adventurer, and the poor adventurer who can't quite believe the aristocratic heroine really loves him. But films compensate for the cliché with some action and scope. The limitations of tv don't permit this, on a live basis at any rate. So "Climax" was not only ridiculously trite and cliché-ridden, it was also static and a drawing-room adventure.

Cast had plenty of marquee lure, but little in the way of acting. Joan Bennett, though a beautiful leading lady, managed to look like a femme fatale and a loving wife all at once. Lloyd Bridges could only summon up a continual array of astonished expressions, plus a couple of man-of-ones who the populace threatened to spread some ugly gossip about him. And Phyllis Thaxter was properly sweet but sterner as the puritanical girl who jilts Bridges when he tells her he's murdered a man out in California before returning to the old hometown.

Dewitt Bodeen got the screen credit on the adaptation, but he should have asked for a suspension of Writers Guild rules on that score. Allen Reisner's direction, though okay on the technical side, did nothing to pick up the action. About the only good thing in the show were the sets and costumes, giving an authentic-looking background to the story.

Chan.

Last Tuesday's (14) "Elgin Hour" on ABC-TV was a technical click. "Combat Medics," a treating of the work done by the first-aid corpsmen in Korea four years ago, moved virtually like a film from shelter to command post to shelter. It was a grim, depressing and twice-told tale turned out by David Davidson and very nearly devoid of plot except for a display of the heroics shown by battlefront enlistees in their ministrations to the wounded. The bombing and gunfire scenes were strikingly simulated, with alert lensing catching the action. But the script fell miles short of central character buildup amid the presence of an extra-competent cast led by John Kerr, John Cassavetes and Brian Keith. Donald Richardson directed.

Elgin Watch is dipping its mast on ABC as the rotator with U.S. Steel. The latter is switching to Wednesday night on CBS-TV (alternating with General Electric) and the timepiece has earmarked the Friday slot on Columbia in a daisy chain with Amoco on "Person to Person" next season. Elgin's first and last semester on ABC has been a generally worthwhile dramatic showcase under producer Herbert Brodwin, who is certain to be heard from again.

Trau.

The case of subscription-tv was given another airing last week (14), this time on Edward R. Murrow's "See It Now" over CBS. Unlike some of the earlier and unwieldy rundowns on this controversial issue, now pending before the FCC, Murrow's analytical approach brought the basic issues into clear, properly balanced focus.

If for no other reason, the program was noteworthy for one obvious omission—no Zenith spokesman was in evidence, and in fact Zenith (which has been doing most of the shouting in favor of pay-as-you-view) was mentioned only in passing. Could that be an echo of the "Omnibus" clash of a couple of months ago?

Anyway, the absence of Zenith didn't harm the program. For once, the audience got a graphic description of how fee-ty works, both at the transmitter and in the home, the example being Skiatron's Subscriber-Vision system, which is probably the simplest of the three on the market. And Murrow—wisely—let the facts, and the people, speak for themselves, doing his usual astute reportorial job.

After establishing just what toll tv was, and how it would work, the "See It Now" camera swung to Oklahoma City for an on-the-street pickup, questioning passersby on what they knew about pay-to-look television, and how they felt about it. The expected opinion was divided, with some admitting frankly this was the first they'd heard about it.

Next came P. A. Sugg, station manager of WKY-TV, the Oklahoma City NBC affiliate, who, like his boss, Brig. Gen. David Sarnoff, calmly but firmly opposed any pay-tv notions. If promoters think that the toll idea is so hot, why don't they ask for special channels he inquired.

Playwright Robert E. Sherwood, speaking for the Authors League, delivered a strong pitch for the

(Continued on page 38)

WHAT'S THE JOKE?

With Paul Killiam, moderator; Henny Youngman, Joey Adams, Rudy Vallee, Margie Sullivan, panelists; Gene Courtney, Billy Greene, Robert Keefe
Producer-writer: Jason Phillips
30 Mins., Sun., 11 p.m.
IBERIA AIRLINES
WABC-TV, New York
(Jason Bennett Assoc.)

"What's the Joke?" is a pleasant panel show which, once it irons out its preem-night kinks and eliminates some of those overabundant commercial plugs for the prizes it hands out, ought to make a longrunner on local tv. With more polish, in fact, it could make a candidate for network showcasing. Idea is simple—a trio of actors plays out an old joke up to the punchline, and the panel must guess the line. Then the panelists one by one contribute a joke of their own in the same category. It's a variation on the old radio longrunner "Can You Top This?"

Producer-writer Jason Phillips has answered the show with a good moderator in Paul Killiam and a well-stocked panel in Joey Adams, Henny Youngman, Rudy Vallee and Maggie Sullivan, and the session is pleasantly informal throughout. The jokes portrayed are in the elementary class, and for future weeks might be a little more difficult. But nonetheless they provide a good takeoff point for the panel's own contributions, which ranged on the preem from real yocks to some that were greeted with stunning silence. But even the bad ones were fun in the convivial setting.

Phillips should make a real effort to reduce the number and length of free plugs for the prizes he's promoted. They're boring to watch, take up time that could be better used for more gags, and all but kill the pace the show builds up. Commercial for Iberia Airlines, the show's sponsors, on the other hand, were handled with restraint, which points up a ridiculous situation wherein the prize donors get more time than the legit sponsor.

Panelists, as before-mentioned, were good, as was Killiam in the moderator's chair, all contributing to the good humor of the session. Acting trio, Gene Courtney, Billy Greene and Robert Keefe, plunged into their enactments with gusto and no little hamminess, and in a sense the overacting also contributed to the all-around light-heartedness of the session. WABC-TV ought to try finding a better time slot for this one, with 11 p.m. Sunday night a toughie audience-wise, since most of the viewers still at their sets are watching news shows.

Chan.

TO LIVE ANEW

With Dr. Donald Nelson, narrator
Director: Ted Zarpas
Scripter: Truman Keesey
30 mins., Sun., 11:30 p.m.
WTOP, Washington

This 13-week public service tele series has been an attention-getter in this area, despite the handicap of poor viewing time segment (Sunday-11:30 p.m.). Weekly shows, accenting rehabilitation opportunities and trials of the 25,000,000 physically handicapped citizens of the U. S., is considered of such general interest that it has been made available via kines to stations in other cities.

Disregarding temptation to dramatize the case histories it portrays, a la "Medic" technique, show uses a straight documentary format to tell the story of one person in each installment who has been turned from a helpless, frustrated dependent to a useful, employed member of society via modern methods of rehabilitation. Special gimmick of the show is use of a meteorological metaphor to highlight the problem and to add interest. For example, two shows caught, "Hurricane" and "Ebb Tide," used the analogy of destruction created by these phenomena of nature to ravages of such diseases as polio and loss of limb.

Show, produced by WTOP and the U. S. Dept. of Health, is live, except for two doctors' film used to carry out weather theme and to segue into the actual case history. Real patients, nurses, therapists and doctors are used, with the varying results of performances by self-conscious amateurs. Surprisingly enough, much of it is more effective because, lacking the spit and polish of trained actors, it gains the authenticity of real people. Impact of show lies in true-to-life backgrounds of hospitals and rehabilitation centers, but "sleeper" of series is narrator Dr. Donald Nelson, who was mustered into the role from his regular one as resident physician of the District's General Hospital. Dr. Nelson, who strongly resembles Jack Webb, adds authority and polish to show by his able, serious, yet simple commentary.

Flor.

STUDIO ONE SUMMER THEATRE

(Heart Song)
With Phyllis Kirk, Everett Sloane, Edmon Ryan, Margaret Barker, others
Producer: Alex March
Director: Seymour Robbie
Writer: Charles S. Gardner
60 Mins., Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from New York
(McCann-Erickson)

"Studio One" kicked off its summer season Monday night (20) with a new producer-director team, but the show remains the slickest hour drama showcase on tv from the production standpoint. In fact, so well done was the production, the direction and the acting by Everett Sloane and Phyllis Kirk in the preem that the combination made a cliché-ridden story almost come alive.

Yarn was an original by Charles S. Gardner about a once-great Hollywood producer who's pulled up by his bootstraps by an ambitious girl who for some reason is in love with him. All terms of plot and situation, the play was a re-creation of a half a dozen motion pictures and novels on the subject. Gardner did draw a couple of neat characterizations and some hard-hitting emotional scenes, and Miss Kirk and Sloane hopped on these and played them for all they were worth. The outcome, while hardly memorable, shaped up as okay viewing primarily because of the playing.

Seymour Robbie, who'll alternate with William H. Brown on the directorial chores, handled "Heart Song" and made it jump. Alex March, as the summer producer, endowed the show with all the fine production attributes that have become a hallmark of his regular-season predecessor, Felix Jackson. Looks like some good summer viewing ahead.

Chan.

ETHEL AND ALBERT

With Peg Lynch, Alan Buncie, others
Producer-Director: Walter Hart
Writer: Miss Lynch
30 Mins., Mon., 9:30 p.m.
MAXWELL HOUSE
CBS-TV, from N.Y.
(Benton & Bowles)

Comparisons are odious, but "Ethel and Albert" as a summer pinchhitter for the "December Bride" telefilm series is superior in every way to what it displaces. "E & A" is live, alive and returns to the spectrum after a midseason cancellation by Sunbeam on NBC-TV. Current auspices carry over "December's" Maxwell House Coffee out of General Foods. If commerce is the only way to keep a top show going every looker-inner of good will should dedicate himself to GF's java and thus give the sponsor reason to find a spot for the Peg Lynch-Alan Buncie series come next season.

Miss Lynch's initial story played like a celluloider from start to finish, with veteran director Walter Hart, doubling as the producer, continuing his technique as per "The Goldbergs" by moving in on a number of scenes and maintaining perfect continuity.

Yarn was pegged on the Arbuckle getting involved in the company's hell-bent-for-promotion conference in Chicago, meantime going through the throes of conveying a neighbor's little girl to Kansas City (wrong train), playing nursemaid to her dolls and turtles in the lower berth, and finally planning out for Chl with Mrs. Arbuckle proving herself an artistic diva vis-a-vis the other wives. But she turns out to be a heroine when an accident occurs and everything is lovey-dovey at home and office.

Lotsa action, some rare comedy moments and all in all worthy of any viewer's badge of merit for realistic family life with laughs built in.

Trau.

SPORTSCAP

With Jack Daly, guests
Producer: Pierre Normandin
30 Mins., Fri., 7 p.m.
CBOT, Ottawa

"Sportscap" is a new summer sports show for the Ottawa television outlet of the Canadian Broadcasting Corp. While the half-hour stanza touches national and international baseball scores, it features local items from all angles: baseball, softball, tennis, golf, football, stock car racing and archery, plus a rundown of local coming events. The session is kept moving nicely by Jack Daly, w.k. local as "Prof." Daly, sports chief of indie radio CKOY. Daly splices live interviews, solo gabbing, and vidfilms into an even-paced, effective show that ought to build to a high spot in CBOT's hot-weather programming.

Live interviews on show caught (17) included a brief introduction

REMEMBER . . . 1933

With Groucho Marx, Ethel Barrymore, Oscar Levant, H. V. Kaltenborn, Sue Caran, Jonathan Winters, Ted Husing, Douglas ("Wrong Way") Corrigan, Peter Niles, Jana Ekelund, others
Exec Producer: Jack Rayel
Producer-Director: Herbert Bayard Swope Jr.
Writers: Luther Davis, Charles Isaacs
Music Director: Gordon Jenkins
90 Mins.; Sun., 7:30 p.m.
REYNOLDS METALS
NBC-TV, from H'wood
(Clinton D. Frank; Buchanan)

NBC is in with the first of its non-color "summer specials" under the Jack Rayel executive producer wand out of Hollywood, with Reynolds Metals the underwriter of Sunday's (19) "Remember . . . 1933." As a so-called "Retrospectacular" it looked back at that last of the prewar years with a mixture of pleasanties and dullness, failing to take full advantage of the nostalgic potentialities, and offering an overabundance of quickies in a hesitant race to the finish. Groucho Marx and H. V. Kaltenborn took turns at mastering the ceremonies and participating in some of the spread.

Many of the harkbacks and take-offs were little more than flashes of such items as Hitler, Johnny Vandermeer of two no-hitter fame, a tasteless bit showing Liberace and brother George as kids, clips of films, ad infinitum. The big score was racked by Ethel Barrymore in a scene from her ex-legitler, "Whiteoaks," with Peter Niles. Sue Caran and Jonathan Winters supplied most of the comedy values in addition to Marx. Miss Carson carried the ball in a "Teeter Totter, Fessie" musical sequence from "One for the Money," a Lena Horne fastie out of "Blackbirds," and interpretation of schools of acting styles pegged on the Stanislavsky method. She seemed to catch the spirit of the show. Winters did a series of monologs and impressions in high profanation, particularly the multiple-voice interview on flying saucers with Orson Welles' "Martian scare" of that year as the springboard.

Among the more extended pieces were Marx and HVK joining Jana Ekelund, a looker, in chanting "Tisket Tasket"; Groucho and group in a "Remember Father" musical skit; Ted Husing as chit-chat guests for the film of his calling of the '38 Derby when he had a bet on the nag; Marx & Co. in a lively workout of the Dr. Hackenbush number from "Day at the Races"; Oscar Levant in two separate stanzas, first with gab and foldover with the Gordon Jenkins excerpts in show's finale playing excerpts from Concerto in F as per his stint at Lewisohn Stadium, N. Y. on the first anni of George Gershwin's death; and Douglas ("Wrong Way") Corrigan in an awkward set-to with Marx covering the former's exploit-in reverse of 17 years ago.

There were a number of feature film clips, the first and best of these being Deanna Durbin's singing in "Three Smart Girls," an Academy Award. Young Tim Hovey was shown in an extract from Universal's "Private War of Major Benson"; Metro's "Wizard of Oz," currently in revival, gathered Judy Garland, Bert Lahr, Ray Bolger and Jack Haley in the name song, followed by Miss Garland in an abbreviated rendering of one of her greatest tunes, "Over the Rainbow," which begged for full play-out.

Joe Louis' kayo of Max Schmeling was a vivid bit of celluloid revival, as was a brief from an FDR speech. Kaltenborn and Marx exchanged quips often and tellingly, apparently with the aid of the teleprompter. HVK recalled that in 1938 he led a conga line with tennis star Alice Marble and seemed in shape now (at 77) to repeat such a stint if pressed.

Trau.

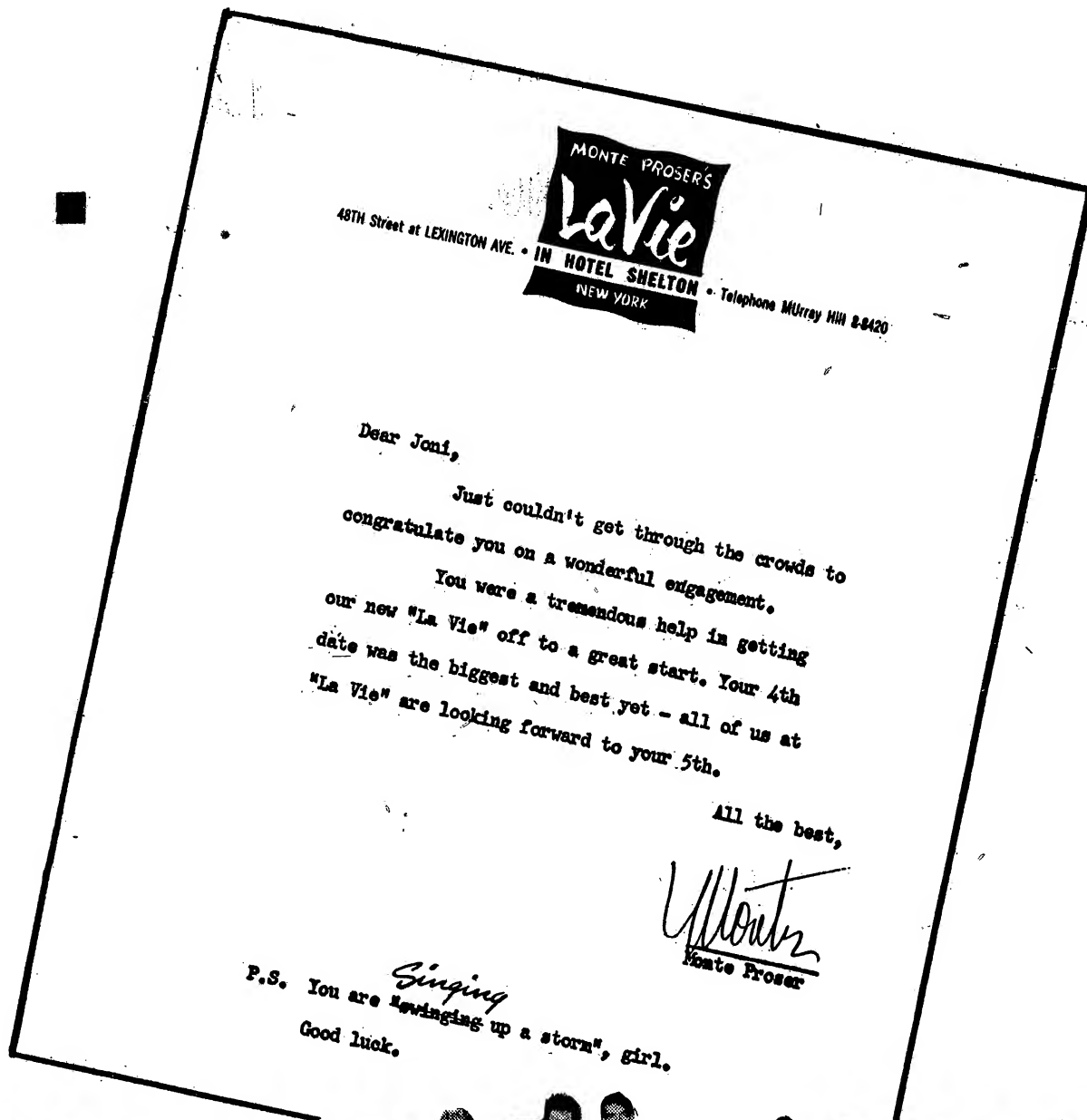
of a new addition to the Ottawa entry in the Big Four football series, Joe Moss. Featured item was on archery with bowman Bill Ross and young aide Betty McKeown demonstrating various shots, bows, arrows, targets and terms. Filmed bits included blind golfer Charlie Booth, recently on local links, and stock car racing at Lansdowne Park. Camera work was generally okay but several sequences were badly lighted and shadowed. Show is first regularly scheduled stanza to use CBOT's new studios and was enhanced by station's tripled power, new last week.

Gorm.

DEAR JONI



Press Relations: GENE WEBER



• MGM RECORDS •

Record Promotion: RUTH SHAPIRO (East Coast) • GEORGE JAY (West Coast)

Recording Conductor and Arranger: DAVID TERRY • Personal Appearance Conductor: NICK ESPOSITO

Personal Manager:

TONY ACQUAVIVA

Tele Followups

Continued from page 35

pay method, stating it might open the door to shows of higher quality. He also brought out what he considered the web's unreasoned "fear" that subscription-TV might turn out to be too much of a financial success.

Delineating the Skiatron story, its general counsel, James M. Landis, held that tollcasting would allow shows of limited audience interest to go on, and he also expressed the belief that the FCC would safeguard viewers' interests in 100% UHF markets.

Prez. Walter O'Malley of Brooklyn Dodgers predicted that, without pay tv, baseball couldn't survive. And O'Malley also came up with a somewhat surprising defense of pay-TV WITH advertising. "You get it when you buy a newspaper or a magazine, or ride the subway, don't you?" he asked. "So why not in tv?" O'Malley's point was that, counting in the advertisers, it would eventually bring down the price to the public.

Speaking for CBS, and in a sense for the rest of the networks, president Dr. Frank Stanton told Murrow's Ed Scott that toll-TV was a betrayal of the American viewers, and he reiterated that "television cannot exist half free, half fee." One of his strong points was that 5% or 10% of the audience, by being willing to pay for a show, could take it away from the rest simply because the income from only 5% would possibly triple the amount an advertiser would be capable of putting up. He confirmed that, if pay-TV came, CBS would have to string along, and possibly even supply programs but, he stressed, "we have no interest in changing the traditional concepts" of telecasting. Stanton made much of the economic barrier that toll-TV would set up between the haves and have-nots.

As for free TV competing with a pay system, that would be impossible, Stanton held, simply because the key stations would compete with one another on the toll level in cream time. Following Stanton, Paul Porter, general counsel for International Telemeter, briefly commented on the favorable outlook for multiplexing on tv, but he wasn't given enough time to make his point.

It was a relief to see and hear the toll issues argued out rationally and with a plain determination on the part of the show to be fair and yet explicit. The Stanton bit, delivered in more or less conversational tone, and effectively lensed, must have made a lot of sense even to those who knew little about the question. Same's true of

the Landis pitch which, wisely, refrained from over-promoting the system. As has become Murrow's habit, his show once again recognized the core of the issue and wasted no time getting to it. He said he might return to the subject. It certainly could stand some further examination.

Because "Public Defender" tried so hard to fit so much into 26 minutes during its last outing (16) via CBS-TV, the show collapsed under the weight of excessive plotting. Moreover, the story demanded more than the superficial characterization it received. And the broad plot was not helped by the acting on this particular edition of the show, which soon ends its network run.

Jerry D. Lewis included two relatively unrelated neurotic types in his story—a horse-crazy teenage orphan and a hotel owner, who was a combination of deviousness and fanaticism. The kid, a runaway from an orphanage, was on trial for arson and manslaughter, and the hotel owner, whose property was lost in the fire, was around to whip the town into a frenzy while trying falsely to convict the boy. The types may have been real but they needed considerably more probing by the scribe before they could make vivid contact with the viewer.

It took a sister at the orphanage who coupled her talents with the Public Defender (Reed Hadley) to clear up the mess. Script used trite bits, most obvious one coming at the happy finale when the nun showed how human she was by giving the kid advice on how to ride a horseshoe. Glen Vernon overacted and seemed miscast as the tough orphan who wanted to be a jockey.

Seek New Slotting For Fall 'Lucy' Reruns

With "Omnibus" returning in the fall, CBS-TV is sounding out stations on another slotting for the reruns of "I Love Lucy" (retitled "Sunday Lucy Show" for the Sabbath series). "Lucy" has been riding since April in the 6 o'clock slot, but Lehn & Fink, the sponsor, had agreed in advance to relinquish the time, upon the reentry of "Omnibus."

The network is pushing for the 6:30 p.m. station time on Saturday as the 1955-56 berthing of the Lucille Ball-Desi Arnaz show.

Chunky As Alternate 'Super Circus' Backer

Chunky Chocolate Co. has taken on alternate week sponsorship of a half-hour of ABC-TV's "Super Circus," starting in the fall. Chunky will alternate with Dixie Cup on one half-hour, with Kellogg in for the other half on an every-week basis. Since the candy company's sponsorship starts Sept. 25, the deal marks a compromise by ABC-TV, since the web had held the period out of sale until it could come up with a sponsor who would start in the summer instead of the fall. Chunky was repped by Hilton & Riggio.

Triple Gala for WNAC-TV With Louise Morgan Show Getting Special Kudos

Boston, June 21.

WNAC-TV is celebrating three-fold. Channel 7 observed its seventh birthday today (Tues.); Louise Morgan starts her seventh year Monday (27) and will be congratulated on her "Dear Homemaker" show by Mayor John B. Hynes, and WNAC starts its 34th year on the air.

The WNAC and WNAC-TV family gets together Thursday June 30 at Symphony Hall for a triple musical toast at the Pops concerts. Further honors are in store for Miss Morgan at the Pops when Peter Bodge, for many years WNAC-TV's music librarian and Pops medleys arranger, will conduct her theme song, "I Love Louisa."

The number was arranged from a Capitol recording by Dick Jones of the Pittsburgh Symphony Orchestra string section. Arthur Fiedler, Pops conductor, guests on the Morgan show next Tuesday (28).

Miss Morgan's first guest on her tv premiere seven years ago was Ilka Chase. It marked the first live show from WNAC-TV's studio, and was the first daytime show in Boston television. Since then, Miss Morgan has interviewed a host of celebrities from summer stock to pix to tv on their visits to Boston. With Miss Morgan on the show are Jack Lynne, who had been director for five years; Tony Lang, producer for the entire time; John Lawlor, who has been the shaper for the whole period, and cameramen Andy Hotz, Bobby Wolfe, Tom O'Keefe and Hank Fulton, all six-year vets.

Inside Stuff—Radio-TV

N.Y. tele station WABD and indie radio outlet WINS, starting some months ago to cross-plus each other's shows, have extended the agreement, and, in the meantime, have expanded on the basic promotional scheme. The separately owned & operated outlets have a "swap week" for next fall whereby stars from each will guest on the other. Furthermore, the outlets are jointly arranging an air quiz that will necessitate turning in both. WABDers Alec Templeton, Pat Meikle, Bob Williams, Bob Bean, Maggi McNellis and Wendy Barrie will scuttle over to WINS as guests. In return, Bob & Ray, Peter Roberts, Jack Lacy, Alan Freed and Brad Phillips from WINS will do tv stints.

For the last couple of years tv emcee-announcer Dennis James has ticketed the fourth estate and friends for an outdoor-plus-swimpool wingding at his snazzy bayfront manse in New Rochelle, N.Y. Last week's beefsteak party under a tent included, aside from the scribes, a number of performers and execs, among whom were Herb Shriner, Red Buttons, Sam Levenson, Arnold Stang, Phil Foster, Leonard Goldenson, Bob Weitman, Frank & Grace Albertson, Paul Winchell, Vaughn Monroe, Betty Ann Grove, Bert Parks, et al. One bird came up in a seaplane which he parked at James' dock. These fetes are setting up James as one of the foremost when it comes to a practical awareness of his public relations.

"Camera Three" will inaugurate its hot weather session on WCBS-TV, N.Y., July 3 with "The Nature of Human Nature," featuring Dr. Ashley Montagu, who has just completed his book; "The Direction of Human Development," on which he had been at work for 10 years. In it he has set out to knock down the "survival of fittest concept," proposing instead that men live together in cooperation and not competition. This forms the basis of the program. Other "Cam 3" stanzas will be a reprise of Poe's "Telltale Heart" with Michael Kane as the solo performer and a two-partner of Stephen Crane's "The Open Boat," a psychological study of four men in a lifeboat.

CBS is plugging away at a fast clip with its "Radio's Fun . . . Everywhere Under the Sun" slogan as part of summer time promotion drive. Push was launched with mailing of a folder of promotion and exploitation matter to the web's 221 affiliates. A kit produced under supervision of Murry Salberg, manager of program promotion, provides out with ads, exploitation suggestions, on-the-air announcements and special material for disk jockeys and femme commentators. As an extra-added, it contains contest hints based on completion of a letter beginning "Radio's fun in the summertime because . . ." with winners receiving a CBS-Columbia portable radio.

Paul Tripp will be a feature July 6 at the Robin Hood Dell in Philly with Alexander Hilsberg conducting the Philadelphia Orchestra as Tripp narrates "Jonathon and the Gingery Shore" (about percussion instruments). Tripp has made appearances with the orch over the last seven years, but this will mark the first time he has participated in a work composed by another. While Tripp vacations for five weeks from his "On the Carousel" host-producer spot on WCBS-TV, N.Y., starting Saturday (25), the show will use kinlins. He'll return for the Aug. 6 show and meantime spend the hiatus on Fire Island.

WABD, N.Y., will launch a new music program Sunday night (26) from the Metropolitan Museum of Art. It calls for televising the art of the 18th century while the Chamber Music Group of the Stradivarius Society plays music from the same period. Show is an experiment with intentions of making it a regular 7 to 7:30 exposure via the DuMont o&o. Plan expressly takes emphasis away from shots of the musicians, with camera instead roving through the museum to pick up paintings, sculpture and tapestries.

Television Chatter

New York

Township of Cisco, Tex., is honoring Ziv's "Cisco Kid" telefilm series July 4, with stars Duncan Renaldo and Leo Carrillo leading a parade, rodeo and other local functions and Gov. Allen Shivers on hand for the occasion. . . . Sydney Smith replacing the vacationing Bess Myerson this week on "Big Payoff" . . . Telesongstress Betty Ann Grove engaged to Edward D. Brown of the Ted Bates agency's tele department. . . . Judy Sanford, who appeared in "Ethel and Albert" Monday (20), into the cast of "Guiding Light" Friday (24). Guesters on the kickoff "Arthur Murray Party" NBC-TV summer run next Tuesday (28) will be Hildegarde, Bill and Cora Baird and Teresa Brewer. . . . Ziv has set up a public service department to handle p.a.s by the stars, with general manager Bob Friedheim heading up the eastern unit and Coast production veep Herb Gordon topping the western setup.

An honorary Doctor of Science degree was conferred on Dr. Allen B. DuMont last week (15) at the 123rd annual commencement of New York U. . . . Beverly Lunsford, nine-year-old moppet, has an important part next Monday (27) on the "Robert Montgomery Presents" production of "Towhead."

20th-Fox renewed with WRCA-TV for year-round spots plugging its Broadway openings and neighborhood showings, with Jim Barry the account exec at station and Charles Schlaifer the agency. . . . Lois Weber, ex-Rogers & Cowan, to Arthur P. Jacobs to work on tv, film and legit publicity. . . . Don Moore named manager of story and script dept. of CBS-TV, upped from story ed, with Edgar Peterson, former manager, now associate producer of "Climax" . . . Rod Serling's "To Wake at Midnight" on "Climax" tomorrow (Thurs.). . . . Sam Marx, exec producer for Desilu, will rein "December Bride" next season, working with Parke Levy, show's creator, on pix rolling Aug. 20. . . . It's Anthony Spinner (not Spina as erratum) whose "Day Before the Wedding" will be

on the summer "Studio One" July 4.

The Chordettes do a return engagement for Ed Sullivan's "Toasts" on July 3. . . . NBC Coast producer Ernest Gluckman is in N.Y. for huddles with web program exec Sam Fuller. . . . Carlo Vinti, creator-producer of WABD's late "Opera Cameos," leaves July 1 for six weeks in Italy. . . . Betty J. Coleman joins Blair-TV as assistant to research chief W. Ward Dorrell. . . . David Anderson to Venezuela for a year to work with Esso subsid Creole Petroleum. C. Arthur Lamb switches from another company post to take over Anderson's radio-tv exec role in the p.r. department. . . . George Reeves, tv "Superman," in town for a fortnight. . . . Sandy Becker, for the last seven years star of radio's "Young Dr. Malone" series, is emceeing two daily programs for youngsters on WABD, New York.



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SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

NEW! HOTEL BRISTOL

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Lee Segall
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From the Production Centres

IN NEW YORK CITY . . .

Bill Leonard's two-week pinchhitters starting July 17: Martin Weldon on "This Is N. Y." (WCBS); Galen Drake on "Six O'Clock Report" (WCBS-TV), and Jim McKay on "Eye on N. Y." (WCBS-TV) . . . Herman Hickman to his native Tennessee for a week on June 26, with Bill Hickey subbing for the sportscaster . . . Bob Haymes has acquired a '29 Ford convertible which he plans to rebuild . . . "Music Through the Night" on WRCA went Monday-to-Friday starting this week (20), eliminating weekends because of NBC's "Monitor." Host Harry Fleetwood is headed for a month-long European visit . . . Robert M. Dooley named account exec of CBS/Spot Sales . . . Carmel Myers guesting on "Make Up Your Mind" June 30 . . . Stuart Novins, CBS associate director of public affairs, to moderate "Leading Question" from Frisco Sunday (26) during 10th anniversary of UN . . . John Karol to address Florida Assn. of Broadcasters in Miami Beach Friday (24) . . . Mrs. John Derr, wife of the CBS sports chief, won gross prize in Women's N. J. Golf Assn. one-day tourney last week . . . The John Henry Faulks to spend the summer at Hastings-on-Hudson . . . Tyree Glenn, trombonist with Jack Sterling's quintet on WCBS ayem, extended at the Embers cafe . . . Tennessee Ernie vacations June 27-June 1 with his CBS fill-ins to consist of program's announcer, Jack Narz, as emcee, and five guest artists, Helen O'Connell, Harry Babbitt, Dick Contino, Fran Warren and Curt Massey .

The Hundred Year Association of New York Inc. will present its gold medal to Gen. David Sarnoff "for his contribution to the community life of New York. The presentation will be at the association's annual dinner in the Waldorf-Astoria Hotel Sept. 29 . . . Irving R. Levine, NBC news commentator, has been granted a visa to visit the Soviet Union and will go there next month.

Actress Priscilla Weaver, wife of Alan (Bud) Brandt, WNEW flack chief, gave birth to baby girl in N. Y. last week . . . Big Joe Rosenfield, on WMGM post-midnight, did a guest stand for the Paterson (N. J.) Morning Call's "Save a Child Fund" campaign yesterday (Tues.) . . . "WMGM Day" at Palisades Amusement Park slated for July 30 with station's staff making mass turnout . . . Director-scribe Jerry Hausner to Munich for assignment as deputy program director of Radio Free Europe's Czech section . . . Aldo Ray into Mutual's "Family Theatre" tonight (Wed.) . . . Helen Hall has become a "Monitor" "communicator," with remotes from the Bronx Zoo her first NBC weekend assignment last Saturday (18) . . . Earl Wrightson guests on "The Woolworth Hour" CBS stanza July 17 . . . Phil Goulding, WMGM announcer, on motor trip west . . . Some New Yorkers and a Detroit have moved to Baltimore and the ad offices of W. B. Doner & Co.: Dennis F. Dunn, ex-NBC'er, in as agency's tv producer and public relations chief; George J. Kohnken, from Lennen & Newell, is copy director; Herbert D. Fried moves from Weiss & Geller agency to manage the Baltimore setup, and Gene Johnson switches from Detroit's WJBK-TV to radio-tv director capacity in Baltimore . . . Joe Seibetta, ex-Young & Rubicam, who's been helming CBS-TV's "Adventure," has returned to the agency's radio-tv dept. . . Morris Novik back in N. Y. after five-week European tour.

After many years with ABC as newscaster, war correspondent and UN correspondent, Gordon Fraser returns to NBC where he began as announcer and special events man. Fraser goes to work for Jim Fleming, executive producer of "Monitor."

IN CHICAGO . . .

Don McNeill's "Breakfast Club" on ABC celebrates 22 years on radio today (Wed.) . . . Jim Mills added a daily half-hour dj. strip on WAAF . . . Fred Montiel, former "Breakfast Club" publicity director, now with Maurice Collins flackery . . . NBC press chief Chet Campbell vacationing . . . Steve Schickel, former trade-paper reporter, doing a weekly "Inside Show Business" program on WGN . . . Norman Ross doing commentary on Sunday WMAQ program of light classics . . . Richard Rendell subbing for vacationing newscaster Paul Harvey on ABC . . . NBC's Bill Thompson elected prez of the Civitan Club . . . Pabst lifting the tab on WBBM-TV's thrice-weekly "Eye on Chicago" with John Harrington and P. J. Hoff . . . Cliff Johnson and family left for Europe last week, and will tape programs there for local WGN airings . . . Judith Waller, educational director of Chi NBC, awarded Doctor of Humane Letters degree by Northwestern U. . . Karen Walsh, Sun-Times city editor, starts a nightly half-hour news show Monday on WMAQ . . . WBBM-TV's George Menard off to Washington for radio-tv farm directors' confab.

IN BOSTON . . .

Jimmie Piersall, Red Sox outfielder, narrated a special WBZ-WBZA radio documentary as part of the station's all-out drive on mental health education. On the spot recordings, with doctors and patients from the Boston State Hospital and other mental hospitals featured the documentary, which took over two months to make . . . WVDA got some top audience reaction with unusual Glenn Miller, Tommy Dorsey, Frankie Carle, Harry James and Benny Goodman recordings. They were recorded during the 1943-44 era, but were never released as regular commercial records . . . Visit to a jet fighter command and some of the great defense plants that help support it will be featured of "Defense by Air" on location broadcast of "New England: A Regional Survey" tomorrow (Thurs.) on WBZ-WBZA . . . Changes coming up at WBZ finds Don Kent, known as "Weather-bee, the Weatherman," moving over to "WBZ-TV" and discontinuing his radio stint . . . Plans call for dropping the Rosemary deejay show at 11:15 on WBZ . . . WHDH initiated special weekend service this frame with complete beach, traffic and weather conditions given at the end of each newscast, continues through Labor Day . . . Geoffrey Harwood, who exited Boston's WBZ to join KING at Seattle, Wash., was heard in New England Sunday night (19) as one of the guest speakers on Town Meeting of the Air over WVD, A.

IN DETROIT . . .

Larry Gentile, WJBK disk jockey, moves over to WXYZ-FM, in a move by proxy Jimmy Riddle to build the FM division into the same solid position as AM and tv divisions now heavily in the black. Gentile will do an across-the-board, 4-to-8 disk show, with a prize contest being considered. This show will not be duplicated on AM . . . Stephen F. Booth has been appointed publicity manager for WWJ-TV. He formerly was feature editor of the Pontiac Press . . . Bill Fleming is conducting a "Pro Golf" show on WWJ-TV with film clips taken at area golf courses and interviews with leading pros.

IN PITTSBURGH . . .

Vickie Corey, Ann Gillis and Homer Martz all exiting KDKA. Miss Gillis files to Europe July 5 with her husband, Richard Fraser, to visit his mother in Scotland, whom he hasn't seen in 17 years . . . Miltz Steiner McCall signed for Charlie Gaynor's "Svengali and the Blonde" with Carol Channing, on CBS-TV next month . . . Jim Shannon, KQV announcer, has resigned to take a public relations post on the Coast. His wife and family will join him in a couple of months . . . Ed King reelected president of AFTRA . . . Helen Wayne Rauh (Continued on page 42)

BREAKFAST CLUB REVIEW
With Don McNeill, Fran Allison, Sam Cowling, Betty Johnson, Dick Noel, Aggie Scott, others
Producer-director: Bernard Clapper
25 Mins., Sat., 9:30 a.m.
BALL BROS. CO.
ABC, from Chicago
(Applegate)

Don McNeill's digest version of the daily "Breakfast Club," to be heard Saturday, has most of the ingredients of the weekday show: cornball humor, audience interviews, music, prayer and memory time, and it's just as effective as the longer program.

Parts of the show, such as interviews, are culled from tapes of the daily strip, the balance being specially recorded. It is expertly woven together by skillful editing. McNeill, Fran Allison as Aunt Fanny, cliche Sam Cowling and Aggie, Betty Johnson and Dick Noel, all turn in their usual workmanlike jobs.

It's a low-budgeted program (instead of a full orchestra as used on the daily show, the singers are backed by Adele Scott at the organ) which should be a sales-getter for Ball Bros. home canning jars and lids.

Ted Cott Adds Ex-WNEW Staffers For His WABD As Gen'l Account Execs

Some recent changes in sales personnel have taken place at WABD, N. Y., under Ted Cott's aegis. The tv topser has hired two of his ex-associates at radio indie WNEW, Burton Lambert and Bennett Korn. They replace in the WABD sales department Bob Adams, who resigned last week, and Chuck Bernard, who quit a few weeks ago to take over as sales chief of WABC, N. Y.

Lambert and Korn will be general account execs at the DuMont o&o. Both quit WNEW about the same time only a few months ago, Lambert to go to Ziv and Korn as an exec at Remington Records.

Cott, who bosses WTTG, Washington, for DuMont, as well as WABD, says that there will be no sales manager named at the N. Y. outlet to replace Bill Crawford, who recently ankleed that post. Instead, station manager George Baren Bregge will supervise sales activities.

Remainder of the WABD sales staff consists of Maxine Cooper, Perry Frank and Bill Walters.

DU MONT'S 'FEATURAMA' SET FOR D. C. OUTLET WTTG

Washington, June 21. "Featurama," DuMont's new concept in late programming which started as a feature in the web's New York station, WABD, has been extended to WTTG, capital outlet. Show, brainchild of DuMont manager Ted Cott, was designed roughly to approximate the format of the newsreel film houses, with cartoons, short subjects, and newsreels spotted in varying lengths, so that the late viewer can switch his tv dial on or off at any time without losing meat or meaning of show.

Local "Featurama" project will be supervised by WTTG manager Leslie G. Arries Jr., who explained that the new format was designed to match up a viewing habit with living habits of Washington residents, a large percentage of whom are suburbanites and Government workers with early wakeup times, and therefore with earlier bedtime habits than most metropolitan dwellers.

Show, which debuted on the local scene yesterday (Mon.), will run 11:10 to midnight weekdays, and a full hour, starting 11 p.m., Saturdays and Sundays.

Production Staff Set On Laine Summer TV'er

Balance of production staff has been set on the Frankie Laine show launching July 20 on CBS-TV as summer runner for Arthur Godfrey in the Wednesday 8 to 9 p.m. berth. James Starbuck will choreograph; Lyn Duddy handle the chorus, and Jimmy Shirl, Dave Gregory and Ervin Drake, the scripts.

CBS Radio v.p. Lester Gottlieb will produce the show with Jerry Shaw, with Seymour Berns staging and Jimmy Carroll the maestro. Initialer will showcase young comic Dick Van Dyke, among other talent.

SUPPER AT SARDI'S
With Ray Heatherton, guests
Producers: Sandy Howard, Heather-ton
30 Mins.; Wed., Thurs., 9:30 p.m.
Participating
WOR, N. Y.

"Supper at Sardi's" is an after-dark version of the "Luncheon At Sardi's" series which has been a longtime standard on this outlet. Ray Heatherton, is still in the interviewing slot and the format is otherwise unchanged. It's a light show biz conversation piece, with Heatherton keeping the chatter running along smoothly and inconspicuously.

Last Friday night (17), Heatherton brought on a brace of performers currently on the New York legit stage scene. Mary McCarty, comedienne from the Copacabana show, joined with Heatherton for a big Copa plug and traded some talk about various facets of Miss McCarty's career and her sundry ambitions. Heatherton tended too much to exaggerate the superlatives with a repetitive flow of chatter to Miss McCarty about her "great routine" and "the great art" of satire. "Playing it cool would be more effective in getting across the point."

Also on the show were Betty & Jane Kean, with plugs for the legit musical, "Ankles Away," and Karl Malden, star of the dramatic Broadway entry, "Desperate Hours." Also present was the mother of the Kean sisters, and all of the guests joined in a pleasant conversational free-for-all during the latter minutes of the show.

Heatherton handled the various plugs for a Sardi sauce, his own children's camp and a public service announcement for CARE in easy-to-take style.

BASEBALL SCHOOL OF THE AIR
With Alma Vessel John; Herb Norman, announcer
Producer: Fred Barr
Director: Norman
30 Mins., Fri., 11 a.m.
WWRL, N.Y.

"The Baseball School of the Air" was a novel, refreshing 30-minute for the Negro hausfrau market last Friday (17) on WWRL. Programmer Fred Barr took one of his most valuable talents, Alma Vessel John, and revised the Friday format of her weekday "cross-the-board" sustainer so that femme listeners might learn a little about baseball at the same time that they were being let in on the juve delinquency situation.

"Baseball," part of the daily "Homemakers Club," when caught, had Miss John and announcer-director Herb Norman at Ebbs Field, home of the Dodgers, via tape. There Miss John did a breezy interview with Dodger manager Walt Alston. And for a nice filip she turned the mike over to some kids who asked Alston basic questions about the sport. There wasn't much of an education for the mother in that portion, beyond what she already must know (with kids in the family) about baseball, but it was a perfect lead-in for some words about combating juve delinquency. For that part, Miss John queried a politico, pitcher Don Newcomb, et al.

Brodkin, Richardson Nabbed by A-S Agency

Ashley-Steiner agency pulled off a double coup last week on two of the principals on ABC-TV's "Elgin Hour" shortly after the show played its last performance. Agency wrapped a representation deal with producer Herb Brodkin, who formerly had been in the Talent Associates stable, and at the same time set freelance director Don Richardson, who had megged most of the "Elgin" showcases (including the last), as a producer-director on CBS-TV under a five-year deal.

Richardson's first assignment on CBS will be the directorial post on "Mama," where he replaces Ralph Nelson, who had occupied the slot for several years under a freelance arrangement. Nelson, incidentally, also did many "Elgin" shows on a freelance basis for Brodkin.

New Lyons BBC-TV Series

London, June 21. Bebe Daniels and Ben Lyon, who celebrated their silver anni with a Dorchester cocktail party last Tuesday (14), start a new BBC-TV series on June 29 of their "Life With the Lyons" program. Barbara and Richard Lyon will again be featured, with Horace Percival, Doris Rogers, Molly Weir, Richard Bellaers and Charles Hawtrey.

ERNIE KOVACS SHOW
With Kovacs, Buddy Weed Trio, Charles F. McCarthy
Producer-director: Gil Hodges
180 Mins.; Mon.-thru-Sat., 6 a.m.
Participating
WABC, N. Y.

Comic Ernie Kovacs, whose background has been principally tv, is switching to the aural medium in a new three-hour morning show which WABC, N. Y., recently premed. New airer, grooved in the 6 to 9 a.m. slot, was devised by general manager Mike Renault to streamline early morning operations in contrast to the station's multi-programmed policy of the past.

A graduate of CBS-TV and DuMont's WABD, N. Y., Kovacs retains the same weird, wacky, frantic style that has been a hallmark of his video shows of the past. Along with his own humor, for instance, he has a small comedy plus newscaster Charles F. McCarthy, who handles five-minute, hot-off-the-ticker capsules every half hour.

Obviously Kovacs has a following in the N. Y. metropolitan area and his new WABC vehicle not only will attract early risers among them but likely will snare fresh listeners as well. For the Kovacs flair for the zany and unexpected is contagious, even though the visual aspects are absent. His anecdotes, gags and witticisms, on the basis of several shows caught last week, add up to breezy listening.

Typical Kovacism on Friday's (17) show was (after turntabling Bill Haley's "Rock Around the Clock"): "that was the public library scene from 'The Blackboard Jungle'." Also woven in the Kovacs show blueprint are frequent time and weather announcements. Weed trio offers a musical change of pace and McCarthy registers with his concise news reports.

From a business standpoint, this cross-the-board stanza apparently is doing okay. Judge by the flood of spot announcements on everything from Bayer Aspirin to the Princess Hotel in Bermuda. Glib.

SOMETHING TO THINK ABOUT
With Phil Gelb, others
Producer-director: Gelb
30 Mins.; Tues., 7:30 p.m.
Sustaining
KUOM, Mpls.-St. Paul

Leave it to enterprising Phil Gelb, U. of Minnesota non-commercial radio station KUOM staffer, to come up with original, exciting public service programs. He has done it again—this time with a series of six "Something to Think About" 30-minute Tuesday night transcribed shows that delve into significant and timely controversial subjects and seem certain to attract many setowners' attention.

By transcription and through correspondence, Gelb does his interviewing, putting pointed questions to authorities on the particular subjects. What eventuates is meshed smoothly and interestingly to make for listeners' increased knowledge.

On teeoff, show's discussion topic was "Is the Lobbyist an Asset or Liability?" Gelb drew many informative, stimulating opinions and comments from a U. of Minnesota assistant political science professor who has served in the state legislature, a pair of state senators and a registered lobbyist for the Women's International League for Peace and Freedom. Occasionally Gelb tossed in his own pertinent observations to spice the conversations. For color and atmosphere he even took his portable equipment into the Minnesota state senate during a session to record his talks with the solons. It was a typical Gelb touch.

While to many there's a sinister implication to the words "lobbyist" and "lobbying," the discussions and analyses brought out that, actually, lobbying is a fine democratic process. Listeners learned that lobbyists enlighten the public and legislators on proposed legislation and lawmaking bodies' activities. The history of lobbying and the manner in which the lobbyist works also were revealed.

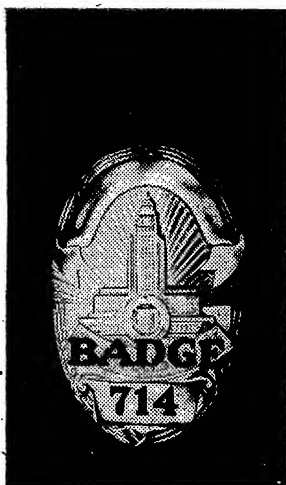
On following weeks "experts" will have their say, under Gelb's guidance, on "Are We Having a Religious Revival?" "Is There a Place for Speech Courses in the Liberal Arts Curriculum?" and "What Is the Significance of Controversial Legislation?" Interviews will include playwrights, university professors, philosophers, gospel ministers and legislators.

Norfolk—Pete Franklin becomes promotion and merchandising for WVEC-TV here. He moves over from p.r. head for the William & Mary Alumni Assn.

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**Nielsen Television Index: September, 1954—March, 1955*

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30 Rockefeller Plaza, New York 20, N. Y.

Merchandise Mart, Chicago, Ill. Sunset & Vine, Hollywood, Calif.



Local Radio Lulled by Good Times; Program Changes Seen as Vital

As network radio seeks to change its program pattern to justify continued fulltime existence, local radio appears ready to stand pat indefinitely on current program formulae, prevalent in some cases for months and in others for several years. Only a trickle of new or startling program principles has come from indie or even o-o radio station ranks—and then changes are usually, but not always, restricted to limited time periods and not the entire local radio day. Status quo is popular locally in so many cases because of the relatively comfortable revenue returns.

Yet there are traders who say this status quo is not benefiting all local radio stations—indeed, there is some doubt in their minds whether even a program revolution could help all of them. Therefore, they call for a review of the whole local radio scene.

Radio Advertising Bureau speaks of the over \$100,000,000 increase in revenue from local radio advertising since '49. And national spot, for all its ups and downs, lately seems generally to be holding its own in radio, according to general information supplied by the spot reps. Nevertheless, there are over 2,000 radio stations in the U. S., and in none of the upbeat trade stories on station income has there been any pro-rating of station revenue. Idea is that it would show a minority of strong stations carrying the rest. NARTB spoke of revenue advances by most of its member stations, but there again it's felt that a breakdown would likely have revealed few were running in black ink.

"An impartial study, it's felt, would show which radio stations to get out of biz, and those to whom a change in programming and selling might probably be of help.

Debatable Ads

Another point made against this constant "onward and upward" picture painted for local radio is that it is not reflected at all in the great amounts of debatable advertising accepted by them. Some stations have been known to take sponsors that a financially more secure rival has turned away.

Granted that many station problems are directly attributable to overpopulation among their ranks, (and this is said to be one way to tell in which markets a cutback in the number of stations is most feasible), there are places in the country where others could make a profit out of a change in format plus (naturally) some clever salesmanship.

There are a few stations like WNEW, N.Y., and WCCO, Minneapolis, which in the past several months have announced significant changes within limited program blocks. (Sometimes reemployment of live music was the key; other times it was the scrambling of station personalities into new joint nightly presentations). There has been an even smaller group over the past few years, as at WPAT, Paterson, N. J., which had to change the entire program day to

make a niche for itself against tv and other radio competition. Whatever form the step took, it's said it usually created a little news interest as well as a potentially successful "new listen."

Then, it's indicated, there are other stations that are genuinely satisfied with status quo, because their formats have been bringing in listeners and the subsequent bankroll investments. Nevertheless, it's believed by many that not every station can exist on a music-news or music-news-sports pattern and, despite this, the effort among radio stations to show a little originality or vigor in programming is viewed as insignificant.

Vallee Quits CBS In Disk Hassle

Rudy Vallee has exited the Kraft CBS Sunday night radio show after piloting the stanza for 17 weeks. He obtained his release from the sponsor and J. Walter Thompson agency after a running hassle over the selection of disks to be used on his series. Vallee stated that, although it was originally agreed that he would choose the platters, he was "refused and rebuffed" every time he made a suggestion.

Vallee, meantime, premed as panelist on the new WABC-TV, N. Y., show, "What's the Joke," last Sunday night (19).

The 60-minute New York Kraft show has been presided over by Vallee since Edgar Bergen exited. The sponsor renewed a few weeks ago to ride "Hall" through the summer. New setup will apply next Sunday (26) with Mitch Miller going in as confereencier. Lillian Roth already had been booked as a guest and will appear, along with Italian film star Rossano Brazzi. Miller is Columbia Records' artists & repertoire chief and has a local (N.Y.) radio segment in "The Money Record" on WNEW.

30-City Closed-Circuit Meeting for Sun Oil

A 30-city closed-circuit dealer meeting for the Sun Oil Co. will be held today (Wed.) with company staffers gathering in hotels, auditoriums and theatres. Program is being produced by Sun's agency, Ruthrauff & Ryan, in cooperation with Tele-Sessions division of Theatre Network Television.

Telecast will be received on TNT's exclusive large-screen equipment which has been set up at all the receiving points. The program, set for a 10:30 a.m. start, will originate from Philadelphia, Sun's executive headquarters. The top management team, headed by prexy Robert G. Dunlop, will address the company's employees stationed throughout the country.

Henderson Rejoins NBC

Charles (Chuck) Henderson has rejoined NBC to function as field manager in the newly-formed exploitation department. As such he's the chief aide to Al Rylander, who heads the unit. When completed, the department will have five exploiters, including a column contact.

Henderson formerly was publicity boss of the NBC Film Division.

Veep Stripe Jag At Mutual Web

In addition to the v.p. stripe given new sales chief Harry Trenner, two others have been handed them this week at Mutual, and two more titles are expected to be given shortly. Sid Allen and Carroll Marts were made veeps under Trenner, and that Roy Danish and George Ruppel are the others reported up for promotion.

Allen was eastern division sales manager and Marts held down a similar job in the midwest before upping. Areas of operation will remain the same with the new exec titles.

Of the others Ruppel is treasurer for now, reporting to v.p. and controller James Wallen. His situation won't change with the anticipated promotion either. Danish, though, has given up being assistant to network topper Tom O'Neil and has taken up as head of the co-op department, in the old job held by Burt Hauser, who is now merchandising veep.

Besides Hauser, Wallen, Marts, Allen and Trenner and the two prospective v.p.'s, the network has four others in that class: Jack Poor, exec v.p. and head of the web; Pete Johnson, in charge of engineering and station relations; Bob Schmid, advertising - promotion - publicity, and Bob Monroe, lately added as program v.p.

Canada 'Apes' U. S. With Army Vidfilm Series For Cuffo Station Use

Toronto, June 21.

Canada's Dept. of National Defense is producing a telefilm series on Army activities which will be released later this year to Canadian television stations. Project is similar to the U. S. Army's "Big Picture" series dealing with the Army, which was released free of charge to American tv stations during the past several years.

Series is being produced by Associated Screen Studios here, which has assigned two units to hit the road to cover Army installations in Canada and in Europe. Units are already in Calgary, where they covered the activities of the Princess Patricia Canadian Light Infantry. Associated has assigned Jack Chisholm to produce and Ernie Reid, formerly with the National Film Board, to direct. Series is being shot in black and white, with some footage in Eastman color.

Tele Is Set to Trap New Mass. Turnpike Speeders

Boston, June 21.

Massachusetts has come up with a new use for television. It's going to be used to trap reckless drivers on the new Massachusetts Turnpike, skeddled to open Nov. 15, William F. Callahan, chairman of the Turnpike Authority, disclosed.

Speed limit on the road will be 60 miles an hour. Radar speed checkers will be installed within range of the television cameras to record any infractions and puncture drivers' alibis. One trooper will be able to handle the television observation post and keep sections of the highway under surveillance.

"State Police patrols will be able to create a system of complete supervision with the television gadgets and equipment we intend to provide," Callahan said.

Pittsburgh—WWSW Inc., scheduled to start in the fall on channel 11, has signed as the primary CBS television affiliate in Pittsburgh. Oscar ("Pete") Schloss is president of WWSW.

From The Production Centres

Continued from page 39

and her son, Richard, off for Beach Haven, N. J., until first of August. . . . KDKA-TV personnel office has been absorbed by Westinghouse headquarters and Paul Palangi, who headed it, has switched to sales. He replaces Lew Dickey, who left to go with Ziv. . . . Ray Schneider, chief announcer at WWSW, and his wife celebrated their 16th wedding anni. . . . Gloria Abdou, WCAE women's director, off on four-week auto tour of the country and she'll tape-record stuff en route and send it back for Marion Leslie, who's pinch-hitting for her; to play daily. . . . Joe Samul, Channel 2 director, returned to work after being hospitalized for leg surgery. . . . Jeannie Mueller, KQV traffic chief, to Miami Beach for two weeks.

MINNEAPOLIS-ST. PAUL

Third member of the Crosby family, Cathy, 16-year-old daughter of Bob, added to WCCO Radio's Aquatennial show July 16. Previously signed for the show, which is presented before a live audience at the Auditorium and also is broadcast, were Bob and Gary Crosby, the latter Bing's son. . . . Excelsior Amusement Park holding "Axel Day" with Clellan Card, star of WCCO-TV's children's show, "Axel and His Dog," appearing in person as host. . . . The Rev. R. K. Youngdahl, local pastor who has a sponsored WCCO-TV program, written up in Look and to appear on CBS network's "Welcome Traveler" June 27. . . . Gene Gode, WCCO-TV promotion director, emceed at Swea City, Ia., for community welcome-home by 4,000 people for Capt. Harold Fischer, jet ace released by Chinese Communists after three years in a Red prison. . . . Veteran disk jockey Merle Potter promoted by WMIN Radio to assistant sales manager, but will continue with some of his shows. . . . Ed Viehman, WCCO tv and radio personality, winner of Minneapolis Junior Chamber of Commerce's annual award for outstanding public service in radio.

IN PHILADELPHIA . . .

Ed McMahon, WCAU-TV show biz authority, in the Valley Forge Music Fair opener, "Guys and Dolls" (23). . . . Taylor Grant, WPTZ newscaster, was a panel member on Governor Leader's tax proposal telecast (17). . . . Isaac Naeye appointed assistant treasurer of Philco Corp. . . . Benn Squires, WPTZ director, recuperating after an infection of the central nervous system. . . . Jack Pyle vacationing on road with Phillies. . . . Alan Scott subbing on his nightly sportscast. . . . John Langsdorf, Nate Friedman and John Foland added to WCAU-TV production staff. . . . Gene and Joan Crane celebrate second anniversary as "Mr. and Missus" on WCAU-TV, July 6. . . . Glenn Farnsworth, WPTZ sound engineer, broke his wrist in a fall while working on Bucks County Playhouse feed to NBC's "Today." . . . Lee Fisher, of WAMS, Wilmington, joined WDAS as announcer and merchandising manager.

Henny Youngman Ankles ABC Post-Fights Airer

Henny Youngman has ankleed the "Henny & Rocky" post-fights stanza Wednesday nights on ABC-TV. Youngman left the co-op segment with the consent of the network after he complained that the showcase, which varies in length with the fights but rarely runs more than 15 minutes, didn't give him an opportunity to display his full talents. Youngman's last show was last Wednesday (15).

No replacement is planned, with Rocky Graziano and singer Marion Colby holding down the fort alone.

CBS-TV's 'Barnaby' Buy

CBS-TV has bought a kid show from the packaging firm of Heyward, Prichett & Plevin for late afternoon slotting in the fall. It's titled "Barnaby Bloop" and consists of animation and stock footage shot by the company at its New York studios. A Tuesday berthing is likely.

Harry Prichett is creator of "Winky Dink and You" on the web, with Louis Heyward the scripter on "Barnaby" and Harold Plevin the administrator.

Atlanta—Dr. Ben Zion Bokser, of New York, editor of the radio program "Eternal Light," presented radio station WSB with a citation from the Jewish Theological Seminary for carrying the program for 10 years.

Schick, Gen. Cigar, Avco Take NCAA

NBC-TV has unloaded 75% of the time spread of its NCAA grid package, with Schick Shaver and General Cigar each coming in for quarter pieces of the eight national and five regional games. Exact positions for each sponsor are not determined yet. A third sponsor is being kept under wraps pending notification to distributors but it's known to be the Crosley Division of Avco Mfg. Co.

Dow Chemical had previously come aboard for the post-game feature, leaving the pre-game and the one other action segment still open. The Schick and General Cigar tabs (Kenyon & Eckhardt and Young & Rubicam, respectively) are rated \$650,000 apiece, and ditto the Crosley slice.

R. Sarnoffs Abroad

Robert Sarnoff, exec v.p. of NBC, planned to Europe with his wife, Felicia, last week on a combined business-pleasure junket. They'll return July 18.

The Sarnoffs will hit the high spots, including London, Paris, Lausanne, Frankfurt, Munich, Brussels, Venice, Salzburg and Coblenz.

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"GUYS AND DOLLS"

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NEW YORK POST
by Frances Herridge

"Jerry Mann as Nathan Detroit does most in the interests of comedy, timing his laughs well and showing command of his role."

NEWARK STAR-LEDGER

"Jerry Mann, as Nathan

Detroit . . . excellent . . . excellents throughout."

NEWARK EVENING NEWS
by Alan Branigan

"MANN'S NATHAN DETROIT IS AS GOOD AS SAM LEVENE'S, AND THAT'S HIGH PRAISE."

Lehman, St. Louis Kudos to Frieda

Washington, June 21. Tribute to FCC Comr. Frieda Hennock, whose term expires June 30, was paid by Sen. Herbert H. Lehman (D., N. Y.) last week. Lehman told the Senate: "Miss Hennock has fought valiantly for the public interest. She will be sorely missed—by the public, at least."

Sen. Lehman said he felt "strongly" that the failure of President Eisenhower to reappoint Miss Hennock was "a most unfortunate act." He added that Miss Hennock has served her post with "distinction."

An editorial in the St. Louis Post-Dispatch, inserted by Lehman in the Congressional Record, also criticized the President for rejecting Miss Hennock for a second term. Miss Hennock, said the Post-Dispatch, "gave the FCC a spark of imagination and independence which has seemed sadly lacking in that agency regulating radio, television and other interstate communications. Nobody could question her devotion to the public interest."

"In fact, the nation would not now have a system of educational television if it had not been for Miss Hennock. She fought commercial TV interests and official colleagues to get TV channels set aside and made safe for education."

Hardy Taking CBS D. C. Post as Gammons Quits

Washington, June 21. After 24 years with CBS, the last eight as its Washington vice-president, Earl H. Gammons retired last week. After Sept. 1, he will be retained by the network as consultant.

Simultaneously, Ralph W. Hardy, NARTB veep in charge of government relations, was appointed to take over Gammons' post, effective Aug. 10. Hardy has been with NARTB since 1949. He was associated with KSL in Salt Lake City for 12 years before coming to Washington. He is 39.

Gammons, 61, is a native of Iowa, a former newspaperman, and has been in broadcasting for 31 years. He was general manager of WCCO in Minneapolis, then owned by CBS, before coming to Washington for the network in 1942.

CBS-TV's Andy McCaffery (Press Info) adopted a girl, Susan Autocue, company for which William Gargan Jr. is forming Coast offices, is not a film production firm, as erroneously reported, and a cueing and prompting service for video and vidfilm producers.

OG's Big Play in N. Y. On Live-Local Basis With Half-Hour Dance Show

Old Gold is making a big play on a live-local basis in New York for its filter king ciggies starting July 9, when it sponsors a new half-hour live weekly package on WABC-TV, the ABC Gotham flagship station. Ciggy firm will sponsor "Step This Way," a dancing instruction-contest show set for Saturday eve at 7.

"Step," which is packaged by John Irving Fields, his brother Nat, and Sid White, will top-line Bobby Sherwood as emcee, the Nat Broadway orch (out of the Waldorf-Astoria) and the dance team of Zadan & Carol, who'll double as instructors to the invited youngsters who'll participate on the show. Age range of the amateurs will run from 18 to 25, getting in the smoking crowd. Show's being scripted by Jay Burton, of the Milton Berle writing staff. Deal was set via the Lennen & Newell agency.

SO. PAC. R.R. SPONSOR ON S. F. POOL UN COVERAGE

San Francisco, June 21. An unexpected bonanza fell to KPIX, Westinghouse-CBS-TV outlet here, when station signed up Southern Pacific R.R. to sponsor its coverage of the United Nations' 10th anniversary sessions in the Frisco Opera House this week.

KPIX is representing the TV pool and had figured to carry the sessions as a prestige item. In addition to CBS, KPIX is covering for NBC, ABC and the Canadian Broadcasting Co.

Only one local station—KQED, the educational outlet here—is offering every minute of all the sessions, but KPIX, KRON and KGO-TV are all carrying major portions of the meetings.

Many network shows are originating here, too, with "Face the Nation" getting a prime scoop because of V. M. Molotov's agreement to face CBS cameras. Program is scheduled to be kinescoped here with airing next Sunday (26).

Kennedy to DuMont P. R.; N. Y. Times' 7 Staffers

Thomas R. Kennedy Jr., lately retired from the N.Y. Times radio-TV department, has joined the public relations staff of Allan B. DuMont Labs. Kennedy was in charge of radio-TV program listings at the Times.

With his departure, the Times' radio-TV department has seven staffers. Dick Shepard was recently added to editorial, complementing Jack Gould, Jack Shanley and Val Adams. In listings there are George Gent, McLean Hughes and Charles Krasst.

20TH BUYS 1ST SCRIPT FOR FALL GE SERIES

20th-Fox has bought its first script for its upcoming hour series for General Electric on CBS-TV Wednesday nights. It's an original by radio-TV scripter Stanley Niss titled "Age of Reason." Deal was set via the Ashley-Steiner office.

Series starts in the fall as an alternate-weeker to "U. S. Steel Hour."

Pitt's WWSW Inc. As CBS-TV Affil Is No Surprise

Pittsburgh, June 21.

City's second VHFer, Channel 11, which should be in operation by early fall, signed a deal last week with CBS to become the net's local basic affiliate. FCC is expected to act within the next 10 days on WWSW Inc.'s application of the merged interests, WWSW and WJAS, automatic consent being virtually assured. (No call letters have been set yet for the new station.)

They became the only two after Channel 11 six months ago when Westinghouse withdrew after purchasing WDTV (call letters have since been changed to KDKA-TV) from DuMont for \$9,750,000. Deal is for a 50-50 ownership with board of directors of seven, three of WWSW's choosing, three named by WJAS and a seventh to be picked by both and, in case of stalemate, to be named by the court.

The CBS contract wasn't particularly a surprise even though the web, through previous associations with radio station KQV, had made a tentative commitment, with the still-to-be-awarded Channel 4, for which KQV is one of the applicants. There are four others, however, and it could be some time yet, possibly two years, the length of the CBS-Channel 11 pact, before Channel 4 is in operation.

Moment Channel 11 gets on the air, KDKA-TV will become a basic NBC affiliate. Right now Channel 2 uses shows from all the networks and has been doing that (with WDTV before it) for the last five years, with everybody clamoring to get into the single-channel market.

Only big CBS show that won't switch from Channel 2 to 11 is "Studio One." That's because it's sponsored by Westinghouse and that company originally reserved the right with the network to carry the hour drama on its own station wherever there was one. So it'll stay on KDKA-TV.

Under FCC regulations, one of the radio outlets of the merged interests must be disposed of, and WJAS has already been placed on the block. For a long time, it was a CBS basic, but lost the net to KQV couple of years ago and then went indie. Lately it's also been picking up some ABC and Mutual programming.

'PENNY' QUIZ SHIFTING TO COAST ORIGINATION

"Penny to a Million," the new Ed Wolf quizzer on ABC-TV Wednesday nights, shifts to a Coast origination starting July 6. N. Y.-to-L. A. switch was prompted by the fact that emcee Bill Goodwin, already on a coast-to-coast commuting binge, starts a new daytime cross-boarder originating from the Coast on July 4, the NBC-TV "It Pays to Be Married."

Exact length of time the show will base on the Coast hasn't been decided, but the move was made to ease Goodwin's schedule, with Wolf wanting Goodwin to stay on with the show. Associate producer Alan Gilbert and director Matt Harlib will plane to the Coast to handle the first show, while producer Herb Wolf may join them. Packager Ed Wolf will stay on the Coast for a few weeks to round the segment into shape.

NBC-TV has assigned co-producers on the "Married" segment, incidentally. They are Steve Hatos and Henry Hoople.

Milwaukee—E. E. (Chick) Showerman, general manager of Hearst radio and tv stations WTVW and WISN here, has been named a resident v.p. of the Hearst Corp.

Congress Gets Bill to Ease Issue Of 'Equal Time' on Panel Shows

FISHER ON ROBBINS' GROSSINGER'S 'DERBY'

Fred Robbins will originate his CBS Radio "Disk Derby" from Grossinger's in the Catskills tomorrow (Thurs.) for his initial out-of-studio beaming with that show. The stint will be pitched around Eddie Fisher (Robbins is also the announcer on Fisher's Coke show for NBC-TV), who's making a one-day appearance at the resort where he was launched as a singer (thereafter being pushed by manager Milton Blackstone and "discoverer" Eddie Cantor into the big league coin).

Fisher will be Robbins' top guest, of course, and other w.k.s. are expected on the scene.

DeFore Gets Confidence Vote as Academy Prez

Hollywood, June 21.

Don DeFore, president of the Academy of Television Arts & Sciences, was given a unanimous vote of confidence by the board of governors, following charges that his administration was "unprincipled, undemocratic and unethical."

Charges had been made by Isabelle Pantone, the Academy's executive secretary, who resigned after the board meeting.

Dairy's 'Ranger' Buy-In

Chicago, June 21.

ABC-TV wrapped up another major sale over the weekend with American Dairy Assn., through Campbell-Mithun agency, buying alternate weeks of "Lone Ranger," starting Sept. 15.

General Mills, currently tabling every week, decided on every other week sponsorship after buying alternate weeks (with Parker Pen) of "Wyatt Earp" on ABC-TV in the fall.

Washington, June 21.

Stations and networks would not be required to give equal time to answer statements made by candidates appearing on news or panel programs, under a bill introduced in Congress last week by Rep. Oren Harris (D., Ark.), member of the House Interstate Commerce Committee.

Rep. Harris told the House that the legislation was requested by CBS. He urged that the bill be given "careful consideration."

Harris said the bill would leave intact the equal time principle, but would "give leeway to broadcasters and networks with regard to the appearance of political candidates on news, news interviews, news documentary, panel discussion, debate or similar type program where format and production and the participants be determined by the broadcasting station or by the network."

The Congressman said the broadcaster would still be held to account by the FCC for compliance with equal time and "might have to show to the satisfaction of the Commission that in the exercise of discretion he acted fairly and thus served the public interest."

Under the proposed bill, said Harris, the exemptions would apply to network-controlled programs. Since networks are not licensed by the FCC, he asserted, there would be no occasion to review their performance. However, he said, "a question might arise" whether the Commission should not be granted power to review the performance of networks under the proposed bill.

Harris also raised the question of whether the equal time provisions of the Communications Act meet present-day needs "in view of the still-increasing importance of the broadcast medium in the political arena."

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ONE

10:00 a.m. Saturday, June 18 — *MONITOR* takes you to *Moscow* for the first direct broadcast from the Russian capital by a network reporter in seven years. Exclusive news beat by NBC's Jack Begon.

4:30 p.m. Saturday — *MONITOR* goes to *Molotov*. At San Francisco for the first radio interview with the Russian Foreign Minister on his present visit to America, Pauline Frederick brings *MONITOR*'s microphone right into Molotov's car.

5:00 p.m. Saturday — *MONITOR* scoops a *Spectacular*. *MONITOR*'s listeners enjoy Groucho Marx, Ethel Barrymore and a host of other great stars in a rehearsal of the glittering NBC-TV "Summer Special" *REMEMBER? 1938*, presented a day later on television.

4:00 p.m. Sunday, June 19 — *MONITOR* is first out of *Argentina*. NBC reporter Robert Lindley, in the first direct broadcast from Buenos Aires since the revolt began, is first to disclose that Peron might soon be forced from power.

9:00 p.m. Sunday — *MONITOR* covers a great moment in *golf history* . . . exclusively! The intense excitement of the only on-the-scene broadcast from the U. S. Open Golf Tourna-

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ment play-off, as mighty champion Ben Hogan is defeated by young, unknown Jack Fleck.

And for advertisers, this weekend was the first demonstration of the power and scope of MONITOR . . . an exciting and profitable programming idea that delivers a huge cumulative audience at a welcome low price. Alert advertisers invested more than \$1,500,000 in MONITOR even before its premiere performance, and availabilities are going fast. Advertisers and audience alike are enthusiastic over what they heard on the first full weekend of MONITOR — 40 hours of comedy, music, news exclusives, special events, surprises.



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Educ'l TV Growing Into Mass Movement; 170 Off-Air Courses

Washington, June 21.

Educational television has taken on the aspects of mass education, according to a survey made by the Committee on Television of the American Council on Education. Survey, released last week, shows that enough students have taken courses via tv to fill a large university, with a total enrollment of about 12,000 students taking 170 regular academic courses-of-the-air given by 44 different institutions.

In addition to accredited students, commercial audience surveys estimate 75,000 to 100,000 additional viewers for some of the tv courses, bringing the total to a probable astronomical 10,000,000, not including those who view such non-credit courses as Dr. Frank Baxter's CBS Shakespearean show.

One example of a stand-out enrollment are required freshman courses given by the U. of Houston, in which the lectures are given on tv, with as many as 700 students enrolled for a single course. Here, as elsewhere, studies show that tv students do as well in their exams as those who have attended traditional classrooms.

The American Council on Education has just published a book on problems and procedures involved in college level tv instruction. Book is "Credit Courses by Television."

NBC-'Richard'

Continued from page 1

pic from local station priority (see separate story).

However, a "real real" biggie is in the works, also with the British tag attached. This is "Richard III," Sir Laurence Olivier's production for Korda completed recently in London and headed for distribution in the U. S. by United Artists. (Financially interested in the Shakespearean work are City Investing Co.'s (N. Y.) Robert Dowling and Ilya Lopert.) "Richard" was shot in the VistaVision process and the advance reports on the \$2,000,000 budget are that it's one of Sir Laurence's foremost interpretations of the Bard. It will be world premed in London at a Command Performance next October, and should NBC be successful in its efforts, "Richard" will be given as a spectacular on NBC next January or so. The "Sirs" in the cast in addition to Olivier are Cedric Hardwicke, John Gielgud and Ralph Richardson, plus Claire Bloom and Pamela Brown.

As an indication of "Richard's" public relations potentialities, it would become the first three-hour spectacular, since the pic's running time is very close to that span, with balance to be filled out commercially.

Elan-Porter Set Up As New Producing Firm

Elan-Porter Productions, new telepic firm with studios in Manhattan, has been established by producer-director-writer Ralph Porter and former newspaperman-commentator Raphael Elan. Firm will produce commercials, industrial pix and straight program packages.

Porter was formerly with Official Films, Laurel Films and Eastern Sound Studios as a producer-director-writer. Elan was an editor and commentator for the Palestine Broadcasting System and a foreign correspondent for newspapers in the Near East. Attorney for the new firm is novelist Eleazar Lipsky, who'll also serve as an adviser on the creative end.

Pinky Lee

Continued from page 1

award were Allen and myself, that hurt. I'm hurt when someone says something cruel," added Lee.

The diminutive comic said that a crack such as Allen's is "slanderous, in bad taste, cutting, and uncalled for. To use me as a subject of ridicule is not funny to me, and I object to it. I don't mind jokes about me as long as they have a connotation of wholesomeness."

Comic said Berle has been considerate as a rule, but objected to a crack the comedian made before a show biz gathering in N. Y. where most of the top comics were present. Berle said, according to Lee: "If a bomb fell on this room tonight, Pinky Lee would be the big star on television." On the other hand, Lee doesn't mind Joe Frisco's: "They're building an atom bomb so big that when they drop it it will even wipe out Pinky Lee."

"Red Skelton has made a couple of nasty cracks against me, such as 'I've made the biggest comeback since Pinky Lee.' Skelton is malicious. I would never take such potshots at anyone," declared Lee.

Benny and Gleason have used his name in quips, "but in a whole-some vein," and so does Berle, as a rule, continued the comic. "I felt sick when I read Steve Allen's crack," said Lee, thinking back to that barb.

Cleveland — FCC Chairman George C. McConaughy and James C. Hamahan, Scripps-Howard Radio vice-president and WEWS general manager, received honorary degrees of Doctor of Laws at Western Reserve U. commencement exercises last Wednesday (15).

MPLS. 'PUBLIC-OWNED FM'ER

\$30,000 Stock Issue Floated To Launch Good-Music Station

Minneapolis, June 21. Local group is using brand new pitch and approach in trying to raise \$30,000 through sale of stock to the public to finance launching of new FM "Good Music Radio Station" here.

Seeking 1,200 pledges of \$25 each, or variations up to \$100, prospectus tells public it can own its own radio station by being shareholders. Investment, it states, will be in "good music" and will constitute "a contribution to the community's life."

Profit prospects are not painted as a lure, although the prospectus points out "there's always a chance you might get dividends." Moreover, station's stockholder owners will have a voice in the operation and in selection of music to be played.

David Larson of the local BBD&O office, the group's head, says that plans call for selective recorded music, choosiness in acceptance of commercials and an operation generally along the lines of WQXR, New York, and WFMT, Chicago.

Larson expects to have the station in operation within 30 days after the stock is sold—that is, the subscribers enlisted.

Pitt Educ'l TV'er Bows 'Greeks Had Word' Game

Pittsburgh, June 21.

WQED, educational channel 13, has drafted talent principally from KDKA tv and radio for its newest program idea, a charade game tagged, "The Greeks Had a Word for It." Show airs every Wednesday night at 10 o'clock and has just been launched.

Jim Westover, veteran KDKA radio announcer, has been signed on as moderator, and two sides include colleagues Rege Cordic, of radio, and Hank Stohl, of tv. Other set for it regularly are Josie Carey, who has the daily "Children's Corner" on WQED, which has just been kinescoped for weekly use by all of the other educational stations, and Dave Crantz, Pittsburgh Playhouse p.a.

'Nation' Plums

Continued from page 30

and forum shows were reportedly competing for what is considered the year's top tv plum. As of now, the CBS show is the sole one on which the Soviet premier will appear.

NBC's Molotov Sneak

San Francisco, June 21.

NBC sneaked in ahead of CBS (radio and tv June 26 on "Face the Nation") by grabbing Soviet Foreign Minister V. Molotov for his first U.S. broadcast as he arrived for the 10th anni conference of the UN. Pauline Frederick, the web's sole femme commentator, scored the coup on Saturday (18).

Miss Frederick was at the terminus of the Southern Pacific when Molotov and delegation arrived in three private cars. He was about to drive off in a Caddy waiting for him when Miss Frederick tapped on the window of his car and pushed a mike in front of him for an off-the-cuff interview aired on the weekend "Monitor."

Windfall

Continued from page 30

from the gift, which consists of from four to 20 shares of stock valued at \$60 each. In making his gift on the 22nd anniversary of his purchase of the paper, Meyer stated, "Some people remember their old associates in their wills, but Mrs. Meyer and I both thought that a rather melancholy approach to this. So we worked out a plan to recognize you today."

The Washington Post Co., which acquired the Times-Herald from the late Col. Robert McCormack last year, bought 55% of WTOP in 1949, then bought the remaining 45% from CBS less than a year ago. It bought WMBR, affiliate of CBS, ABC and DuMont, in 1953. Also benefitting from the bonanza are employees whose years of service with WINX during its Washington Post ownership are counted towards the new benefits.

TV Rules

Continued from page 29

of the 1954 tv gross, their revenues totaling \$306,700,000 for a gain of 32% over 1953 and 70% over 1952. On the basis of radio network revenues in 1953 (\$92,600,000), network tv sales last year were more than triple their radio volume.

The pre-freeze stations (excluding those owned by networks) grossed \$200,900,000 last year for a gain of 15% over 1953. The 302 post-freeze outlets grossed \$85,400,000, which compared with revenues of \$26,500,000 by 226 post-freeze stations in 1953.

Probably the most surprising fact brought out by the report is the relatively minor role played during 1954 by the post-freeze stations. Although there were 302 (including 177 VHF) new outlets which reported to FCC on their 1954 operations and 114 of the V's were on the air the whole year, they contributed only 14% of the total industry revenues. In other words, although the number of tv stations has nearly quadrupled since 1952 the new outlets have added only one-seventh to the industry's business.

The explanation appears to be due to a combination of factors. Many of the new stations are in small markets. The average UHF station, for example, grossed only about \$200,000 in 1954 (and lost \$80,000). Also, about one-third of the new VHF stations got on the air during 1954 and many of these were in operation less than six months.

Nevertheless, the report underscores the good fortune of the original pre-freeze stations, which averaged \$2,200,000 in revenues and \$740,000 in profits last year.

Magnuson

Continued from page 30

"dispassionately and without partisanship" and to disassociate themselves to the extent that it is possible from their affiliated organizations in the national interest.

Sen. Magnuson asked that the committee approach the allocation problem on five fronts:

1. Feasibility of providing three VHF channels from the FM band without disturbing existing FM licensees, thus increasing number of VHF stations by 25%.

2. Possibilities of utilizing VHF channels lying idle, resulting from about 30 withdrawals of VHF grants.

3. Possibilities of selective deintermixture of UHF and VHF stations, as suggested in the Plotkin Report.

4. Possibilities of increasing the number of tv stations by utilization of techniques used in radio, such as directionalization of signals.

5. Possibilities of a readjustment and perhaps more realistic allocation of the available air space so as to bring about a more equitable distribution of existing facilities.

At news confab later, Magnuson said that he expected that the committee will look into the use of spectrum space by the government, particularly the military services which are allocated about one-third of the VHF band. He said that the committee would have free reign to explore all possibilities of solving TV channel problems. He added that it is now in the process of organizing itself and has not determined a deadline for its findings. He indicated, however, that its report will be the subject of hearings to begin in the fall on web and UHF problems.

CBS-TV Sales Shuffle

John A. Schneider has been named eastern sales manager of CBS-TV's spot division. He's been midwestern sales manager out of Chicago. Also tapped by Clark B. George, general sales manager, were Tom W. Judge, N. Y. account exec., to replace Schneider in Chi; Richard R. Loftus as sales manager in Detroit, and Edward A. Larkin as sales head in Los Angeles, succeeding Richard Loughrin, who joins in N. Y. as account exec.

Schneider appointed Tony Moe, ex-Detroit office sales head, and Jack L. Mohler, director of sales development, as account men in N. Y.

'Composite Com'l's As Brit. TV Plan

London, June 21.

A plan to give the small advertiser an opportunity of using the new commercial tv medium in Britain has been developed by a new company, Televisuals, which will book and prepare a composite commercial on behalf of either four, eight, 12 or 16 companies.

The new outfit, headed by Leslie Goldberg, calls its commercials either "quartets," "octets," "12-spots" or "16-spots." Their idea is to present in one 60-second advertising slot the non-conflicting products of anything from four to 16 companies. In this way the advertisers will know in advance the fixed cost of their commitments. For example, on a "quartet," the advertiser will pay the set rate for his time, plus a production charge of \$210 for 12 insertions. This cost is lowered for the "octet" when the production rate drops to \$118. It is sliced again for the "12-spot" to \$42 and is down to \$28 for the "16-spot."

On the basis of their production charges, Televisuals estimate that an advertiser using their quartet commercials can book time on the London network at roughly \$850 for peak periods, against \$365 for B times.

Big Bertha

Continued from page 29

vis-a-vis NBC. One of Crosby's vehicles is Maxwell Anderson's "High Tor," another is "Rip Van Winkle."

Thus the season of 1955-1956 will mark the baptismal period for testing "bigger and better" free tv against the forces of the peso system. The networks are determined that the freedom of the "see" as reflected in their elaborate agendas shall prevail against the barkers exhorting the multitudes to "step right up and get your tickets." If the major networks fall on their faces in this regard or produce a fall-out in living up to their grandiloquent promises, television and the public thereof would be considered peculiarly ready to entertain the pay-tv notion a lot easier than they otherwise would. There can be no chink in the free-see armor if the webs are to maintain their preferential stewardship of the air in behalf of the public and the sponsors.

Features Tough

Continued from page 31

goodly number of tv outlets carrying the late night live casing, where before they filled with features, but the non-"Tonight" stations have begun to slot half-hour syndications in lieu of full-length pix. This is on the premise that they're losing audience to Allen because a viewer can tune out Allen at any time, whereas a feature demands additional watching. Three N.Y. stations, WCBS-TV, WABC-TV and WABD, are offering sample variations of this method, with WABD utilizing shorts instead of half-hour shows.

Aside from the fact that many stations can't find any more to buy from the inexpensive packages, which haven't been refreshed in years, or won't meet the price of expensive packages, there is another consideration: outlet operators have contracts already that tie them to several replays on features. This doesn't leave space for much new stuff.



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THERE'S A SPEC IN DISK BIZ EYE

Disk Cos. Yelling 'Foul' Over Pubs' Dipsy-Doodling 'Exclusives'

Now the record companies are crying "foul" and pointing to the music publishers for underhanded practices. It's a complete switch in diskery-publisher relationships, since the majority of squawks in the past several years have been from publishers claiming low blows from the wax contingent.

Diskery burn at the publishers has flared several times in the past several weeks over the matter of "exclusives." Several companies have been caught napping on releases because they thought they had the "exclusive" on a certain song. While they've been taking their time in scheduling a pressing order and a release date, they've been confronted with a rival company's version of the same tune, in all probabilities another "exclusive," out in the market ahead of them. This has been causing havoc with several companies, forcing them to switch release schedules so that they wouldn't be swamped by rival companies on the same song.

Several companies are now investigating the possibilities of holding a publisher to his "exclusive" word. They're looking for a contractual binder that will prevent the publisher from getting his tune put into the groove by another diskery, until the company he promised the "exclusive" to in the first place is out in the market with its slicing. One company now has its lawyers working out a plan whereby a publisher who reneges on an "exclusive" will have to pay for the date, so that the company can scrap the record without suffering any losses.

As one recording man put it, "We're not afraid to buck another company if we think the tune warrants the fight, but when we're given an 'exclusive' we don't want to end up having the cover record."

Capitol Reshuffles Personnel in Distrib Co.'s Switch to Coast

Following up the shift of Capitol Records' Distributing Corp.'s base of operations from New York to the Coast, Capitol Records, the parent company, has realigned its personnel setup. In the reshuffling was Dick Linke, who was moved over from his post as national pop sales promotion manager at CRDC to a similar spot at CRI (Capitol Records, Inc.). Linke will report to Bud Fraser, Cap's merchandise manager who headquarters on the Coast. Linke will operate from New York.

To expand the Gotham operation, diskery is bringing in Joe Mathews from the Coast to assist Linke. Mathews has been working in the field for Cap and originally handled the label's disk promotion on the Coast. Dick Rising also has been switched to the spot as staff assistant to Fraser. He previously had been national sales chief. Art Duncan, who had been operating out of New York as toy jobber sales manager, was transferred to the Coast and will head up the market research division reporting to Cap proxy Glenn E. Wallachs. John Coveney continues as Cap's national sales and promotion manager of the classical based in N. Y.

All of CRDC's sales and promotion activities will be helmed by Mike Maitland.

Lee Exits Mellin For Belgian Firm Post

George Lee has ankled the Bobby Mellin firms to join foreign publishers Jacques Kluger and Felix Facq as U. S. rep. Lee will manage their affiliate pubberies here, headquartering in New York. Kluger and Facq control World Music, a Belgium firm.

The affiliate pubberies here will be Zodiac Music (BMI) and George Lee Music (ASCAP) which he owns.

LONDON ON JAZZ KICK VIA BETHLEHEM PACT

Bethlehem Records, indie jazz label, will now get global distribution via a tieup with London Records which was finalized last week. London will handle the Bethlehem line throughout the world excepting in Canada, Mexico and the U. S.

The disks will be released under the "London American Recording" series in England and subsid distribution companies around the globe and all labels will specify "Recorded By Bethlehem Records." London will use the album cover designs produced in the U. S. by the jazz diskery.

Victor to Cut Pop Releases To 2-a-Week

RCA Victor has decided to do something about the recurrent disk jockey squawk of "too many records." Diskery is prepping a new releases schedule which will put only two new platters into the market each week. This marks a drastic slice from a previous schedule that flooded the market with between five and 10 new etchings every week.

The Victor plan calls for the release of one "powerhouse" record by a top artist and a "special" slice which will cover new diskers and offbeat sides. Diskery believes that its trimmed release schedule will enable the jocks to give the sides wider spinning exposure and also give its promotion department a better chance to exploit the platters.

For the past several years, the deejays have been complaining about the flood of new releases coming in from the record companies every week. Some jocks have admitted that they never get a chance to even hear the new sides, let alone play them on the air. Most of the key jockeys average about 100 new disks every week and claim that it's physically impossible to give each side a proper hearing. Hence, many disks have virtually been "going down the drain."

There's usually an ease-up of releases during the summer months, but the platter spinners are still getting more than they can handle from the majors and the indies alike. Rival disk companies will be watching the Victor plan closely for possibilities of revamping their own release schedules.

Bernard Named Sales Chief for Wing Label

Jack Bernard has been appointed sales manager of Wing Records, Mercury's newly formed subsid label. Bernard left Wing's Chi headquarters Monday (20) for a swing through the east for confabs with diskery's distributors and personnel in the New York office.

Before joining Wing, Bernard had been sales and promotion manager for the Interstate Electric Co. in New Orleans for the past four years. Previously, he had been manager of Merc's branch distribution office in New Orleans.

Col Tags Chirp McKeon

Mitch Miller, Columbia Records pop artists & repertoire chief, has tagged thrush Jeannie McKeon to cut several sides for the label.

Miss McKeon had previously waxed for the Camden label, an RCA Victor subsid.

WEBS, WAXWORKS IN TUNE TIEUP

By MIKE GROSS

Networks and their disk company affiliates will work hand in hand in promoting the tv musical spectaculars next season. In fact, the nets are using the disk angle as a wedge to get top writers to clef original scores for their super-extravaganzas.

The complete lineup of original musicals to be aired hasn't been set yet, but the pattern of the net-disk tieup has already taken shape at NBO and CBS. Both nets will promote their big musicals, via etchings released by its affiliated label. (NBC has RCA Victor and CBS has Columbia.)

Both nets have guaranteed a minimum of three recordings, cut by top artists, for the wax push. The sides will be released in advance of the telecast just as tunes from legit musicals hit the market before the show's Broadway preem. Early this season Capitol Records dropped the ball on its waxing of the tunes from the Betty Hutton telecast, "Satin and Spurs," when it day-and-dated the disk and the telecast.

The tv musical-disk biz parlay will start rolling August when RCA Victor releases several etchings from the score of NBC-TV's "Producers Showcase" musicalization of "The King and Mrs. Candler." Score was clefted by Moose Charlop (music) and Chuck Sweeney (words). Victor already has set two tunes from the production, "Young Ideas" and "What Is the Secret of Your Success?" The telecast is slated for Aug. 22 and will star Cyril Ritchard.

Two of next season's tele musicals already have been set for the disk push. They are NBC-TV's "Our Town" and CBS-TV's "Rip Van Winkle." Both scores will be penned by Jimmy Van Heusen and Sammy Cahn. It's reported that the cleffers are splitting \$30,000 on each assignment. "Our Town" will star Frank Sinatra, while "Winkle" will star Bing Crosby.

Original cast albums of the spectaculars, in those two instances, are out of the question for Victor and Columbia since Sinatra is tied up with Capitol and Crosby is pacted to Decca. Tradesters, however, figure that the nets will work out special deals on other musicals to get some of that original cast album gravy.

The score for "Our Town" will be published by Sinatra's own firm. The "Rip Van Winkle" score has not yet been set with any publisher.

Col's 98c 'Jazz' Tops 100,000

The first three weeks of Columbia Records' "I Like Jazz" promotion has racked up close to 100,000 sales on its special 98c 12-inch LP. Set includes previously unreleased slicings by the majority of artists in Col's jazz stable. Diskery's sales department claims that the package is selling at the rate of 7,000 albums a day.

Col's sales execs figure it's still too early to tell if the lowpriced package will stimulate sales in its regular priced jazz line. According to them, however, the 98c album is bringing traffic into the stores, and that's what counts right now.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Decca Stockholder Launches Legal Test of Music Performance Trust

SAM CLARK TO COAST TO ROLL AM-PAR LABEL

Sam Clark, prez of American Broadcasting-Paramount Theatres' recording subsid, planned to the Coast Monday (20) to start things rolling for the new diskery. He was accompanied by Bob O'Brien, AB-PT v.p. It's been finally decided to keep the working name, AM-PAR, as the final tag for the label.

They're due back at the New York home base Monday (27).

Sid Feller Looks Set as Am-Par's A&R Chieftain

Sid Feller, freelance arranger and former artists and repertoire staffer for Capitol Records, has been lined up for the a&r spot for the newly-organized American Broadcasting-Paramount Theatres disk operation. Sam Clark, proxy of the Am-Par label, is expected to wrap up the deal with Feller this week.

Clark, at the same time, has been huddling with Don Costa, another freelance arranger who has backed numerous vocalists for various disk artists, to join the company's a&r staff, possibly on equal status with Feller.

Meantime, talks for Hugo Peretti and Luigi Creatore, Mercury's New York a&r team, to join the AB-PT setup, have wound up with no results. Merc execs have put a period to the rumors about Peretti and Creatore's exiting by specifically announcing that they are definitely staying with Mercury.

With Clark exiting Cadence Records to take over the top disk spot at Am-Par, Joe Delaney, current sales chief for RCA's Label X, is now set to join Cadence July 1. It's understood that Archie Bleyer, head of Cadence, has given Delaney a participating interest in the company.

Amaru Or Yorke Slated To Head Label X Sales

RCA Victor's appointment of a new sales chief for its subsid Label X, to fill the vacancy created by Joe Delaney's moveover to Cadence July 1, has narrowed down to a choice between Frank Amaru, sales manager for the company's international division, and Bob Yorke, Victor merchandise manager.

Amaru, who has been a longtime Victor exec with an extensive background in foreign language, particularly Spanish, disks, has been one of the key factors in the click of the company's international operation. Yorke is an up-and-coming Victor exec who recently was given added merchandising duties when W. W. Bullock was named sales chief for the Victor disk division after Larry Kanaga was upped to veepee and operations manager.

Mike Gould to L.A.

Mike Gould, head of Capitol Records' publishing firms heads back to his Coast base Friday (24) after several weeks in New York. He recently appointed Kelly Camarata to head up the eastern end of the publishing operation replacing Duke Niles who ankled to join Ray Ventura. Cap's firms are Ardmore and Beechwood Music.

Gould will stop off in key cities on his way west to plug his catalog.

The Music Performance Trust Fund, which was set up by the disk industry in 1949 in line with the Taft-Hartley law's outlawing of royalty payments to unions, will undergo its first legal challenge as a result of a suit against both MPFT and Decca Records. Action was filed in N. Y. Federal Court last week by Joseph Gold, owner of 200 shares of Decca stock, who contends that the MPFT is not a "trust fund" within the restrictions set up by the Taft-Hartley Act.

Disk company execs view the suit as a potential upset to a long period of amicable relations with AFM proxy James C. Petrillo. The industry-controlled MPFT, which replaced the AFM-controlled and now-defunct Recording & Transcription Fund in 1949 after passage of the Taft-Hartley legislation, has been the major device in combatting unemployment among tooters due to mechanized music. Samuel R. Rosenbaum, trustee of the Fund for the Industry, allocates funds to various AFM locals for sponsoring of free concerts in parks, hospitals, etc.

Rosenbaum and Decca execs pointed out that the agreement under which the Fund was set up was okayed by the Justice Dept. and lawyers for the Dept. of Labor. Whether the change in the national administration since then has produced any new views towards such pacts, which also operates in the coal industry, will likely emerge in the court test.

Real Administrator
Gold's complaint charges that the AFM, and not the industry, is the "real administrator" of the MPFT because it "substantially controls and directs the distribution and expenditure of the funds." Gold's complaint also contends that the trust fund violates the Taft-Hartley law because it is not established for the sole benefit of Decca employees. He points out that a large number of the musicians who received coin from the fund were neither employed by Decca or other record companies. Gold told the court that any de-

N. E. Trucking Strike Hits Diskery Distribbs; 78s Get Biggest Blow

Boston, June 21.
A wildcat truck strike is tying up the record industry in New England. Normally, some 100,000 platters a week come into the territory by truck. Distributors were forced to get shipments via railroads and air express which meant higher costs. Consumers did not have to share in the cost increase as distribbs absorbed the added freight themselves.

Albums, 45s and EPs made up bulk of shipments coming in. The old 78s, many of which are still used in Yankeland, posed a problem as available shipping facilities frowned on the big platters because of heavy breakage potential. Consequently, there will be few 78s around for a while.

Some 14,000 truck drivers in Massachusetts, Rhode Island and Connecticut are involved.

Richard Maltby Band In Totem Pole Click

Newton, Mass., June 21.
Totem Pole Ballroom's test of big bands in the Norumbega Park spot Friday and Saturday night (17, 18) with Richard Maltby proved boffo, with better than 3,000 on Saturday night at \$2.20 per couple and 2,000 the previous night at \$1.75 per couple. It was the first big name band in the spot for two years.

Roy Gill, Totem Pole owner, said he was bringing in Guy Lombardo for Friday and Saturday (24-25) and would continue with big name band policy. Lombardo holds the house record at Totem Pole.

Jocks, Jukes and Disks

By MIKE GROSS

Bill Haley: "Two Hound Dogs"—"Razze Dazze" (Decca). The two hound dogs in this instance are rhythm & blues and, with the aid of his flashy Comets, Haley takes the tune for a rollicking rock 'n' roll ride. A cinch for big play all over. "Razze Dazze" has an exciting beat, too, but the race will go to the hound dogs.

Teresa Brewer: "How To Be Very, Very Popular"—"The Banjo's Back In Town" (Coral). Teresa Brewer has a lot of the razz-mazz piping style of the 1920s to begin with, so this coupling of the doo-wah-doo melodies is right up her alley. She's lively and cute on both sides, but "How To Be Very, Very Popular," title song from the upcoming 20th-Fox pic, stands the better chance to win the spins. It has a bouncing beat and a bright lyric. Although "Banjo" has much the same quality, it lacks the fresh approach of its mate. Dick Jacobs' moves. Jocks and jukes will go for it in a big way. "Whistling Rufus," on the bottom side, doesn't have the same kind of zing as its mate.

Paullette Girard: "Bon Bon Bon"—"That's Paris" (Chateau). Paullette Girard, one of the featured players in "The Boy Friend," makes an okay impress on this coupling. She has a refreshing way with a lyric and she sells in a winning way. "Bon Bon Bon" is a buoyant item that'll please many programmers. "That's Paris" is a rehash of an old idea but it's done well.

Wally Cox: "The Pushcart Serenade"—"Sam, The Whistle-Ing Man" (Waldorf). Wally Cox is no "singer of songs" but he does have a warm wax quality and he knows how to handle a piece of special material. This coupling should be a good spinning bet for jocks who get bored with the run-of-the-mill wax entries. "The Pushcart Ser-

Best Bets

BILL HALEY	TWO HOUND DOGS
(Decca)	Razze Dazze
TERESA BREWER	HOW TO BE VERY, VERY POPULAR
(Coral)	Banjo's Back In Town
DENISE LOR	ST. CATHERINE
(Mercury)	I'm Worried

orch and chorus and chorus rate a nod for the backing.

Denise Lor: "St. Catherine"—"I'm Worried" (Mercury). "St. Catherine" is a charming wax entry headed for lots of spins. Also on the plus side is the strong vocalizing job by Denise Lor. Tune is melodic and the lyric has a definite catch-on potential. It's her best chance since joining the label: "I'm Worried" is a fair item.

Tim Kirby: "The Rainbow"—"The Moon Must Have Followed Me Home" (RCA Victor). There's an outside chance that "The Rainbow" could pull newcomer Tim Kirby into the upper brackets. It's a dramatic item which he belts with force. Whether it comes out of left field or not, the jocks will take notice. He displays a neat change of pace on the rhythmic "The Moon Must Have Followed Me Home" on the flip side. A good programming bet.

Chris Hamilton: "South Rampart Street Parade"—"Whistling Rufus" (London). There's a lot that can be done with an organ when it's in the right hands. Chris Hamilton shows how it's done in an exciting treatment of "South Rampart Street Parade." The side really

is a lighthearted and light-headed piece. "The Whistle-Ing Man," on the back side, doesn't come off as well.

Lenny Dee: "Punxatawne Boogie"—"Crazy Organ Rag" (Decca). Lenny Dee knows how to make an organ stand up and do tricks. He did it on "Plantation Boogie" and he does it again on "Punxatawne Boogie." It's a driving slice that shows off Dee's technique to advantage. On the backside, however, he fails to get much mileage.

Russ Clarke: "It's June"—"That's The Way It Goes" (Original). There's enough versatility in Russ Clarke's style to win him a niche in the male vocalists' sweepstakes. He'll attract some spins with this coupling and it'll alert the coke set kids to things to come. "It's June," a rhythm number, is the better spinning bet. He does well by "That's The Way It Goes," but the tune doesn't have it.

Les Brown Orch: "He Needs Me"—"Simplicity" (Capitol). This is Les Brown's first entry for Capitol since anking the Coral coral and it's par for the course. The beat's the same and the bounce is still



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there. But both sides are routine affairs that will have to fight for play on the deejay tables. "He Needs Me" gets an okay vocal assist from Jo Ann Greer, while "Simplicity" is instrumental.

Stockholder

Continued from page 47

mand upon Decca's board of directors to act against the fund would be "futile" since they all participated in the agreement under which the fund was set up. He also pointed out that any demand upon the Decca stockholders to bring this action would be equally futile since under the company's bylaws, the officers and directors manage the diskery's affairs and not the stockholders. "The stockholders as a body cannot by resolution manage Decca or compel its management to bring suit," he said.

MPTF, which collects approximately 1% of the retail price of all platters sold, has received contributions from the disk industry of about \$2,000,000 annually or approximately \$12,000,000 since the new fund was organized in 1949. Decca's share of the payments to the fund was set, in Gold's complaint, as "over \$1,000,000."

Gold is asking for an injunction to restrain Rosenbaum from making any further disbursements of MPTF funds. He is asking the court to restrain Decca from making any further payments to the fund and also is seeking restitution to Decca of the amount paid into the fund.

Album Reviews

Ruth Etting: "Original Recordings" (Columbia). The Metro biopic of Ruth Etting, "Love Me Or Leave Me," has stirred up new interest in the thrush who practically dominated the warbling field in the late 1920s and early '30s. Columbia has wisely dug into its vaults to satisfy that curiosity and has packaged a topnotch 12-inch LP of Miss Etting's vintage recordings. The Etting tunes in the set supply a fair sampling of what all the shouting was about. Miss Etting had a simple, melodic way with a song. Without intricate phrasings or vocal shadings, she socked over a song accenting lyric and rhythmic values. Tunes are all standout, watch. Among them are "Love Me Or Leave Me," "Shaking The Blues Away," "Ten Cents A Dance," "Shine On Harvest Moon," "At Sundown," and "Nevertheless." Some of the tooters who assisted on the dates were Rube Bloom, piano; Joe Venuti, violin; Eddie Lang, guitar; Marnie Klein, trumpet; Joe Tarto, bass, the old Dorsey Bros. band and the Jimmy Grier orch.

Harold Arlen-Louise Carville-Bob Shaver-Warren Galtour: "The Music of Harold Arlen" (Walden). This is the most ambitious project undertaken by the indie Walden label and it is the best. In the past, the diskery has gone into the works of Cole Porter, Rodgers & Hart, and Arthur Schwartz to produce LPs that have delighted showtune buffs. In this set, the Walden producers have gone a step further—they've come up with the writer himself to sing his own songs. It's a special coup because there are few writers around who can sell their wares as well as Harold Arlen. The package is separated

into two 12-inch LPs—Arlen plays and sings a dozen songs on one, while the Walden stock company takes off on a dozen others on the second LP. It's the Arlen singing Arlen platters that has the most charm, although the boys and gals from the Walden stockade don't do bad by the tunesmith's repertoire. On the Arlen-singing-Arlen LP, the standouts are "It's A New World," "I Never Has Seen Snow" and "Hooray For Love." For representative Arlen as delivered by others, the second platter features "One for My Baby," "I Had Myself A True Love" and "Fun To Be Fooled" among others. The Peter Matz backing is standout as are the liner notes by Edith Garson and Edward Jablonski.

John Gordy: "Ragtime Piano" (RCA Victor). Crazy Otto has put a lot of barroom pianists back into business. The Otto vogue started a few months ago when Decca imported several waxings from Germany and it hasn't eased up yet. With Poppa John Gordy, who played in the New Orleans joints, RCA Victor is continuing the old-fashioned keyboard commotion. Gordy is an authentic stylist. His fingerwork on folk and plantation melodies is rousing and infectious. He's got a true rhythmic beat and makes 'em all sound gay and vivid. In the more popular vein, he attacks, "Bill Bailey," "It Looks Like Rain in Cherry Blossom Lane" and "Bye Bye Blackbird." In a less familiar groove are "Salty Dog Rag," "Five Minutes More" and "Everything is 'Hotsy Totsy Now'."

Coral artists & repertoire chief Bob Thiele to Chicago to cut the McGuire Sisters, currently appearing at the Chicago Theatre.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film. Survey Week of June 10-16, 1955

A Blossom Fell	Shapiro-B
A Man with a Dream—"Seventh Heaven"	Chappell
Alabama Jubilee	Remick
Ballad of Davy Crockett—"Davy Crockett"	Wonderland
Berry Tree—"Many Rivers to Cross"	Miller
Blue Star	Chappell
Breeze and I	Marks
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—"Underwater"	Chappell
Dance With Me, Henry	Modern
Hard to Get	Witmark
Heart—"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—"Battle Cry"	Witmark
How Important Can It Be	Aspen
Hummingbird	Jungnickel
I'll Never Stop Loving You—"Love Me, Leave Me"	Feist
Is This the End of the Line	Broadcast
It's a Sin to Tell a Lie	BVC
Learnin' the Blues	Barton
Love Me or Leave Me—"Love Me or Leave Me"	BVC
No Letter Today	Peer
Something's Gotta Give—"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic	Famous
Two Lost Souls—"Damn Yankees"	Frank
Unchained Melody—"Unchained"	Frank
Whatever Lola Wants—"Damn Yankees"	Frank
World Is Mine	Paramount
Young and Foolish—"Plain and Fancy"	Chappell

Top 30 Songs on TV

(More in Case of Ties)

A Blossom Fell	Shapiro-B
A Straw Hat and a Cane	W&B
Alabama Jubilee	Remick
Ballad of Davy Crockett—"Davy Crockett"	Wonderland
Blue Star	Chappell
Breeze and I	Marks
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—"Underwater"	Chappell
Dance With Me, Henry	Modern
Goo Goo Doll	Rosemeadow
Heart—"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—"Battle Cry"	Witmark
If It's a Dream—"Seventh Heaven"	Chappell
It's a Sin to Tell a Lie	BVC
I've Got Nothing to Do Today	O'Connor
Ko Ko Mo	Meridian
Learnin' the Blues	Barton
Love Me or Leave Me—"Love Me or Leave Me"	BVC
Oh Boy Mambo	Flo
Play Me Hearts and Flowers	Advanced
Sluefoot—"Daddy Long Legs"	Robbins
Smack Dab in the Middle	Roosevelt
Something's Gotta Give—"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
Two Lost Souls—"Damn Yankees"	Frank
Unchained Melody—"Unchained"	Frank
Was That You	Flo
Whatever Lola Wants—"Damn Yankees"	Frank
Young and Foolish—"Plain and Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1. UNCHAINED MELODY (10)	Roy Hamilton	Epic
	Al Hibbler	Decca
	Les Baxter	Capitol
2. CHERRY PINK AND APPLE BLOSSOM WHITE (13)	Perez Prado	Victor
	Alan Dale	Coral
3. ROCK AROUND THE CLOCK (4)	Bill Haley's Comets	Decca
4. HONEY BABE (4)	Art Mooney	MGM
5. DANCE WITH ME, HENRY (12)	Georgia Gibbs	Mercury
6. A BLOSSOM FELL (7)	Nat (King) Cole	Capitol
	Dickie Valentine	London
7. LEARNIN' THE BLUES (3)	Frank Sinatra	Capitol
8. HARD TO GET (1)	Gisele MacKenzie	Label X
	Bill Hayes	Cadence
9. BALLAD OF DAVY CROCKETT (16)	Tennessee Ernie Ford	Capitol
	Fess Parker	Columbia
10. WHATEVER LOLA WANTS (8)	Sarah Vaughan	Mercury
	Dimh Shore	Victor

Second Group

HEART	Eddie Fisher	Victor
	Four Aces	Decca
IT'S A SIN TO TELL A LIE	Somethin' Smith	Epic
LOVE ME OR LEAVE ME	Sammy Davis, Jr.	Decca
	Lena Horne	Victor
IF I MAY	Nat (King) Cole	Capitol
BREEZE AND I	Caterina Valente	Decca
SOMETHING'S GOTTA GIVE	Sammy Davis, Jr.	Decca
	McGuire Sisters	Coral
HEY, MISTER BANJO	Sunnysiders	Kapp
SWEET AND GENTLE	Alan Dale	Coral
	Georgia Gibbs	Mercury
ROLLIN' STONE	Fontaine Sisters	Dot
I BELONG TO YOU	Ralph Flanagan	Victor

Figures in parentheses indicate number of weeks song has been in the Top 10

DISK BIZ IN SUMMER TIZZY

Metopera Enters Direct Mail Wax Market Via BOM's Distrib Outfit

The Metropolitan Opera Assn., whose exclusive disking deal with Columbia Records expired earlier this year, has now entered into a platter project with the Book-of-the-Month Club in the formation of The Metropolitan Opera Record Club. It will be a subscription organization run by BOM, which already has a mail-order platter outfit functioning under the Music-Appreciation-Records tag.

While most of the top and secondary Metopera stars are under pacts to RCA Victor, Columbia, London Records or Eli Oberstein's labels, a Metopera spokesman envisioned the current plans as a long-term project. He pointed out that there were several excellent singers with the Metopera of first and second rank who could handle the wax performances. He also stated that as deals between the other disk companies and the top artists expire, the Metopera hopes to get these names to record for the Metopera disk club.

In any case, official Metopera imprint on the club's releases is expected to give them an important promotional peg, even if the casts are not the same as used in the live performances. Rudolf Bing, Metopera general manager, said that six different operas, from the organization's current repertoire, will be made available, either in complete or partial form, to subscribers by spring of next year.

One of the reasons Columbia didn't renew its deal with the Metopera was that it was impossible for it to produce original cast albums due to artists' contractual commitments to other labels.

FOUR ACES TO CIRCLE SIX N. E. BALLROOMS

Boston, June 21. The Four Aces open a New England tour of ballrooms tomorrow (Wed.) at Rhodes, Providence, R.I. They play Mountain Park, Holyoke, Mass., Thursday (23); Hampton Beach, N. H. Casino, Friday and Saturday (24-25). Whalom Park, Fitchburg, Mass., Monday (27); Lincoln Park, North Dartmouth, Mass. (28); winding up at the Lowell, Mass. Commodore on June 29.

Bob Bachelder orch backs the Aces in the package deal tour in the six participating ballrooms. The block booking setup has been used to good effect with bands this season. Only one rehearsal for the circuit is needed because area bands are used. The backing bands are Bob Bachelder and Ted Herbert. First to come into New England on the six spot booking circuit was Ralph Flanagan and his band.

Yale Kudos Friedman For Football Oldie

New Haven, June 21. Yale Univ. honored Stanleigh P. Friedman, composer of its football song, "Down The Field," Sunday (19) when he returned for his 50th class reunion. An inscription honoring Friedman was unveiled at Welch Hall, where he roomed as a student, before a group of his classmates. The inscription reads, "Down The Field" was written within these walls by Stanleigh P. Friedman, '05."

Friedman composed the music at the end of his junior year in June, 1904. The words were penned by Caleb W. O'Connor of the Yale Law School, class of '04, the following October. Friedman is now a veepee of Warner Bros. and a member of the law firm of Friedman & Bareford in New York.

Myers Forms British Co.

James E. Myers, head of Myers Music in Philadelphia, has set up a firm in England under his own name in partnership with Ed Kassner.

Noel Rogers and Cyril Shane are running the British operation.

Benson Aims Firms At DeeJay Talent

Red Benson, the radio-tv performer, believes that there's a lot of untapped cleffing talent among the disk jockeys so he's set up a publishing and recording firm which will concentrate on d.j. material. Benson is associated with tunesmith-publisher Bob Staffer in the new firms.

The recording operation has been tagged Tru-Blue Records while the publishing firm will be known as Ken Music. Diskery's first release is a coupling of "Pass It Along" and "On Chapel Hill" cut by the Tru-Blue Boys, Al Victor and Arty Hicks. Slice is pegged for the country & western field. Label also has signed crooner Ray Rivera to its roster.

COL, MERCURY SLASH PRICES

Another price scramble in the disk biz has opened this year's summer season. Columbia Records made the big noise last week with its move to cut its price to retailers of all 10-inch LP platters to \$1. That's approximately a 50% slice off the normal list and Columbia is selling the platters as an inventory cleanup.

Mercury Records followed suit by dropping its price on the 10-inches to 99¢, and expanded the price-cutting by dropping the price on EPs to dealers to 60¢ each. Latter move may turn out to be of key importance, since the EP prices have remained more or less steady since they were launched a couple of years ago.

RCA Victor, Capitol and Decca are not planning to follow suit in cutting their prices. Columbia's (Continued on page 52)

Congressmen Add Two Copyright Bills Aimed at Juke Exemption

Newport Jazz Fete Into Freebody Park

The Newport Jazz Festival will be held this season at Freebody Park, George Wein, director, and operator of Storyville here, disclosed. Three-day event, July 15-17 was held at the Casino last year, but because of tennis matches and fear of spoiling the grass, the Jazz Festival couldn't get the Casino, so management bought the Belcourt Estate. Objections from the neighbors at this swank spot has forced the jazz festival into the park.

Cuffo jazz seminars in the afternoons, will be held at the Belcourt Estate. Price scale for the festival is \$2, \$4, \$5. More than 20,000 paid admissions are expected. Last year the jazz festival drew 12,000 for two nights.

Washington, June 21. Two additional bills to place jukeboxes under the Copyright Act have been introduced in the House by Reps. Philip J. Philbin (D., Mass.) and James C. Murray (D., Ill.). The Murray measure would require a flat sum, per machine, to be paid as a royalty. The Philbin bill would simply remove the exemption which the jukeboxes retain under the 1909 Copyright Act.

In addition, Philbin placed a statement in the Congressional Record in which he also called for a better break for composers from publishers and recording companies and urged promotion of better music. "Conditions cannot be corrected," he said, "until real art shall infuse, motivate, and direct all important radio and television programs, the stage and the theatre and the music business."

"Of course, the Congress" obviously should not dictate to entrepreneurs and exhibitors the type of program they shall present, because that would involve... broad censorial powers which Congress does not possess. However, over a period of time, unquestionably such programs as are in bad taste or reflect inadequate standards will become offensive to larger numbers of the American people.

"The palpable injustices which are daily visited upon American composers of popular music... may well be at the root of the deterioration of artistic programming. It certainly is responsible to a great extent for the decline in the quality and appeal of current popular music. When one contemplates the shabby way songwriters are treated these days, one can better understand the lack of popular response to current offerings."

"I am very friendly disposed toward the great music industry. I am eager to see it prosper and grow in every legitimate way. But in view of many evidences of gross abuses, flagrant injustices, ruthless methods and monopolistic patterns, I am again urging its leadership to clean house and banish these unjust practices of its own motion before the Congress is constrained to apply drastic remedies that may occasion more or less rigid control of activities that are violative of good conscience and equity, and contrary to public interest."

MARKS ABROAD

RCA Exec to Rome to Record—Son and Bride Honeymooning

The George R. Marek clan, parents, son and his bride, left over the weekend by air for Europe. Richard, the son, who was married to Margot Ravage on Friday (17) in New York, received a 10-week European trip as a honeymoon present.

Marek, chief of artists & repertoire for RCA Victor, left with his wife, Muriel, on a separate plane for Rome where he will spend a month supervising the full-length opera recording, at the Rome Opera House, of "Aida." This is one of the longest Verdi operas and may entail four 12-inch LPs, but may be cut to three, which will mean either a \$15.98 or a \$11.98 retail price. Leonard Warren, Jussi Bjorling, Zinka Milanov, Fedora Barbieri and maestro Jonel Perlea comprise the cast.

Marek last year cut "Manon Lescaut" in the same manner, in Rome, and it will be a fall release at \$11.98 (three 12-inch LPs). Idea of the Rome O. H. setting is for the authentic atmosphere and flavor; also, it usually coincides with the artists' professional European or vacation schedules.

Young Marek became Phi Beta Kappa at Haverford College and won a Woodrow Fellowship which entitles him to an all-expense, one years' postgraduate scholarship wherever he chooses. He selected Columbia U.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	PEREZ PRADO (Victor)	Cherry Pink Mambo
2 2	BILL HALEY'S COMETS (Decca)	(Rock Around the Clock Mambo Rock
3 5	NAT (KING) COLE (Capitol)	A Blossom Fell If I May Darling, Je Vous Aime Sand and the Sea
4 6	FRANK SINATRA (Capitol)	(Learnin' the Blues Two Hearts, Two Kisses Not as a Stranger
5 3	GEORGIA GIBBS (Mercury)	Dance With Me Henry Sweet and Gentle Tweedle Dee
6 4	LES BAXTER (Capitol)	(Unchained Melody Wake the Town
7 7	ART MOONEY (MGM)	(Honey Babe Alabama Jubilee
8 8	AL HIBBLER (Decca)	Unchained Melody
9 10	ROY HAMILTON (Epic)	Unchained Melody
10 ..	GISELE MacKENZIE (Label X)	Hard to Get

TUNES (*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*UNCHAINED MELODY	Frank
2 2	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3 3	†BALLAD OF DAVY CROCKETT	Wonderland
4 4	*ROCK AROUND THE CLOCK	Myers
5 6	*LEARNIN' THE BLUES	Barton
6 5	†DANCE WITH ME, HENRY	Modern
7 8	*HONEY BABE	Witmark
8 7	*A BLOSSOM FELL	Shapiro-Bernstein
9 ..	*SOMETHING'S GOTTA GIVE	Robbins
10 10	*HEART	Frank

America's Number One Singing Quartet!

THE AMES BROTHERS



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A "New Orthophonic" High Fidelity Recording

RCA VICTOR
FIRST IN RECORDED MUSIC



Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

TABLE I.
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are completed on the basis of ten points for No. 1 mention, nine for No. 2, and so on down to one point for No. 10. Only records with two or more mentions listed even though their total points are less in more mentions than those which receive only one mention. Cities and sports will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

- ASCA[®] + BMI

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America's Number One Singing Quartet!

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A "New Orthophonic" High Fidelity Recording

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Inside Stuff—Music

Jean & Julian Aberbach, Hill & Range Music heads who have been active in current bidding for copyright renewals on important standards, own only one-third of "Sweet & Lovely," having acquired that share in the song from the estate of Charles N. Daniels, collaborator on that tune with the late Gus Arnheim and Harry Tobias, who own the other two-thirds of the copyright. Tommy Valando's Laurel Music firm, meantime, is 100% owner of the copyright, "My Sweetie Went Away," having acquired the renewal on that number from the late Roy Turk's estate and Lou Handman. It was erratumed last week that Howie Richmond, who recently bought a flock of copyright renewals from the Turk estate, owned Turk's share of that song.

In an offbeat stunt to draw attention to its latest Lena Horne release, RCA Victor has withdrawn the slice from its regular deejay mailing kit and has notified the deejays that if they want the disk, they'll have to request it from their local Victor distributors. Platter will then be sent to cuffs, of course. Reasoning behind stunt is that the Victor promotion boys want to pull the slice out of the "take it for granted" class, which most disks fall into when they come to the deejays the routine way. Slice is a coupling of "It's Love" and "It's All Right With Me."

A second version of "Rock Around the Clock" from the Metro pic, "Blackboard Jungle," will hit the disk market via MGM. Diskery is releasing the soundtrack from the pic cut by Charles Wolcott and the Metro Studio Orch. Tune will be coupled with "Love Theme From 'Blackboard Jungle'."

The first version of "Rock Around the Clock" was released by Decca and cut by Bill Haley's Comets. The disk was used in a jukebox sequence in the film. Side is now one of Decca's hottest sellers, climbing to the 1,000,000 sales market.

Disk Biz In Summer Tizzy

Continued from page 49

move was dictated by the fact that since it was first in the field with LP platters, it has accumulated a large stock of 10-inches which it now wants to unload.

The industry trend during the last few years has been towards the 12-inch LPs for the long works and the EPs for the shorter long-hair works as well as the pops. In this process, the 10-inch LP has fallen by the wayside. Less and less of the 10-inches were being made and some of the major companies, notably Victor, began to repackage their 10-inches into 12-inch platters by adding more material.

Hurt 12-Inches?

Some of the major execs fear that Columbia's move may hurt the sales of 12-inch LPs. It's alleged that price-cutting creates a psychology among buyers which

makes them expect further moves in the same direction, thus causing them to hold off any planned purchases. Columbia, however, has pointed out to retailers that the 10-inches will be available at the \$1 price only as long as they are in supply. In short, Columbia doesn't plan to press any additional 10-inches to meet the demands of the sale.

Meantime, London Records has also instituted a summer sales deal on its catalog. Label X, RCA subsid, also has come up with a summer plan under which its full line of albums will be shipped to key dealers on memo on the condition that they give it display and restock it whenever they make a sale. Next fall, if the dealers want to continue showcasing the Label X line, the diskery will give them an additional 10% discount.

Mercury's decision to slice prices in both the LP and EP lines cued some raised eyebrows among competitive labels. When Victor spearheaded the industry's move to cut prices on LP merchandise by 33% at the outset of this year, Mercury at first went along with Victor. Later, however, Mercury returned to its old list prices on the grounds that it couldn't make out with the lower prices.

Mercury is also offering a so-called five-for-one deal on its 12-inch LP line. For every \$5 worth of LPs a dealer buys at regular price, he is permitted to return \$1 of any kind of speed or labelled platters for credit. It is, in effect, a \$1 rebate. The dealer also gets his normal 5% return privilege and can buy the Merc merchandise on a time-payment basis with deferred billing.

The London plan also involves a price-cut angle. London has selected 300 10-inch LPs and 50 12-inch LPs and has priced them, to the dealers, at \$1.35 and \$1.67 respectively.

Westminster Records has come up with a discount angle on its price-fixed disks. Longhair label has put a suggested list price of \$3.75 and \$4.75 on its various LPs, but has price-fixed the records at a figure 23% below the suggested list price.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

			N	B	P	S	C	D	M	K	S	L	S	S
1	1	*Unchained Melody (Frank).....	1	1	2	1	1	1	2	1	1	3	96	
2	2	*Cherry Pink Mambo (Chappell)....	2	3	1	3	2	4	2	4	3	2	94	
3	3	†Davy Crockett (Wonderland).....	3	5	5	2	3	1	3	1	2	3	81	
4	7	*Heart (Frank).....	9	2	8	6	6	7	7	7	4	39		
5	5	*Whatever Lola Wants (Frank).....	7	7	7	4	6	5	10	6	36			
6A	4	*Melody of Love (Shapiro-B).....	7	8	4	7	6	7	4	34				
6B	6	*Something's Gotta Give (Robbins)...	4	3	8	2	9	6	34					
8	11	*A Blossom Fell (Shapiro-B).....	5	5	5	4	6	8	27					
9	9	*Honey Babe (Witmark).....	5	9	10	3	4	24						
10	8	†Dance With Me, Henry (Modern)...	9	10	8	8	5	8	21					
11A	14	*Hey, Mister Banjo (Mills).....	6	9	10	10	9	5	19					
11B	9	*Learnin' the Blues (Barton).....	6	6	9	5	10	19						
11C	13	*Love Me or Leave Me (BVC).....	4	1	9	19								
14	14	*Rock Around the Clock (Myers)....	10	4	8	7	15							
15	15	*Hard to Get (Witmark).....	8	10	5	10								

On the Upbeat

New York

Linda Roberts, clef of "Not As A Stranger," sailing for Europe June 29... Henry Okun going south to plug Art Mooney's MGM diskings of "Honey Babe" and "Alabama Jubilee"... Ken Harris orch held over until Sept. 12 at the El Rancho Hotel in Sacramento... Marty Ames orch signed for Green's Hotel in Pleasantdale, N.J., with three Mutual shows weekly direct from the hotel.

Sol Yaged guests on Steve Allen's NBC-TV show June 23... RCA Victor distribos offering deejays three cuffo haircuts in a promotion stunt for The Three Haircuts disk, match... Howard Lewis, southwest booker, in town for a week's o.o.

Bill Kenny set for a two-weeker at the Town House, Indianapolis, beginning June 29... Irwin Zucker swinging towards Los Angeles via the key cities in the south... WNEW disk jockey Lonny Starz collaborated with George Williams on "Too Much Moon"... Louis Armstrong's orch and the Ralph Sutton Trio move into Basin Street for one week June 30.

Earl Bostic's r&b combo into Las Vegas July 8 for a one-night jazz concert... Cy Coleman Trio and Don Elliott's Quartet held over at The Composer for an additional three weeks... Eileen Barton opens at the Town House, Indianapolis, June 27. Thrush is also set for four frames at The Dunes, Las Vegas, beginning July 10.

London

Singer Lita Roza collapsed in her dressing room at the Granada, Dover, on Tuesday (14) from nervous exhaustion... Bill Russo, known here for his work with the Stan Kenton orch, has arrived on a three weeks visit to build up a teaching connection in London.

Best British Sheet Sellers

(Week ending June 11)

London, June 13.

Unchained Melody... Frank Stranger in Paradise... Frank Cherry Pink... Maddox Where Dimple Be Cinephonic I Wonder... Macmelodies Softly... Cavendish Dreamboat... Leeds Bridges of Paris... Southern Ready Willing and Able... Berry Unsuspecting Heart... Berry Earth Angel... Chappell Tomorrow... Cavendish

Second 12

Stowaway... Morris Give Me Your Word... Connelly You, My Love... Dash Don't Worry... Wright If Anyone Finds This... Reine Prize of Gold... Victoria Chee Chee-oo... Maurice Open Up Your Heart... Duchess Mobile... Leeds Tweedle Dee... Robbins Evermore... Kassner Sincerely... Dash

He then goes on to the Continent for a series of U.S. Army camp bookings with his Quintet... MCA here has offered British variety tour to The Crew Cuts, vocal group, and also Jerry Colonna... Stanley Black is to write and conduct the music for the new film "Simon and Laura."

Hollywood

Harry James heads up talent appearing at AFTRA annual Frolic tonight (Wed.) at Palladium, with Harry Von Zell, Chico and Harpo Marx, Arthur Blake, Lillian and Amanda Randolph, Dick Contino, Billy Barty, The Lancers and The Terry True terpsers... Milt Deutsch agency opened permanent Las Vegas office... Lester Lee and Ned Washington sold their "Mustang" to indie film producer Robert A. Franklyn for film of same tag... Jackie Barnett's Jaybar Music received \$2,000 advance from Paramount Music for rights to publish his first romantic ballad, "Finally," which Margaret Whiting waxed for Capitol.

Chicago

Lionel Hampton into the Blue Note June 29 for two frames... Charlie Ventura set for the Preview Lounge July 8 for a two-rounder... Don Reid opening at the Riviera, Lake Geneva, Wis., June 24 for six stanzas, then to the O Henry Ballroom, Chl, August 10 for four... Buddy Rich Quartet packed for the Flame, Minneapolis, July 12 for two sessions... Betty Lou & Zoo Quartet opens at the Golden Nugget, Las Vegas, next Tuesday (28) for four weeks... Buddy Morrow opens at the Lakeside Park Ballroom, Denver, Friday (24) for two frames... Billy May, Ralph Marterie and Pee Wee Hunt doing one nites in the Midwest territory in July. Marterie is heading to L.A. for a Palladium date.

Pittsburgh

Tommy Carlyn's band already booked for New Year's Eve at Royal Ballroom... Biddy Scott, organist, into the Jacktown Hotel for four weeks... Three Suns booked for Twin Coaches July 1-2 and Kennwood Park 3-4... Chet Baker orch opened week's stay at Copa Monday (20)... Russ Merritt is the new pianist with Karl Kritz's summer opera company orchestra this season... Rhythm & blues

packaged headed by Don Gardner combo and Beulah Swan, singer, into the Midway Lounge for two weeks... Eileen Rodgers, local singer, signed a Columbia recording contract... Herb Conrad, organist, back to Gorley's Lake Hotel, near Uniontown, for another summer.

Scotland

Tony Bennett's recording of "Stranger in Paradise," on Phillips label here, topping local list of best selling disks, with Perez Prado's "Cherry Pink" on HMV, in second place... Basil & Ivor Kirchin band, with Johnny Grant, into F.ayhouse at Glasgow... Danny Walters is musical director of the Gerald Orch in resident revue at Alhambra, Glasgow... Rosemary Clooney in for week (July 4) at Empire, Glasgow. Billie Anthony, Scot-born chirper, holding down second top slotting at Empire.

(We're Gonna)

"ROCK AROUND THE CLOCK"

Theme of MGM Picture "BLACKBOARD JUNGLE" Re. orded by BILL HALEY and his COMETS—Decca

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FONTANE SISTERS...Dot
THE MARIGOLDS...Excllo
EDDIE FONTAINE...X
RUBY WELLS...Victor
THE CADETS...Modern
STAN WILSON...Clef
EXCELLOREC MUSIC CO.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk. Artist, Label, Title

|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

SIX TOP ALBUMS

1	2	3	4	5	6
STARRING SAMMY DAVIS JR. Sammy Davis Jr.	IN THE WEE, SMALL HOURS Frank Sinatra	LONESOME ECHOES Jackie Gleason	LOVE ME OR LEAVE ME Doris Day	CRAZY OTTO Crazy Otto	DAMN YANKEES Original Cast
Decca DL 8118 ED 2214-5-6	Capitol W 581 EBF 1, 2-381	Capitol W 627 EBF 1, 2-627	Columbia CL 710 B 2080	Decca DL 8113 ED 2201	Victor LOC 1021 EOC 1021

Cap's Fowler Surveys Electronics Field In EMI Equipment Tieup

Capitol Records is planning an extensive survey of the electronics field in the U.S. before it moves in as outlet for EMI (Electrical & Music Industries) equipment. The likely distribution tieup stems from the purchase of the diskery by EMI last January.

The survey will be headed up by William H. Fowler, Cap vicepres who recently was relieved of his duties as acting general manager of the diskery's distributing company to concentrate on the electronics end of the business. According to Fowler, it will take between 60 and 90 days before the advisability of Cap's launching the sale and distribution of the British EMI electric line here can be ascertained.

Fowler is directing the survey from his New York headquarters. Getting special concentration are the possibilities in the U.S. for EMI's electronic components; test equipment and industrial tv. EMI in England is comparable to Westinghouse and General Electric in this country.

Kaye Pulls \$4,300 - In Hershey 1-Niter

Sammy Kaye racked up a solid \$4,326 playing to 2,710 payees in a one-nighter in Hershey, Pa., last Saturday (18).

The orch has been booked for two more appearances at the Hershey Ballroom this year.

Mambos Flip Nips

Tokyo, June 12.

The mambo is tops in Tokyo where about 60% of the tunes played in the capital's dance halls and nighteries are in this Latin groove. Current mambo passion has been hyped by the Paramount film, "Mambo," and the music by Perez Prado's band in RKO's "Underwater," both now in general release throughout the country. Prado's disks are having a phenomenal sale also, with "El Mambo" and "Mambo No. 5" leading.

Until very recently the city had only one mambo band, The Tokyo Cuban Boys, but two new, hip-shaking organizations have joined them. They are the Afro Cubano and the Tokyo Mambo orch. In addition, regular bands are including more and more mambos in their repertoires.

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EVERYBODY LIKES...

HEY MR. BANJO

MILLS MUSIC, INC.

10c Juke Plays Get Spotty Mass. Reaction; Lots of Bargain Rates

Boston, June 21.

Dime play on jukeboxes has bogged down in eastern Massachusetts and many machines are now priced at two for 10c and six for 25c, while others are going at two for 10c, and five for 25c, it was reported at the meeting of the Massachusetts Music Operators Assn. at Hampton Court Hotel in Brookline last week.

Jukes were converted to 10c back in February and while most

barrooms and soda spots and restaurants are now on the dime, several spots wouldn't and two for 10c had to be instituted, operators reported.

Ralph Ridgeway, president of the Western Massachusetts Music Operators Guild, said that in his area boxes had been converted 85 to 90% to the dime, and that almost all nonconverted machines were 78c. He reported that dime play was getting better acceptance in teen spots than in adult locations.

David J. Baker, president of the organization, reported that \$10,000 had been raised in the juke cerebral palsy drive tieup, which had juke boxes all over Massachusetts playing for the fund in May.

Cleffer Sues Disney For 90G on Tune Credit Sluff

Songwriter Ann Ronell filed a \$90,000 damage suit against Walt Disney Productions in New York Federal Court last week, claiming that Disney had neglected to give her writer's credit on the "Who's Afraid of the Big Bad Wolf" song when the filmed story of its creation was shown on Ed Sullivan's "Toast of the Town" in January of 1954 and again on "Disneyland" in February of this year.

Miss Ronell claims she's cur-

rently negotiating on the story of her life for motion pictures and tv, and failure by Disney to give her credit on the song is detrimental to those negotiations. Miss Ronell claims the song was sub-licensed by Irving Berlin's music firm to Disney for use in the "Big Bad Wolf" cartoon, and in the subsequent tv showings that "gave credit to others," she was "maliciously hurt and injured."

RCA VICTOR RECORDING ARTISTS

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THE HIT OF THE WEEK ROSALIND PAIGE

Stay On the Right Side Sister

Yes, Mam, Mama

MGM 12001 K 12001

M-G-M Records

Fla. Beachcomber to Test Name Pull in Summer Shows

Operators of the Beachcomber, Miami Beach, will attempt an experimental midsummer booking. Spot has signed a big show to be headed by Billy Daniels, starting for four weeks on Aug. 6. The idea of the booking is to see whether the summer crowds coming in for the cheaper hotel and restaurant rates will go for big-time nitery shows. As it is, the hotels have found it fairly profitable to go in for names during the summer. Operators will await the results of the Beachcomber trial since it may put Florida on the nitery map for the entire year instead of 10 weeks of the winter season.

The Beachcomber experiment will also serve another purpose—that is to determine whether the summer tourists will subsidize a nitery sufficiently to permit winter operation at luxury levels. It's a known fact that very few cafes make it during the winter. High costs of talent and operation plus the stiff competition of the hotels has forced virtually every Miami Beach cafe to go into the red during the past years. This winter several closed far ahead of schedule.

Now that summer has become an extremely profitable time of year and a season which brings in as many tourists as the cold months, it's quite possible that a nitery without competition may be able to make a handsome buck before the others catch on.

At any rate, the nitery owners and the talent agencies are extremely interested. Many top acts, after several weekends in the Catskills, will be ready for summer Florida bookings. The agencies feel that summer dates will not interfere with that act getting a lush winter booking in Florida as well. The resort caters to different types of clientele during both seasons.

SHERATON IN NEW BID TO GET 3 CHI HOTELS

Chicago, June 21. The Sheraton Corp. of America will make a second bid to obtain control of three major Chi hotels, The Sherman and Ambassadors East and West. The Sheraton chain disclosed that it had made a previous attempt to nab the inns, but deal hadn't gone through.

The Sheraton group had been tendered 29,000 to 30,000 shares of the 87,000 shares outstanding. Needed for control are more than 46,000 shares. New tactic for the chain will be, according to Irvine J. Shubert, vicepres and general counsel of the hotel circuit, to make an out and out offer to Sheraton stockholders at \$165 per share.

JAY MARSHALL

Back at the Sweatshop PALACE New York

Mgt.: MARK J. LEDDY

48 W. 48th St., New York 36, N. Y.

Aerialist Fall Mars

Steel Pier, A. C., Bow Atlantic City, June 21.

Seasonal opening of big Steel Pier here Friday was marred by accidental fall of aerialist Robert Atterbury some 55 feet from swaying pole to stage below before audience of 3,000 which was watching first show in big stadium on end of structure. Performer suffered fractures of the spine, heelbone and some ribs. His condition was described as good at the Atlantic City Hospital where he is now under treatment.

Atterbury, 38, apparently slipped while doing first act, billed as Dioca & Co., in the initial performance of the year. His wife, Lauren, and his sister-in-law, Shirley Peterson, were preparing for the finale of their act when the accident occurred.

Campus Kids Swell

Available Talent For USO-Camp Show Tours

The arrival of summer vacations has made available to USO-Camp Shows a vast amount of volunteer talent for tours in Europe and the Far East. The soldier entertainment agency has set a number of cuffs packages along with two outfits that will be paid. The pro tent leaves June 25 for a tour of isolated installations in the Far East.

Annually, a batch of talent from the schools volunteer their services. After screening, a limited number are accepted. This season, a group of girls from Indiana Univ., The Belles of Indiana, will do an 11-week tour. Dave Ketchum, a performer from Hollywood, has also rehearsed a unit which will leave June 27. Dennison Univ. Players will do a tour of Europe. The pro units will comprise Nichols & Haley, James Remaux, Patsy Reis, Lorraine Stevens and Eddie Kraft. Other outfit consists of Ralph English, Bill Roberts, Mage & Karr, Charles Dauter, and Phil Wilkie.

Another unit to hit the GI circuit are "The Kids from Home," a specially selected group of collegians who were nominated as being the best performer in their respective colleges.

GM Pacts Barstows

For Industrial Show

Richard & Edith Barstow have been signed by General Motors to produce a big industrial show to be held on the site of the old World's Fair in Chicago, starting Aug. 28. Show to be labeled, "Powerama," is designed as the first technological circus and calls for display of heavy machinery such as earth moving equipment and big trucks.

The Barstows produced and directed the other major GM display, "Motorama," which went on tour of several cities this past winter.

N. Y. Blue Angel To Close for 5 Wks.

The Blue Angel, New York, will close for five weeks starting July 2 and will reopen on Aug. 11 with Robert Clary and Barbara McNair headlining. Miss McNair opens the spot tomorrow (Thurs.) and stays until the closing.

Business has been okay at the spot, but operators Herbert Jacoby and Max Gordon decided in favor of a brief vacation.

New Scala Vauder For West Berlin

Berlin, June 14.

The Berlin Scala, once a noted variety theatre and completely bombed out in 1943, will be newly built here. Karl Marx, co-owner of the old Scala, returned from London and got two local architects to start preparations on this project. Marion Spadoni, who managed the Friedrichstadt Palast (East Berlin variety theatre) from 1945 until 1948, is acting as artistic adviser. Costing about \$1,400,000, West Berlin's new Scala will have a seating capacity of 3,000.

This modern house, which will be located near Wittenberg Platz (U. S. Sector), is to open on the occasion of the International Building Exhibition to be held in Berlin in July, 1957. The new Scala building, incidentally, will also house a restaurant and a dance hall.

Operated Like Palladium

The Berlin Scala, during its era, was operated on the same level as the London Palladium. It was considered one of the foremost houses in Europe. Although the theatre rarely played names, the top performers in Europe sought engagements there. Bulk of talent was circus and variety acts.

The house was operated by three brothers, of whom Karl is the sole survivor. Another brother, Julius, died in exile in Switzerland some years ago. When the Nazis came into power, the property was confiscated by the government because the owners were Jewish. Eddie Duisberg, an obscure theatre manager, was put in charge of the operation. Major qualification for that job at the time was the fact that he went to school with Herman Goering.

Harry Altman Heads Buff. Police Benefit

Buffalo, June 28.

Harry Altman, who operates the Town Casino, Buffalo, in conjunction with Harry Wallens, has been named producer of the annual "Fonorama" to be held July 8 at Offerman Stadium here. Shindig is for the benefit of the Police Dept. Death & Pension Fund. The Buffalo Courier Express is the co-sponsor of the event.

Altman, so far, has signed the DeMarcos, the Seven Ashtons, Four Guys, The Riveras, Maria Neglia, Barbara Eskoe, Randolph, Four Aces, Step Bros. and others. Altman is currently negotiating for Eddie Fisher or Perry Como to do an appearance there.

In previous years, show has brought in as many as 40,000 customers and has returned a healthy sum to the Fund. It's one of the best-supported events in the area.

Talent Agents' Boost for Toll TV Is A Knock: It'll Drive 'Em Out of Homes

Kitt Illness Delays

Mass. Spot Opening

Salisbury Beach, June 21.

Illness of Eartha Kitt has postponed opening of Salisbury Beach Frolics to July 1. Miss Kitt, unable to open on scheduled date of June 24, is convalescing from a throat operation and medics refused to let her sing until July 1. She will be in for two nights, July 1-2.

Booked by Jacy Collier for the Frolics are full weeks for Teresa Brewer, July 3; Kitty Kallen, July 10; Johnnie Ray, July 17; Patti Page, July 24; Georgia Gibbs, July 31; Tony Bennett, July 7; Frankie Laine, July 14; Maguire Sisters, July 21, and nine nights for the Will Mastin Trio, starring Sammy Davis.

Dick Jones Asks Court To Restrain AGVA From Nixing His Lifetime Card

Dick Jones, former eastern regional director of the American Guild of Variety Artists, is seeking to restrain the AGVA convention from taking away the life membership conferred upon him by a previous AGVA convention. Restraining order is answerable today (Wed.) in the N. Y. Federal court.

Jones, at the time of his resignations some months ago, turned in his membership cards along with other documents when he left the union. Purpose of the stay order isn't known. However AGVA execs believe that he wants to be on the membership rolls as long as possible in an effort to make a comeback in union affairs.

According to the union's constitution, only the convention can create and rescind life memberships.

AGVA FINES DANCE DUO 2G FOR 'UNFAIR' DATE

Chicago, June 21.

The dance team of Melody & Ruby was fined \$2,000 by the local chapter of the American Guild of Variety Artists for appearing at Club Hollywood, Chicago nitery which placed on the AGVA "unfair" list some time ago. Dispute centers around operator Steve Harris' refusal to post bond for performers' salaries. He claims a previously posted bond was not refunded entirely when his club burned two years ago.

AGVA in turn claims that the portion not refunded was withheld to pay entertainers' salaries for the week during which the fire occurred. Harris felt he should only pay for days actually worked before the fire, rather than for the full week. The club now uses non-union or musical acts and has been doing so for several months.

The featured comic, Frankie Scott, has been working as a musical act, doing trumpet carbons of Harry James, Henry Busse, etc. Reports have it that Harris wants to sign Scott to a new longterm contract, but the comedian is supposedly refusing to do so unless Harris and AGVA straighten out their hassle.

Ill. State Fair Skeds

Opening & Finale Shows

Springfield, Ill., June 21. Victor Borge, Dennis Day and the Crew-Cuts, with Jan Garber's band, will headline the closing grandstand show Aug. 20 at the 1955 Illinois State Fair.

Nelson Eddy and Gale Sherwood, with Lou Breese's orch, are set to open the exposition Aug. 12 with a one-nighter. The song duet moves into this city's Lake Club the following night for 15 days.

Toll tv will provide the greatest impetus to going out again and may be the salvation of the theatre and cafe industry, according to talent agency reps. As soon as it becomes a question of where to spend the amusement dollar, a lot of people previously content to sit by the video set and absorb all the free entertainment being provided, will start spending their money elsewhere, according to the consensus of opinion among the percenteries.

The agents say that there will be a considerable increase in going out just as soon as toll tele starts cutting into the amount and quality of programming now being offered by the networks. It's pointed out despite intolerable road conditions, people still go out and weekends are still big in the various entertainment centers. The agency men say that once the big shows are on a pay schedule, then they have every reason to expect that niteries will get their biggest upbeat in years and it's even possible that a legit show won't have to be an absolute hit to survive.

Of course, major events such as championship fights, and world series games and other events of that calibre, will still be able to cut into theatrical boxoffice, but these items are fairly infrequent, and it's believed that pix houses, niteries and legiters will be able to pick up a lot of coin from an audience they lost with the advent of television.

PITT CAFE BIZ SLUMP CUES WEEKEND POLICY

Pittsburgh, June 21.

Indication of dive in local nitery biz is, announcement by Twin Coaches that it's going to a weekend policy for at least the next two months. Significance is to be found in the fact that Tony Calderone's big room (1,100 capacity) is on the highway and the away-from-downtown spots have always thrived in the warm weather.

In past, Twin Coaches has frequently gone to Friday-Saturday operation only, but always in the winter, usually after the first of the year, never in the summer. Don Cornell, booked in last week when Eartha Kitt had to cancel out on account of a bad throat, wound up the full week bookings Saturday night (18).

It's possible Miss Kitt may come in later this summer, but only for a weekend. Three Suns are due in next week, July 1-2.

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JUNE 29th, BRADFORD HOTEL, BOSTON

STARTING AUG. 10 THRU OCT. 2nd, STATE FAIRS

PREP CAFE 'WHEEL' FOR P'KGES

Whimsical Weekend Weather Whams Catskills; Cues Call for Conventions

Operators of the Catskill Mountain resort hotels feel that they can no longer rely on the weather as the sole inducement for trade. The borscht belt hotelmen are now making a heavy play for meeting and convention trade in an effort to presell their houses. Heaviest effort is being expended to get the confabs on for the slower midweek days, and then charge regular weekend tariffs for those staying over.

It's a comparatively new venture in the Catskills, but the hotelmen are already starting to realize a lot of extra trade from that department. For example, the Allied Theatre Owners of New Jersey, is planning a three-day midweek confab at the Concord, Kiamasha Lake.

In former years, the bulk of the hotelmen made no special effort to get conventions because of the cut rates involved. They would rather take their chance on getting fairly decent crowds through normal channels. However, they have come to realize that a few rainy weekends and they are out of business.

The inns in the past have made some bids for the convention trade during the slow months such as May, June and after Labor Day, but as of now they'll welcome inquiries and trade for any part of the season.

Rosen to Small Agency

Jerry Rosen, former indie agent in New York, has joined the Paul Small Agency as assistant to Lillian Small, heading the office. Rosen had been previously with the Mercury Artists Corp.

Rosen will handle several studios for the Small Agency.

Rio Casino to Lure Yank \$ Via U.S. Names

The Copacabana Palace, Rio de Janeiro, is attempting to get a slice of the U. S. tourist trade with U. S. acts. Spot has signed Olga James for a stand starting June 24.

Some years ago the Copacabana, along with other luxurious casinos, were major spenders in the American talent marts because of casino activities. However, gambling was abolished by decree and since then U. S. bookings in Rio have been sporadic.

Jones Fans Philly Revolt Vs. AGVA

Philadelphia, June 21.

Insurgent members of the American Guild of Variety Artists held a meeting last week in DuLu Temple to level charges against the union's national board. The meeting was called by Gene Arcade, Jimmy McGinty, Jackie Pinckney and Betty Gaynor and about 40 members attended. They filed a protest with the 4A's charging AGVA's top officers with "negligence, dereliction of duty and rank incompetence over the last seven years."

Among the charges made was that the AGVA was falling apart in Philadelphia and that only see-

(Continued on page 57)

OPS JOINING TO CUT COSTS

Nitery owners are planning a circuit which will use shows of their own production. At a meeting last week in Cleveland of four operators, decision was made to produce their own shows which will stay a minimum of two weeks each in their own niteries and then be sold at little more than cost to other nitery owners.

High costs of floorshows is behind this move. The bonifaces, comprising Harry Altman, of the Town Casino, Buffalo; Herman Pirschner, of the Alpine Village, Cleveland; Lenny Littman, of Copa, Pittsburgh, and Harry Segal, of the Elmwood Casino, Windsor, Ont., are underwriting the cost of the first venture. They hope that after the initial eight weeks other cafemen will come in on the deal.

They believe that they will be able to produce their own displays for considerably less cost. They say that the price will be low enough so that a name can be added, if necessary for the success of

(Continued on page 57)

Carillo, Renaldo Split For Personal Bookings

Leo Carillo and Duncan Renaldo, teamed as the Cisco Kid and Pancho on a film series, have split in the personal appearance field, but will continue to make vidfilms for Ziv.

Renaldo is currently being submitted for arena dates without Carillo. What Carillo will do in the arena and outdoor circuits hasn't been made known as yet. Renaldo essays the title role while Carillo does Pancho.

AGVA Joins AFM in New Drive To Kill or Cut 20% Cabaret Tax

Talent unions are renewing their efforts to kill the 20% cabaret tax, or at least cut it to the 10% figure now prevalent in other amusement fields. Subject is slated to come up at the American Guild of Variety Artists convention starting today (Wed.) at the Henry Hudson Hotel, N. Y., and was the subject of meeting of members of the American Federation of Musicians two weeks ago in Cleveland.

A special meeting of AFM hier-

archy at the Cleveland Athletic Club last week voted a fund of \$300,000 to eliminate the tax. The subject has become so important to the lifeblood of the talent, music and restaurant unions, that they feel unless it is eliminated or drastically reduced, unemployment in these fields will grow. The 20% rap has been too high for the average customer, it's felt, and fear by restaurant owners of lifting already high prices to include the cabaret nick, has been stymying the many operators from installing acts and bands.

Hotel associations have been attempting to get rid of or modify the tax for a long time. There was one session of Congress that was sympathetic to modifying the tax downward to 5%, but it would include all rooms with music, even recorded or piped tunes. As a result of the balk by the innkeepers on that provision, Congress bypassed any action on the measure.

Under present regulations, rooms with music only, may not apply the 20% tap. However, once a singer, floorshow or dancing is introduced, then the tax is clamped on.

Rooms with small orchestras, for example, would like to permit dancing, but are fearful of applying the tax. At the same time, many with music feel that they could increase patronage by a floorshow or getting a band that could entice dancers. Fear of hiking customer bills prevents such action.

Congress sometime ago sliced the 20% excise on theatres to 10%, but didn't lower the cabaret impost.

Two Philly Spots In Summer Fold

Philadelphia, June 21.

Cafe business here goes into the summer doldrums next weekend with the closing of the Celebrity Room Saturday night (25) and the shutdown of Chubby's, West Collingswood, N.J., on Sunday evening (26).

With the earlier shuttering of the Latin Casino yesterday (Mon.), the town will be left without a name showcase for afterdark entertainment by the week-end. Celebrity will close tight, but Chubby's will maintain a combo policy in its bar, and seal off the main room.

Sciolla's, huge uptown theatre-restaurant, and Palumbo's, similar type operation in South Philadelphia, are both remaining open for summer, but will feature lower budgeted shows during the dog days.

WILL JORDAN

"His mimicry of Ed Sullivan is an exercise of **PURE GENIUS**"

Philip Minoff, CUE Magazine

Currently **STARRING**

SHAMROCK HOTEL

HOUSTON, TEXAS

June 26th

ED SULLIVAN'S

7th Anniversary Show

"TOAST OF THE TOWN"

CBS-TV

Direction



Personal Management: JACK ROLLINS

Vaude, Cafe Dates

New York

Joyce Bryant signed for the Sporting Club, Monte Carlo, starting July 8. Barry Sisters have started at the Walkiki, Honolulu. Herb Shriner set for the Lake Club, Springfield, July 15. Larry Storch goes June 27. Filmster Rex Allen to head a western revue at the Logan County Fair, Ill., Aug. 6. Don Tannen starts at the Thunderbird, Las Vegas, July 7. Charlie Rapp to book the Fontainebleau, Miami Beach. Florian ZaBach tapped for the Bowery, Salsbury Beach, Mass. Jack Entratter, managing director of the Sands Hotel, Las Vegas, in for a quick trip to New York last week.

Hollywood

Vicki Benet booked into the Savoy, London, July 18. Simone Ray her arranger-accompanist. Bobby Milano making his nitery bow at the Keyboard. Jeri Southern opened at the Chi Chi, Palm Springs. Ritz Bros. will add a ballet troupe to their Cal-Neva Lodge act, opening at Lake Tahoe resort Aug. 26 for two, frames. Charles Lunard & Helen Lewis, nitery dance team, set by Metro to "Choreograph" new Tom and Jerry cartoon, "Down Beat Bear". Hi-Lo's and Jerry Gray orch played at Pomona College Prom. Karen Chandler went into the New Frontier Hotel, Las Vegas, Monday (20) with Sammy Davis Jr. show.

Atlanta

Jonl James opened Monday (20) at Joe Cotton's Steak Ranch with Bill Kent band. For Miss James tariff was hiked to a \$2 cover. Mesmerist Dr. Arthur Ellen will bow in at Henry Grady Hotel's Paradise Room tomorrow (Thurs.) with Vivianne & Tassi, French novelty juggling team, also on bill. Singing emcee Jim Lucas will be held over. Buddy Waples, pianist, and orch hold forth at this spot. The Jim Scott duo is current in Henry Grady's cocktail spot, Dogwood Lounge. New line of chorines, the Sage Dancers, are appearing at Gypsy Room, where exotic terper Dariece is the head-

liner. Bobby Baxter is held over as emcee. Terrace Lounge, new spot on Piedmont Hotel's mezzanine, features pianist Jeanne Brunit. Ivory thumper Tom Dennis opened this week at Danny Demetry's Zebra Lounge in the Howell House. Mickey Morano is the new manager of the Clermont Hotel's Continental Room, where ventro Bob Karl is being featured.

Holdovers: The Charm-Tones, piano-organ duo at Pappy's Plantation Lounge. Exotic terper Pat ("Amber") Halladay, Jose ("Mr. Banjo") Silva and the Tokyo Trio at the Domino Lounge. Jack Lopez and his Mambo combo at El Moroco.

Chicago

Dorothy Collins and The Four Lads opening at the Chicago Theatre, Chi, Friday (24) for a two-rounder. Dorothy Shay opens at the Palmer House, Chi, tomorrow (Thurs.) in a four-weeker. The Four Joes set for the Chase Hotel, St. Louis, July 28 for two frames. Sheeky Greene into the Bal Tabarin, Las Vegas, tomorrow (Thurs.) for a two-weeker. Nino Nanni pacted for the Park Lane, Denver, Aug. 15 for two sessions. Don Cherry opening at Fazio's, Milwaukee, July 8 for two. Peggy King, Bill Haley & His Comets set for the Chicago Theatre stageshow July 8, for two stanzas; the Four Aces pacted for the following show, also for two.

CIRCUS REVIEW

Chipperfields' Circus

(Queen's Park, Glasgow)
Glasgow, June 18.
Chipperfield's Circus Ltd. presentation with Hardy Johnson, Three Henrys, Ricardo & African Lions, Tarzanovs (3), Sheila Duggan & Little Herbert, Equine Cavalcade, The Doms (3), Peerless Poodles, Les-French (3), Doreen Duggan & John Chipperfield, Kalev Troupe (3), Fiery Jack (2).

The Chipperfield family, opening third visit to Scotland, makes sockeroo impact on citizens with biggest spread of canvas ever seen hereabouts. Big top seats just on 7,000 stubholders in elliptical auditorium enclosing standard ring and long hippodrome track.

Show continues to accent spectacle. It scores heavily with lavish herds of exotic animals (frinstance, only herd of camels in Britain, only performing giraffe in Europe), but lacks a solid personality in the ring.

Show tees-off with Hardy Johnson (brother of Trevor Bale, currently tiger pushing with Ringling) showing eight big ice bears and eight American black bears in good comedy routine that works smoothly and competently.

Lion act is geared for maximum poke, pit and snarl. Johnson looks the lion tamer of tradition, and rouses outfronters to near-panic with his hairbreath escapes from charging beasts.

Lions are barely down tunnel when spots swing to Tarzanovs on one side and Henrys on other. The Henrys (two males, one female) do quick and neat cradle routine on revolving ladder.

Tarzanovs (two males, one female) are French and bring Gallic fastidiousness into excellent three-handed flying act which includes piroquette from bar to swinging catcher and blindfold ankle-hold by the femme.

Hippodrome track now holds mammoth parade of 16 elephants, six camels, six zebras, score or more horses and llamas and clown line-up. This is the first time British audiences are getting the de Milie technique. Mixed reaction seems to spring from obvious impact of so much spectacle combined with regret that what they're

seeing isn't intimate enough to be circus as they expect it. Pleasant act shown by John Chipperfield has spot horses, palominos and Shetland ponies in a modest but well-knit sequence. The Doms (two males, one gal) do low-lying act fast and surely. Frau is eye-filling and youth is on their side.

The Peerless Poodles do orthodox business with one laugh sequence in which one pup replaces another on a pony's back. Sheila Duggan handles four sea-lions, one of which does usual balance business with pole topped not by table lamp but by living parrot. Another sea-lion mounts horse and rides round ring.

Dick Chipperfield works camels and llamas in neat number ending in pedestal grouping, all beasts being ornamented with Digger Pugh's giraffe ballet. This tableau is held while zebras circle the track and George, the show's much-publicized giraffe, moves contrawise with seven-league strides. The Chipperfield bull-line of 16 beasts, including two male tuskers, is the biggest elephant herd ever seen in this country. They were originally broken by Wenzel Koss-mayer, doyen of European mangel-craftsmen, and rate top marks of any ring act in Europe nowadays.

The Kalev Troupe does a balancing and muscle-control posing act in golden state make-up and earn good palming. Fiery Jack and mid-gest partner work hobo clown entrance in exploding car and draw biggest laughs of the show. Les French trio work two orthodox clown entrees with finesse and exit to good reception for musical finale.

Program ends with races between Roman charioteers around the hippodrome track. Horses go flat out along the straight and round the bends. Outfronters flinch under showers of foam thrown up by churning chariot wheels, and tension goes to exceptional level for this class of entertainment.

Gord.

AGVA Sacks Vincent Lee, A Branch Manager

One of the candidates for the job of national administrator of the American Guild of Variety Artists has been given the gate for insubordination. Vincent Lee, now branch manager in Dallas, who was with the union in various cities for many years, was dismissed by the union early this week.

Leading up to Lee's dismissal was an expense account on which several items had been questioned and payment held up. Lee subsequently took the interoffice memo questioning the expense account, reproduced it on a mimeograph and sent it around to various organizers around the country. AGVA execs felt that this was done in an effort to steam up the branch managers against the manner the union was being handled, and he was given his walking papers.

Firing of Lee leaves only two open candidates for the board. Resolutions were passed in two branches recommending personnel in those branches for the post of national administrative secretary to succeed Jack Irving who resigned at the last board meeting three months ago. Ernie Fast was nominated by the Chicago branch for that job, and AGVA former president Gus Van was recommended by the Miami branch. Previously, Fast had stated that he doesn't want the job.

Currently, the union is being governed by a three-man committee comprising former national administrator Dewey Barto, Joe Cam-pio, an AGVA veepee, and Tom Melody, national board member from Dallas.

Imogene Coca Dusting Routine for Las Vegas

Imogene Coca is refurbishing her cafe act in preparation for Las Vegas bookings. Miss Coca, who has been heading her own tele show and who was teamed with Sid Caesar on NBC-TV's "Your Show of Shows" for a number of years, had been a regular on the cafe circuits prior to her entry in teevue.

As in the case of other telé-ites, the heavy lucre offered by the greenfelt circuit hotels is causing the rewrite of her nitery turn.

DANTE THE MAGICIAN

By MILBOURNE CHRISTOPHER

(Editor, M-U-M, Magazine of the Society of American Magicians)

Death of Dante last Thursday (16) on his ranch at Northridge, Cal., came as a shock because four days before we had spent the evening at Rancho Dante while the old master regaled with tales of his past triumphs.

"I sailed for Australia in 1911 with five kids and 50c in my pocket. Now look at this." This was a huge ranch near Hollywood with 14 buildings on it. Fruit trees lined the driveway, peacocks were noisy in their pens. By the side of his swimming pool was an outdoor bar. Nearby a giant devil's head was suspended over the entrance of his "Inferno." Theatre display photos lined the corridor. To the right was another fully-equipped bar, outside a summer beergarden, flanked by tall trees. One room housed his lithos, scrapbooks, photos and publicity matter. Adjacent was a theatre with 14 changes of scenery and a stock of his illusions. Adjoining rooms housed his collection of Oriental mementos, small apparatus and production silks. Nearby in another structure was his rumpus room.

"Not bad, eh?" he cocked his head, sipped his Scotch, then stroked his white moustache and goatee. "What other magician has anything like this to show for his work?"

Dante was born Harry August Jansen in Copenhagen, Oct. 3, 1883. His family came to St. Paul, Minn., when he was six. The first magician he saw was one of the many who used the name Hellmann. As a department store cash boy he was constantly fiddling with billiard balls and coins.

Dante's early billing was Herr Jansen. Thurston gave him the name Dante when he sent him on tour with the No. 2 Thurston show.

A first-rate illusion builder (he once was a partner in the Chicago Halton & Jansen firm) Dante constructed many of Thurston's best tricks, including the improved Horace Goldin "Sawing a Woman in Half," "The Un-Sevilled Barber," "Backstage," "The Magician's Rehearsal" and "Black and White" are prime examples of his originality.

Thurston Banner

From the time Dante set out under the Thurston banner on a world tour, which began in Puerto Rico in 1927, until his return to the States in 1940, he racked up a legitimate claim to the title, "The most traveled theatrical company in the world." Two months in Moscow, 12 weeks in Melbourne, 8 weeks in Johannesburg, 12 weeks in Stockholm and a month in Tokyo were only a few of his extended runs with "Sim Sala Bim."

He broke Graeae Fields' record at the Empire in Glasgow. Was the last attraction to play the Alhambra in London. A scout from England had caught "Sim Sala Bim" in Amsterdam and reported it was a great show, but that Dante didn't speak English. Dante, when he heard the news, took a plane to London pronto and put matters straight.

Piffle

Dante was the first to present magic in revue form. He always carried a large company, magnificent sets and large props. He spoke disdainfully of magicians who specialized in smaller tricks or, as he phrased it, "piffle."

He spoofed the traditional hocus-pocus, worked with a twinkle in his eye and a barrage of puns and one-liners.

No magic of modern times could match his magnetic personality and flamboyant showmanship. The Boston Traveler pegged him as a composite of "Frank Morgan, Monty Woolley and Frank Fay."

Dante appeared in several films.

He was featured with Laurel & Hardy in "A-Haunting We Will Go" and played a lead in "Racket Busters."

On tv he staged an illusion show so that comedian Alan Young could caper as his fumblefinger assistant and he was a frequent guest on "You Asked For It."

Dante made his last public appearances a week before his death at the combined convention of the Society of American Magicians and the Pacific Coast Association of Magicians in Santa Barbara. He did no tricks but spoke of his tours and closed with his identifying "Sim Sala Bim" sweep of the arms. At the windup banquet Friday he clutched his heart and grimaced at one point during his speech but made no mention of it later.

Most stage luminaries stop having birthdays when they pass the 30's or remain, like Jack Benny, at a firm 39. Dante was the exception. He delighted in appearing as a spry oldtimer. In 1940 during his Morocco run he was 57, but frequently after a deft deception he would chuckle and crack: "Not bad for an old bird of 70."

Early Monday a.m., then actually 71, he lugged a giant American flag, as big as the one that hangs on holidays in Pennsylvania station, out of his storeroom.

"In a day or two I'll dig a hole out in front of this building, then put up a pole and on the Fourth of July the Rancho Dante will fly the biggest Stars & Stripes in the state of California."

Dante was that way. Everything on a big scale—no "piffle" for him.

SOMETHIN' SMITH and the REDHEADS

Currently
MUEHLEBACH
HOTEL
Kansas
City

EPIC
Records

Direction: GENERAL ARTISTS CORP.



FRANKIE SCOTT

America's Undernourished Comedian



Currently
11th WEEK
CLUB
HOLLYWOOD
Franklin Park, Ill.

Direction: PETER J. IODICE
Fox Theatre Bldg. Detroit

WHEN IN BOSTON It's the

HOTEL AVERY

The Home of Show Folk
Avery & Washington Sts.
Radio in Every Room

CAB CALLOWAY

2ND WEEK
HAVANA, CUBA
WARNER THEATRE
and on
Station CIRCUITO CMQ, Am and TV
Mgt. BILL MITTLER, 1619 Broadway, New York



GING MERLIN

and his
VIOLIN BEAUTIES



Currently: CHICAGO

Direction: William Morris Agency

Ice Show Review

Wildfire

EMPRESS HALL, LONDON

London, June 17.

Claude Langdon's production of new musical in two acts (14 scenes). Book and direction by Pauline Grant; production manager, Henry Thomas; music by Philip Green; lyrics, Norman Newell; conductor, Bobby Howell; choral supervisor, George Mitchell. Stars Belita, with Richard Hearne, Frankie Vaughan, William Hinchy, Brita, Allan Glen & Colleen McCarthy, William Burns, The Tumbleweeds (3), Willy Wallen, Fred & George Durante, Kamara, David Preedy, Gerda Goddard, Michele Andrews, Pat & Neil Delrina, George Mitchell Choir, Corps de Ballet. At Empress Hall, London, June 16.

With blade shows firmly established in popularity over here, it is no great problem to find successors to productions that have kept this big arena profitably filled for years past. In this instance, producer Claude Langdon has presented an entirely new show. Written and produced by former ballerina Pauline Grant, show has original music and the potpourri of vaude and tv talent requisitioned should make for universal appeal for the summer season, particu-

Prep Cafe 'Wheel'

Continued from page 55

the show in some local situations. It will also be designed so that if an act selected initially has played one of the clubs on the circuit, a substitution could be made.

The nitery owners are attempting to beat the increasingly higher costs of production by this method. They feel that if an act were approached on the basis of playing a minimum of eight weeks, which is tough to get at this time, many performers would be willing to go along at their minimal salaries. Thus, the unit would be able to get more production than they would ordinarily because of lower costs of principals.

In the past, several cafes have dispatched units to other clubs. The Latin Quarter, N. Y., for example, sends a unit to the Desert Inn, Las Vegas, annually. In former years, various spots have sent out replicas of their own productions to other niteries. Among them were the Copacabana, China Doll and the NTG shows. The bonifaces recouped a great part of their initial production costs by selling the units to other spots.

However, in this instance, purpose is to reduce production costs generally. Through production of their own units, they can control prices, eliminate certain costs such as that which would be obtained by the overall producer of a show, and control all talent.

Target dates of the initial production hasn't been set as yet. But it's expected that the first unit will be ready by the end of the summer for fall entry into the basic circuit and thence into general cafe distribution.

larly among the teenagers who will flock to crooner Frankie Vaughan.

Story is woven around the rescue by Princess Pocahontas of Captain John Smith in charge of the early settlers in Virginia. The background of tobacco plants and period costumes make a colorful romance, offset by the threatening braves until the pipe of peace is eventually passed around. The musical numbers are tuneful and bright, and among the outstanding lighting effects is the bizarre coloring of the ice thrown up and accentuating the Indian costumes and head-dresses in a fire dance which closes the first act.

Although playing no role in the story, Belita, who is guest star for a limited period, wins new laurels with her three specialty numbers varying from exotic jungle gyrations to graceful ballroom gliding. Vaughan, popular tv and disk warbler, draws screams from bob-wyox fans and Richard Hearne scores with his inimitable characterization terminating in his well seasoned square dance solo.

As the Indian Princess, 17-year-old Swedish skater Brita, fulfills the promise indicated in her earlier performances, and William Hinchy from Australia partners Belita in her modern dance with impeccable ease. Ted & George Durante project their skill as equilibrists as part of a dream sequence showing how the U.S. would eventually develop, which also gives an opportunity to Willy Wallen to contribute a cameo of Chaplin with the Keystone Cops, and other individual specialists.

Corps de Ballet drift effortlessly through many intricate numbers and the George Mitchell Choir give ample vocal support. Clem.

Jones Vs. AGVA

Continued from page 55

ble attempts were made here to collect the welfare fund assessments from the clubs. If the 4A's fails to act on the charges, the insurgent Philadelphia members plan to start litigation.

The meeting was addressed by Dick Jones, recently ousted eastern rep for AGVA. Jones made a bitter attack on Jack Irving, the former national administrative secretary. Jones charged Irving was now labor consultant for the Las Vegas hotels, but would still be a delegate to the AGVA convention.

"Perhaps now the musicians and the hotel and restaurant employees know why they got no cooperation from the AGVA with men like Irving in the saddle," Jones declared. Jones said he holds a lifetime card in the AGVA. He is suing the union in N. Y. Federal Court for libel. He is asking \$300,000 damages.

Saranac Lake

By Happy Benway

Saranac Lake, June 21. Documentary film, "The Heart of Show Business," to be released next Thanksgiving, will have many shots taken in and about the Variety Clubs-Will Rogers Hospital, with many of the staff and patients taking part. The group was photographed by producer and director Ralph Staub and his cameraman, David Dans. About 34 hospitals and 34 Variety Clubs will be featured in this coming pic.

Walter Silverman, staffer with Columbia in N. Y., into the general hospital for the thoracoplasty operation—his second trip here. Ditto for David Woodard, operator with the Broadway Theatre, Dillon, S. C.

Saranac Lake Summer Theatre will open its fourth season here July 2, with "Arms and the Man." Kendrick T. Packer, producer, announced same cast as last season will be here this year.

Saranac Lake Golf Club held its annual Ball at the Hotel Saranac to turnaway business.

Francis McDonald, of Stanley-Warner Theatres, Philly, happy over the visit from his wife and children.

Shirley Harmer, radio singer and her husband, George Murray, Canadian, tele and radio artist, will be crowned King and Queen of July 4. Two years ago, Miss Harmer and Johnny Desmond were crowned King and Queen of the Winter Ice Carnival here.

Saranac Lake took the spotlight on a half hour tele program over tv station WIRL, Plattsburg, N. Y. Write to those who are ill.

Md. Amusement Park

In Ownership Switch

Washington, June 21.

Glen Echo Park, suburban amusement park in Cabin John, Md., to the northwest of Washington, has been acquired by Rekab, Inc., of New Jersey. Price is estimated at over \$1,000,000. Seller is Continental Enterprises Inc., a subsidiary of Capitol Transit Corp., which operates Washington's trolley and bus system and has run a trolley line to Glen Echo for many years.

Rekab Corp., headed by Abram Baker, has an interest in Palisades and Olympic Parks in New Jersey, and also operates amusements in Atlantic City.

Hub Groups Sponsor

Pkge. for Maine Base

Boston, June 21.

AGVA, AFM, the Armed Forces Club and the Boston Hearst Newspapers are sponsoring a project to send some 25 performers and musicians to the Air Force base at Presque Isle, Me., to entertain. The group will take off Sunday morning (25) and put on a show that night for the personnel of 1,500 at the base.

Working out the details are Sam Marcus, head of the Boston Musicians' Union; "Smiley" Hart, AGVA, and George Clarke, Boston Daily Record columnist.

JUNIOR C. OF C. MEN

HYPO ATLANTA SHOWS

Atlanta, June 21.

Nightclubs, theatres and other amusement spots are getting a healthy shot in the arm from the presence of 8,000 delegates here for the annual convention of United States Junior Chamber of Commerce. Parley opened Monday (20). Atlanta Biltmore Hotel is convention headquarters.

Money-minded Atlantans figured fun-loving Jaycees would spend about a million bucks at the four-day convention and a lot of this coin is finding its way into coffers of amusement industry.

DON TANNEN

Opening July 7th
(RETURN ENGAGEMENT)

THUNDERBIRD

LAS VEGAS
(4 WEEKS)

Just Returned from London, England after

successful engagements at the

PALLADIUM, SAVOY HOTEL and ADELPHI THEATRE REVUE

Thanks to all those in London who have made my engagement so enjoyable.

VARIETY

"Another newcomer from across the pond is Don Tannen, with an unusual mixture of ventriloquism, comedy and serious impressions. Strangely enough, the mixture works . . . evokes prolonged audience chuckles." Myro.

LONDON EVENING NEWS

Bill Boorne
"Don Tannen . . . gives us variety as we like it."

THE PERFORMER

London, England
"Newcomer to this country was goggled, toothy, Don Tannen, who could label himself 'Prince of Debunkers.' . . . Certainly made an impression."

RECORD MIRROR

London, England
"American comedian Don Tannen, one of the most original and refreshing to come to this country, winds up a highly successful engagement in London this weekend. Don opened at the Palladium . . . scored such a hit that instead of going straight back after his fortnight's engagement there, he was prevailed upon to appear at the Adelphi Theatre in 'The Talk of the Town' for a couple of weeks and to 'double' at the Savoy Hotel in cabaret. At the Savoy Hotel, Don really 'tore 'em up' with his terrific routine in which he geyed and burlesqued pianists, singers and actors. The ritzy audiences went for him in a big way and it wouldn't surprise me if, when he re-visits England, he will be a regular attraction at this famous West End hotel."

WALTER WINCHELL

"Don Tannen clicked big at the London Palladium."

FRANK FARRELL

New York World-Telegram and Sun
"Don Tannen . . . entranced London."

EARL WILSON

"Don Tannen, one of the Palladium's biggest comedy hits."

RECORD MIRROR

London, England
"Another American comedian has come and conquered. This time the artiste is Don Tannen, who, at Monday's performance, stopped the show."

THE NEW MUSICAL EXPRESS

London, England
"Don Tannen, an American with an unusual style. He was one of the outstanding successes."

MILTON DEANE

Hollywood Reporter
"I single out Don Tannen who, making his first appearance here, put over an original line of comedy with uproarious effect."

L. B. HOWARTH

Morning Advertiser
"Another American making an initial Palladium appearance was Don Tannen, a remarkably original comedian."

The Mentalough-Provokers
Lucille and Eddie
ROBERTS
Originators of the Show
'WHAT'S ON YOUR MIND'
Currently Appearing
FLAME ROOM
RADDISON HOTEL
Until June 30th
Followed by
Laurel Hill Supper Club
July 4th-17th
Direction: W.C.A.

LOIS WHITE
Sensational
Singing Pianist
with
TEDDY SMALL
Currently:
Redwood Room, Hotel Elkhart
Elkhart, Indiana

Direction GAC

Personal Management NAT DUNN

European Bookings Arranged by Lew and Leslie Grade Ltd.; Eddie Elkort and Dick Henry

New Acts

LILI BERDE

Dances
8 Mins.

Casino Royal, Washington
Lili Berde, who came to this country from Greece last November, is under contract to 20th Fox and, after several months of tests in Hollywood, has been farmed out to the supper circuit for a stretch of working before live American audiences. A tall, striking looking girl whose large eyes remind of Loretta Young, she offers classical solo numbers, a lively Spanish dance and the Greek national dance.

She is beautifully costumed and handles herself well but there is some questions about her material for the nitery audience. To go, it will have to be limited to class situations. Gal worked at considerable disadvantage in the opening show for there had not been sufficient rehearsal with the house and there were difficulties in tempo which slowed her Greek dance. She did much better in the Spanish number, with only a piano to accompany. Since her numbers are not the kind with which American orchestras are likely to be familiar, a considerably longer rehearsal period is indicated in further bookings. *Lowe.*

JIMMIE CAESAR

Songs, Impersonations
26 Mins.

Hotel Barclay, Toronto
After three years with Jerry Marshall (as Marshall & Caesar) and then eight months with Jay Lester (as Caesar & Lester), Jimmie Caesar made his first appearance here as a single in his tee-off as an impressionist. Originally doing only panto parts, Jimmie Caesar has now changed over to imitations of top stars of stage and screen.

Slim, impeccably-tailored comedian has a neat baritone singing voice, plus plenty of assurance, speed and verve. His new switch to character bits held the audience, when caught, to top returns. His opening Stan Laurel scalp-twichtings segue into his near-sighted Mr. Magoo and fine song-impressions of such pop leaders as Don Cornell, Billy Eckstine, Arthur Godfrey and Billy Daniels, with trademarked characterizations sustained. His film-star bits include such standards as Bogart, Jimmie Stewart, Gary Cooper, James Mason and Gabby Hayes, all standouts.

Jimmie Caesar seems set for all media in his new venture. *McStay.*

JACK TURNER

Impressions
10 Mins.

Apollo, N. Y.
Jack Turner, Negro younger in his first N. Y. stand, parades a long list of impressions, most of them standards. Act begins sluggishly, with his make-believers serving only to introduce the next impression. However, he ultimately adds a little variety and interest via a nice Ames-Andy chitchat, with himself handling both roles. He continues in this dual capacity next in a Groucho Marx takeoff, wherein he has the simulated comedian. Interviewing other top names in the setting of his video quizzer.

Though this closing material is more inspired than the rest of the stuff, laugh lines are always at a premium. Moreover, Turner has difficulty sustaining his caricatures, lapsing frequently into some indistinguishable voice. *Art.*

THE MASCOTS (4)

Songs
13 Mins.

Black Orchid, Chi
The Mascots make their Chi debut in the current layout at the Black Orchid and bring the number of Godfrey-trained acts around town at the moment to three. The four lads, accompanying themselves on the bass and guitar, have melodious pipes, enthusiasm, excellent stage presence and are sick sellers of songs.

Group opens with "Java Jive" and segues to "Them There Eyes." The Mascots win the crowd from the beginning both with their shy, youthful approach and with their well-chosen effectively delivered numbers. Group does its recent MGM etching of "The Others I Like" for big response and wraps up with "I Go Crazy," with comedy touches by the spokesman of the group; for a bangup climax. The Mascots feature their guitarist on the encore, "Sally Let Your Bangs Hang Down," and go off to salvos. *Gabe.*

BRIAN REECE

Comedy
15 Mins.

Quaglin's & Allegro, London
Brian Reece is best known in London as a straight thesp. For a number of years, he played the title role in a BBC radio series and in more recent times has had the male lead in two Broadway importations, "The Seven Year Itch" and "The Tender Trap."

This is not his first essay in cabaret, but he has not played the West End cafe circuits for about four years. By local standards it's an unusual act. He's a raconteur appearing without any musical background and relying on a flow of comedy yarns. His delivery is smart and confident. His jokes are well chosen and expert timing ensures a boff audience reaction.

Although originally pacted for a season later in the year, the Reece booking has been brought forward to fill the gap created by the illness of Hutch (Leslie Hutchinson). The sepi singer had been taken ill halfway through his return engagement. This makes it a difficult proposition for Reece, as Hutch is probably the most popular performer at these Piccadilly night spots; but for the loss of patronage caused by the railroad strike, there's every reason to believe that he would have kept the two rooms at capacity level. *Myro.*

HELEN HUSH

Songs
12 Mins.

Hotel Vendome, Boston
Helen Hush, tall, fabulously gowned looker, is visually exciting. She's platinum topped, solidly classed, and has terrific impact. She has a bouncy, exuberant style and showed a good line of songs. Thrush is an eye catcher when she comes on in a pink gown moulded to her tall stemmed figure and full skirted at the bottom.

In her bow at the Moulin Rouge, the chanter with the catyoni moniker, exhibits an excellent potential for mass and class niteries. Opening with "From This Moment On" she warms up the room with "Careless Love," "The Glory of Love," "My Heart Belongs to Daddy," "That's All I Want From You" and "Can't Say No." Tall lass is at her best navigating the room with a portable mike in "I'll String Along With You." She does nicely too with "Diamonds Are A Girl's Best Friend." She begs off after three encores.

Thrush handles herself well, has marvelous stage presence for newcomer, but shows tendency to clip through her numbers at dizzying pace in opening. She has all the necessary attributes to get and keep attention on a physical basis. Delivery aims for effect, rather than song projection, but she shows savvy and knows value of selections.

Miss Hush shapes up as a refreshing new face with okay possibilities and is a guaranteed bet to stun the chair squatters with her personality. *Guy.*

BILLIE ANTHONY

Songs
15 Mins.

Empire, Glasgow
Blonde thrush is new recording name in Britain via successful waxing of pop tunes, particularly "This Old House." She's now playing vaude acts, and emerges as breezy chirper who's most at home in fast numbers. Runs through her act for most part and she should cut out the gabbing between songs. Anyway, so many vocal acts are now wasting time with tributes to subholders for being "wonderful" that it's getting monotonous.

Her songalog ranges from "Smile," "Twelve Dee" and the Scots tune "Skye Boat Song" to the peppy comedy number, "Where's the Baby's Dimple Be?" She needs more polish, particularly in her speaking voice. *Gord.*

HOWARD JONES & REG ARNOLD

Music-comedy
15 Mins.

Empire, Glasgow
Howard Jones, longtime singer with the Joe Loss orch, and Reg Arnold, trumpeter with the same outfit, have teamed up in this bright new act. Twosome has much potential as a useful entry for the vaude circuits, and is welcome change from normal run of bandstand recruits from the dancebands. Added to singing talents of Jones, Arnold is the comical aptitude of Reg Arnold with his asset of an amazing visage.

Signature tune is "The Jones Boy," and singing chores by Jones, who scores with "Unchained Mel-

ody," are broken by trumpet solos from Arnold. Musicianship of latter is good while the Jones man offers a sincere brand of singing. At show caught, he wound with conventional tribute to late Sir Harry Lauder, singing "The End of the Road."

Act is only in its fifth week and has much time to devote to sharpening itself. As is, it shapes up as highly pleasing vaude fodder. *Gord.*

ANDY STEWART

Comedy
10 Mins.

City Hall, Perth, Scotland
Young comedian, with a Joe E. Brown type of face, needs better pace of delivery and sharper material.

Garbed in evening suit, he opens with average patter, which includes many references to Hollywood. He should avoid imitating a false U.S. accent. His Humphrey Bogart travesty is n.s.g., and he's better with impression of Martin & Lewis. Worthwhile asset is rubbery face and oddly-positioned nose.

Okay for vaude in general run of situations, but would require to sharpen act considerably for U.S. market. *Gord.*

ETTA JAMES & PEACHES (2)

Songs
13 Mins.

Apollo, N. Y.
Without question, the most distinctive feature of this vocal group is its appearance. Etta James is a tall, cigar-shaped sepi femme with peroxide blonde tresses and two Peaches who flank her in all the numbers are darker skinned, skinny brunets, who just rise above her shoulder. Vocally, they are a strict rhythm & blues troupe.

Miss James handles all the lyrics, with The Peaches supplying mousey support. Outfit injects an offstage baritone occasionally. If the two slight sidelights could be worked more heavily into the singing for fullness, the act might fit nicely into similar stands elsewhere. *Art.*

BECKER BROS. (2)

Dance
12 Mins.

Palace, N. Y.
Becker Bros. are a pair of energetic kids who try some serious tapping. However, they are so intent on making so many flamboyant motions and flail their arms so wildly, that it's at times difficult to tell whether they are dancing or faking. However, in their infrequent quieter moments, they indicate that they know how to tap, and a larger concentration on that facet of their act would improve their presentation tremendously.

As it is, the act constitutes a lot of meaningless motion, which if eliminated could show whatever dance skill they have off to better advantage. *Jose.*

ADA LEE

Songs
6 Mins.

Apollo, N. Y.
Pint-sized coppery thrush. Ada Lee belts a trio of songs in her first Apollo start. Though dependent too much on more famous r&b predecessors, she is okay in "The Man I Love" and "Imagination," but the only other song she warbles, "Ain't Misbehavin'," backfires because she gets involved in fancy vocal tricks that she can't handle.

Texture of her voice is a shrill soprano which needs more power behind it. *Art.*

FREDERICK & TANYA

Dance
9 Mins.

Palace, N. Y.
Frederick & Tanya, a nicely groomed ballroom turn, at this point do more acrobatics than dancing. The duo show some excellent lifts and overhead spins that make for good applause, but the nature of their work is such that it's a long time between tricks.

They need to show more in the straight terp line and a greater brightness in their work. The girl wears a pained and dramatic look most of the time which ill becomes her on the act. *Jose.*

'Heaven' at Provincetown

Provincetown, Mass., June 14.
Provincetown Playhouse will open its season July 1-9 with Eugene O'Neill's "Different." The nine-week season will also include "Moon in the Yellow River," "Uncle Vanya," "Portrait of a Lady," a new script by Reginald Lawrence titled "Heaven Come Wednesday," to run two weeks, and "Flight Into Egypt."

Tom Newton will direct for his second full season, with the managers since 1940, Virginia Thomas and Catherine Huntingdon.

House Reviews

Palace, N. Y.

Becker Bros. (2), Stan Harper, Mia & Mattie, Maude Hilton & Marion Lee, Peiro Bros. (2), Frederick & Tanya, Jay Marshall, Noble Trio; "Las Vegas Shakedown" (AA) reviewed in VARIETY June 1, '55.

The Palace stage resembles a circus this week. Rarely has there been as many opening acts ever assembled on one vaudeville bill before. There are two acro turns, two dance acts, and a novelty. Another turn is by Stan Harper, who works the harmonica. Such a bill puts a premium on the spoken word which works to the advantage of Jay Marshall in the next-to-closing slot, who has always been an enormous hit here, and Maude Hilton & Marion Lee.

Marshall is an urbane comic who works with considerable ease and smoothness. The novelty sections of his turn such as his magic and ventriloquy are pegs upon which he pins his humor. He's the hit of the occasion.

The Misses Hilton & Lee work hard. They're from the old school, but material is similarly from that era and has been worn out. With Miss ability to handle a line, modern touches would make it a considerably stronger act.

Another major item on the show is the Peiro Bros. (2), one of the more skilled juggling acts. They are clever manipulators and show excellent designs with the handling of hats, clubs, sticks, bricks and sundry other items. They hit a top mit.

Harper on the harmonica does nothing but tunes that have been overdone by every other player on this instrument. A repertoire of "St. Louis Blues," "Poet & Peasant" and "Tiger Rag" are the war-horses of the mouth-organ catalog. He's a good enough player, but needs some fresher material.

In the acro line, Mia & Mattie, a Finnish man-and-woman pair, do some well-regulated acro work. They show considerable grace in a smooth-flowing series of tricks. Their hand-to-hand work gets good hand. The Noble Trio, two boys and a girl, do a high parallel bar act that similarly gets a lot of applause. They close the bill solidly.

Under New Acts are Frederick & Tanya and Becker Bros. Jose.

Empire, Glasgow

Glasgow, June 17.

Issy Bonn, Billie Anthony with Michael Austin at piano, Albert Burdon & Company (4), Howard Jones & Reggie Arnold, Bob & Alf Pearson, Henry Vadden & Girls (2), Margerite & Charles, Three Buffoons, Bobby Douds Orch.

Issy Bonn, broadly-built English singer and comedian, tops this fairly satisfying layout, again clicking with homely brand of philosophy and gabbling, plus current pops. Main fault is that his gabbliness tends to slow up his pace. He opens with "Prize of Gold," then scores warmly with "I Remember Mama," and segues with "My Friend." Garners good reaction for rendition of "A Pal Must Be a Pal Forever."

Albert Burdon, northeast England comedian, provides major share of the bill's laughs. He's accompanied by his gang of stooges. In first part of show Burdon does his magic act, winding with knockabout routine, and in second segment garners the yocks via an awkward soldier comedy sketch.

Bob & Alf Pearson, vocal twosome, are former faves hereabouts and return with songalog of current pops and w.k. tunes from yesteryear. Open with "Mr. Sandman," "Under Bridges of Paris" and "Softly, Softly," but their best offering is "Phil the Fluter's Ball," in which Alf jumps about in lively style. Latter does impressions of Tennessee Ernie in "Give Me Your Word" and of Scot singer Robert Wilson giving out with his signature tune "Down in the Glen." His Johnnie Ray travesty is not so lifelike: Wind with voices and characterizations made known through their radio show.

Three Buffoons, clowning femme terpers, are a striking opening act. Act has speed and novelty, and costuming is a standout via its color and detail. Margerite & Charles, mixed twosome, engage in slightly amusing knockabout and balance. Henry Vadden's act is a juggling novelty, winding with his w.k. spinning of cartwheel atop spike on steel helmet.

Billie Anthony, new English recording chirper, is reviewed in New Acts along with Howard

Jones and Reg Arnold. Effective showbacking by the Bobby Douds orch. *Gord.*

Apollo, N. Y.

Orioles (4), Sam (The Man) Taylor Band (13), "Baby, Washington, Jack Turner, Ada Lee, Etta James & the Peaches (3), Coles & Atkins; "Drive a Crooked Road" (Col).

The Apollo this week is retarded by erratic talents from some newcomers. However, The Orioles, Coles & Atkins and the Sam (The Man) Taylor band all deliver the goods.

The Orioles, who have been here before, have a complete and varied rhythm & blues catalog. Supported by pianist and guitarist, the quartet opens with "Don't Be Angry" and thereafter sings "Baby, Please Don't Go" and "Gotta Woman." Those are sluggish out, but "Unchained Melody" and an equally soft medley of numbers take up the better part of the team's time and also draw the largest amount of support. The scat singer, who carries all five of the numbers for the group, has a fine style, but he hampers the overall effect by faking the high notes in "Unchained."

Honi Coles and Cholly Atkins, the song-and-dance team which immediately precedes the quartet, is a sprightly act. Temping is colorful and adept. Male duo, away from 125th St. for well over a year, warms Harlemites throughout stint. Acro terper Baby Washington, hefty contortionist hoover, isn't as effective as she has been in the past.

Sam Taylor's band (five brass, five reed, including baton, and three rhythm) are strong in their own right and offer reliable support for other acts. Taylor's "Harlem Nocturne," recent MGM etching, gets best results of his four or five numbers, most of which are in r&b vein. Jack Turner, Ada Lee and Etta James & The Peaches are all covered in New Acts. *Art.*

'Mickey' Tver

Continued from page 1

meat feeds. Any other clients advertising those products are ruled out, since product exclusivity was granted on a first-come, first-serve basis. Problem is that the kiddie sponsorship field is notoriously limited, and the network has all but exhausted its potential revenue sources with its current sponsors. There are other manufacturers catering to the moppet trade, to be sure, but very few who can afford the kind of expenditure that "Mickey Mouse" requires—a minimum buy of about \$750,000.

Thus, the web is trying to figure its way out of a quandry. It's considering two courses of action: (1) a pitch to the bigtime advertisers who don't push the kiddie trade, the pitch being an institutional buy of the show so that the firm's trade name will be implanted in the minds of the kiddies when they finally do grow up and are potential consumers of the product; and (2) a relaxation of the 52-week contract requirement, which will enable some of the smaller advertisers to get in under 13-week deals, with the network matching up four such clients to occupy a quarter-hour over a 52-week period.

Peggen Fitzgerald

Continued from page 2

mento (where RCA prez Frank M. Folsom started as a merchandiser) and Myer & Frank in Portland. In addition, she's continued active on the business end via some manufacturing-licensing activities on her own.

Switch to NBC came after long discussions with Folsom, NBC prexy Pat Weaver and NBC o.k. veeep Charles V. Denny, who negotiated her contract. If her immediate campaigns prove fruitful, she'll probably extend her operations to the network level, with color tv as one of the areas of operations.

Her new NBC pact, a one-year deal with options, provides for dual payments, both as a performer and as a business exec. She'll probably start on radio in a morning slot some time in mid-August on WRCA. No tv assignments have been set yet, but that's also on the agenda.

Ambassador Hotel, L. A.

Los Angeles, June 17.
The Modernaires (5), Harry Minimo, Freddy Martin Orch (16); cover, \$2.

Customers of the Coconut Grove room have their choice of two types of impressions—vocal via The Modernaires and pantomime via Harry Minimo. Either is worth the cover, so two for the price of one is a bargain, and there's still an extra prize when it's Freddy Martin and his men showbacking and playing for the dancing. With graduation season here and the Coconut Grove, a longtime favorite spot for teen diploma-holders, the new two-act show that bowed Wednesday (15) should fare okay.

Opening night the Modernaires, introduced by tv boss Bob Crosby, lost no time whipping through a 31-minute act that displays plenty of rehearsal and showmanship. It is well-varied, vocals from the lively "Something's Gotta Give" opener to the rock 'n' roll "Rock Around the Clock" finale. Paula Kelly, with major assists from the four males, projects a neat novelty in "I Can't Carry a Tune." Another click is "Jukebox" Saturday Night" with snatches of Nat Cole, Perry Como and Sammy Davis Jr. as sold by Allan Copeland, who was just warming up for more vocal impressions with "My Baby Just Cares For Me." Fran Scott gets into the impersonations bit with a Liberace takeoff, well done but needing considerable shortening. Groups pay tribute to the late Glenn Miller with a medley of tunes he made popular.

Mimmo, the little man with the big respect and a nervous mannerism, started slow but had the audience with him in short order opening night with his pantomimes of dance steps stolen from old pictures, and oldtime film takeoff (Chaplin), people walking the streets in various countries, a very funny impression of a tired old stripteaser, and the encore satire on Fred Astaire dancing. His entertainment secret isn't boasting of how good he or his stuff is. Instead, it's a self-depreciation act that apologizes for the quality and then proves it is good. Brog.

Amato's, Portland, Ore.

Portland, Ore., June 15.
The Sportsmen (4), Martez, Linda & Lucia, Herman Jobelman Orch (5); \$2-\$3 minimums.

The Sportsmen's initial nitery appearance got off to a solid start that looms to continue for their entire nine-day date at the plush nitery.

The quartet hits hard and fast from the time they come on until they beg off nearly 45 minutes later. Well-disciplined lads are loaded with talent and top-draw special material. Marty Sperzel, baritone; Bob Garsen, tenor; Bill Days, tenor; and Gurney Bell, bass, all blend into a commercial pattern.

Best bets are "Let's Do It Again," "No, No, Roullette," and "Casey's Revenge." All of the guys are outstanding showmen with terrific piping to back it up. Garsen is a comedy natural.

Martez, Linda, & Lucia tee off the 65-minute layout with some better-than-average acro stuff. Average size guy handles two females about his size with ease and skill. Hand to hand, head to head, and other tricks are done while understanding continues to rhumba. Efforts bring solid returns.

Herman Jobelman's house band play their usual good show and set the tempo for dancing during the evening. House packed when caught. Feve.

New Golden, Reno

Reno, June 15.
Joan Weber, George Kirby, Dorothy Kramer Dancers (5), Will Osborne Orch (10), Dante Varela Trio; no minimum or cover.

This is the first contact Reno has had with a television-made personality—that is a personality which this town actually saw launched via tv. As a result, Joan Weber's bow at the Gold Room was big.

This fragile teenager, who got such a fast sendoff via "Studio I" without even appearing, is from the action-school of song selling, spreading out her love songs with wide gestures, pointing, (sometimes stiff-arming) out certain words for emphasis. Although the face and figure of Miss Weber at first seem unfitting for her piping, she has certainly poured herself into the style with enthusiasm, and in a manner which quickly gives the "Let Me Go Lover" fans what they were looking for.

"Sitting on Top of the World" bounces her off in upbeat style,

with "Danger Heartbreak Ahead" the kind of song she seems most adapted to. It suddenly becomes obvious how many words in songs end with "n" or "ing" for these endings are the trademark of the singer as she traipses them out in a kind of haunting flat manner.

Dressed freshly in a home town-girl polka dot dress, the slight little femme is a charmer. She wraps up her show with "What Do You Think I Am."

Impressionist George Kirby, conservatively dressed in blue (last time he was Bermuda shorts and tartan jacket), starts as quietly as he dresses. But the tuse, through long, eventually runs out and from there on, explosions are frequent and loud. He clicks with his carboning of Pearl Bailey, Cary Grant, Bogart et al. An easy

Dorothy Kramer dancers are Latin in motif at the open of the show and oriental going out. Mark.

Steuben's, Boston

Boston, June 9.
Di Gatanos (2), Mel Witt, Gilbert & Russell, Don Dennis, Tony Bruno Orch (7); \$1.50-\$2.50 minimums.

This is the closing show for Steuben's Vienna Room, which is a smaller version of Blinstrub's, using the same successful format of party biz. Early opening show at 7:30 finds this pleasant 360-seater room in the heart of the theatre district jam-packed, with femme parties predominating. Here emerge Don Dennis, with a long run of seven years, delights with sock piping and pleases patrons with intros of special party and birthday guests.

Adam and Jayne Di Gatanos, class dance team, top the bill in an impressive softshoe impression and in ballroom and modern type dance numbers. Attractive blonde and male partner express excellent dance ideas. Good spins and lifts get them off to a fine round of applause.

Mel Witt turns in some carbons of James Cagney, Liberace, Jimmy Stewart, Louis Armstrong, Perry Como, Billy Eckstine and Johnnie Ray, and bows off with an aria from "Tosca." Lad works hard and gets top audience reaction.

Gilbert & Russell, who have appeared at Blinstrub's, warm up the room in the initialer with a fast-paced display of vaude-type hoofing.

This room, however, belongs to Don Dennis, who has to beg off after solid rendering of "That's Amore," "Something's Gotta Give," "Stars in My Eyes," and a takeoff of Nelson Eddy with "Shortnin' Bread" in which he gets big aud. participation.

Tony Bruno cuts his usual slick show. Room closes the 25th. Guyl.

Basin Street, N. Y.

Woody Herman Orch with Lea Matthews, Erroll Garner Trio; \$2.50 minimum; \$1 admission.

This Broadway jazz spot has come up with one of its solid draws in this medley of Erroll Garner and Woody Herman's Third Herd. Combo has played this spot several times previously and has been working, more or less, as a package in several other jazz spots around the country. Herman and Garner also are featured together on a recent Columbia recording. L.P. and during the current Basin Street booking, Garner joins the Herman crew in some early morning jam sessions.

Herman, whose previous "herds" left their mark on the dance band biz, has one of his swiftest orches in his present organization. Band, comprising eight brass, four reeds and three on rhythm, have been together for a couple of years now. As always, Herman gives his side-men an ample amount of freedom within the framework of set arrangements. The result is a highly attractive sound that's both clean and spontaneous. In the vocal department, Herman is an expert jazz vocalist, with Lea Matthews registering nicely on some oldies.

Erroll Garner, who is now accompanied by Wyatt Rutherford on bass and Kenny Dennis on drums, still unrolls those highly melodious chords out of his 88. He's one of the most impressive, attention-getting keyboarders in the business and during his half-hour set, the conversation hubbub virtually disappears. When Garner swings, the joint rocks and when he plays ballads, his arpeggios are beautifully fashioned.

Incidentally, is proceeding at full ball during the summer. Louis Armstrong and his All-Stars are skedded over the July 4 weekend, with such names as Ella Fitzgerald and Les Brown's orch due to hit this spot during the hot weather months Herm.

Riviera, Las Vegas

Las Vegas, June 13.
Mickey Rooney with Joey Forman, Kitty Kallen, Dick Winslow, Hal Belfer Dancers (18) & Vocal Quintet (5), Ray Sinatra Orch (17); no cover or minimum.

Not since Liberace snipped the tape of the Riviera's Clover Room for his three frames has this nitery been blessed by long queues pushing against the ropes. There's gold in that marquee with Mickey Rooney and Kitty Kallen, and plentiful silver in the casino to match. The month's stand will undoubtedly pull in the customers all the way, and the Strip's only skyscraper hotel can use the loot to help pay off the nut. Takes longer these days what with 10 luxury spas in the neighborhood making like octopi for vacationers' coin.

Mickey Rooney is a solid click in this room. For the first time in his several trips to this burg he gives 'em exactly what they want and expect from the highly volatile little guy whose name is synonymous with pixie humor. Rooney has learned the hard way about audiences, and it's a delight to watch him grab and hold, build and sock over climaxes of his comedy turn.

Following his nostalgic opening gambit, "On My Stardust Floor," in memory of those legendary names on the Metro lot a few years ago, he inserts a humorous gimmick to bring up Joey Forman. Forman, who is a standby on the Rooney vidshow, belts over some ribtickling characterizations before heading into the piece de resistance with Mickey. Aided by composer-conductor Dick Winslow, Rooney and Forman romp through three uproarious sketches, "Amateur Hour," "Candid Camera," and "Senator Horatio Blabbermouth." The latter two are on their way in becoming classics within the Rooney repertoire.

Kitty Kallen was suffering from hoarseness and cold at show night, but valiantly pursued the notes to win over her temporary handicap. Future nights will find her in top form when the fey Kallen personality comes out in such w's as "Chapel in the Moonlight," "Mr. Sandman," "When You're Smiling," and "Disco." "Little Things Mean a Lot." She engagingly chirps some cuties, roping interest with the opening ringside hand-shake hello special, an innocuous throwaway, "Don't Let the Kitty Get In," and a neat audience responder in "Yes and No Song." Bowoff comes with oversize mitts.

Hal Belfer's production gets a hand as it frames terpsers in theatre lobby setting. Choreos serve to bring on headliners in frothy manner, aided by special lyrics to "Sunshine of the Street," warbled by house quintet. Ray Sinatra batons his orch with usual aplomb, stepping aside for Dick Winslow during the Rooney moments. Musical portions are standouts. Will.

Black Orchid, Chi

Chicago, June 14.
Ann Henry, Yonely, The Mascots (4), Rudy Kerpays Duo; \$4 minimum.

Newest offering at this intimacy brings a pleasant surprise in the supporting slots, but thoroughly disappoints in the top spot. House was unusually crowded for the opening show, despite competition from "Cinerama Holiday" opening, and bill may do good biz despite flaw.

Ann Henry tops the bill this round, with a patchwork turn which is everything, and therefore, almost nothing. Gal understudied Eartha Kitt and does a couple of numbers in French, apparently memorized without feeling or meaning in the words, and worse still, attempts to duplicate Miss Kitt's success with the same brand of song. Costumed in what looks like a rehearsal outfit, Miss Henry evidently has not been informed that the nitery circuit makes different demands than the musical stage.

Thrush-comedienne does a hill-billy bit at the start, and here, too, she tries too hard with spec material better suited to a musical comedy than a nightclub. The only unchanged, recognizable song in the entire turn is "The Lady Is A Tramp," and the only successful part for the whole routine is Miss Henry's carboning of Louis Armstrong and Miss Kitt—both very realistic and appreciated by the customers. At times she holds her closing phrases too long, and having lost her breath control, gives appearance of great strain. Miss Henry needs unity and coherence in her turn, more assurance and authority, and better, more original material. Gal gets only mild reaction from the patrons.

Yonely does a deadpan comedy

and musical bit on this bill, eliciting hefty yocks. Opening with a baby violin, come segues to a baby trumpet and plays recognizable tunes on both. Main prop of the turn, though, is Yonely's deadpan, deliberate approach which makes the most of props and situation, and in which the gadget-musician does not speak a word for the first ten minutes on the stage. Yet, the customers laugh heartily. When he finally speaks, he throws one good topical gag, anent the Salk vaccine, and lets it go at that. He plays a full-size violin backwards, with the bow underneath, and with the bow between his legs. This musical comedian gets big response from the crowd, and begs off to big palms.

Show is introed by the Mascots, four vocalizing lads from Texas, who do a good job of warming up the house for what follows. (See New Acts).

Rudy Kerpays Duo provides the usual expert showbacking. Gabe.

Rice Hotel, Houston

Houston, June 16.
Andy Griffith, Billy Williams Orch; cover \$1.50-\$2; \$3.50 minimum.

Enthusiastic crowd threatened to work folksy humorist Andy Griffith to death in his opening of (16) two-week frame at Empire Room of the Rice Hotel. Young monologist has to extend 45-minute act into 70-minute stint at insistence of sellout throng gathered to welcome him back to Houston. Headliner, 28-year-old ex-music teacher from hamlet of Mt. Erie, N. C., who mopped up here last October, looks like a record breaker this trip.

Clean-cut, whimsical-looking performer has to have people on his side before his effects—largely a matter of country-boy candor dished up in heavy Southern accent—will take. Material, authored by Griffith himself, is simple enough, could perish in another's hands. This crowd is with him on every corn-fed infection.

Griffith has recording-machine ear for way "down home" Southern folks talk. He hits every idiom on the button, and his language has the color, directness, and humor like that of country people who "em like they see 'em." Lad's lingo and Huck-Finn quality relaxes the payee in routine that range from football to "Carmen."

With robust pipes story-teller can spellbind onlookers in good old Dixie tradition with sheer narrative power. He goes on to whip up a frenzy by putting on frock coat and taking off on frame-church pastor. He draws crowd in with "Amen" responses and rocks room with a "hymn," with aid of Billy Williams' band which plays for dancing eventually. A Capitol diskier who first splashed with monolog on rube who discovered "What It Was Was Football," Griffith waxes whimsical on "Make Yourself Comfortable," and "Kokomo."

Stork Club, London

London, June 2.
"Tonight and Every Night," with Al Burnett, Rosette Shaw, Bobby Shields, Helen Lennox, Bryan Blackburn, Line (5); Denny Termer Orch, Thomasso Rhumba Band; \$2.80 cover.

This is a modest little layout, pleasantly diverting, with the two principal slots filled by American performers, Rosette Shaw and Bobby Shields. Bryan Blackburn, who has devised the show and written the lyrics, is a talented youngster with promising ideas. They don't always pay off, but at least he deserves kudos for attempting to be bright and original.

Miss Shaw fills the main vocal spot with a mature confidence. A warm personality is matched by a healthy pair of pipes, and she delivers her brief songs with time out of the "Man That Got Away" of "The Man That Got Away" is a buff entry; ditto her 1955 version of "Melancholy Baby."

The other Yank Import, Shields, works hard, but with little effect. His brief slot is mainly taken up with impressions of overworked characters like Billy Daniels and Johnnie Ray, and adds little new to what has been seen around town previously.

Helen Lennox is a pert comedian and her one number with Blackburn, "Me and Gloria Up at the Astoria" gets a nice reaction.

Al Burnett emcees the show in his noted flippant and good-humored style, and the presentation is backgrounded by the Denny Termer trio. The maestro did the musical arrangements. Latune sessions are handled by the Thomasso Rhumba quartet. Myro.

Crescendo, L. A.

Hollywood, June 18.
June Christy, Jackie Farrell, Rene Touzet Orch (4) with Anna Navarro; cover \$1.50.

June Christy is paying her second visit to this Sunset Strip spot in only two short months—evidence enough patrons like her off-beat chirping and there was a full house of faithfuls, augmented by celebrants of school vacation time, for the opening Friday (17).

Miss Christy varied the eight numbers she sold during 22 minutes at the mike so that most all tastes were met, even several tables of partying chatterers who quieted down for the soft, blues strain of "Something Cool" and "How High the Moon" and the encore "Too Marvelous For Words." Others that make their mark included the opener, "Today I Love Everybody," "It Could Happen To You," "All of You," "The Nearness of You" and "Get Happy." Ace backing was supplied by Al Peligrino at the keyboards with bass and drums. A reed instrument could be used to advantage, too.

Rene Touzet and his cha-cha-music get the show underway, with Anna Navarro doing the singing and exhibiting the Latin steps that go with the music.

In between the opening and Miss Christy, nitery is using a standup comic, Jackie Farrell. About all he proved was that neither his material nor a comic can show to any advantage in this room. Brog.

Riverside Hotel, Reno

Reno, June 16.
Ann Sothern & Her Escorts (5), Wonder Boy John, Starlets (8), Bill Clifford Orch (12); \$2 minimum.

This was the launching site of Ann Sothern's first nitery act a year ago. She returns with more sureness and a few new numbers. The five young men who surround her untie the package with their fanfare opening, bringing on the blond for plenty of plaudits.

"Happy Talk," starts the show rolling with a medley of a bright songs with the escorts, and a little choreography.

Still tops in the book of song and dance numbers is "Mazie Revere," a character she created. In black satin with a wide brimmed lace hat and high strapped shoes, the picture is perfect, and the five "sallors" cling to this destroyer like barnacles. "Too Darn Hot" is the excitement of the whole act, as the escorts break out in some fine hoofing.

Miss Sothern's "Miss McNamara" reminiscing about the private secretaries she has known is a sharper monolog than last year. A rerun of "Lady in the Dark," which she did on a tv spectacular lets her sing for the first time seriously and pleasantly. Act has its highs and lows but certainly no lack of effort is noticed in the presentation of Miss Sothern as a nitery performer. Staging is smart and original.

A youngster, John, does some standout conforting as a prelude to Ann Sothern. Although the one-arm stands and pretzeling are in the realm of fantastic, act proceeds quietly, almost too quietly.

Starlets cap the show brightly with their authentic jig as a real square dance caller belts them on. This is colorful and climaxes with the girls as a precision kick country chorus. Mark.

Bar of Music, L. A.

Los Angeles, June 18.
Ruthie James, Mach Twins, Oscar Cartier; Sat. minimum, \$2.50.

Bar of Music has returned to its original format of twin pianos in its layout, after more or less forgetting that it was this style of musical entertainment that lent enchantment for the steady customers for almost the years. This time out it's the Mach Twins, Gene and Florian—who have also brought in their own orchestra for floor steppers, making their bow at the Bevboul' spot after a few Southern California engagements such as the Huntington in Pasadena and Candlelite Inn, Glendale.

During their turn duo socks over five numbers, "Cumana," "Nola," "Six-Foot Two," "Rhapsody in Blue" and "Canadian Capers," singing as well. Their harmony blends perfectly and their style is relaxed the way their ready audience likes it.

Oscar Cartier returns with his comedy routine of glib patter and character impression for good reception, and Ruthie James holds over to share top billing with the Macks. Chirp has what it takes to please, and she shows it best with Cole Porter's "I Love Paris." Whit.

Casino Royal, Wash.

Washington, June 17.
Sophie Tucker, with Ted Shapiro, Dick Kallman, Lili Berde, Line (6), Bob Simpson Orch.; \$1.50 cover, \$4 minimum.

Sophie Tucker, returning to Washington after a 13-year hiatus, makes all and sundry wonder why did she stay away so long? Her current visit provides a sentimental journey, a schmaltz binge, for those who remember the "last of the red hot mamas from away back when and, surprisingly, for a lot of comparative youngsters to whom she was just a name. Opening night at the Casino Royal provided her with one of the warmest and most affectionate receptions which guests at the spot have ever given an entertainer.

From the moment she walks on stage to turn on the heat with the sexy lyrics of "Starting All Over Again" to the windup with the heavily sentimental "My 50 Golden Years in Show Business," she had the customers eating out of her hand.

Some of the material—notably "Open Your Heart"—would seem sticky delivered by most entertainers. But Sophie's delivery makes it come alive and provides a bitter-sweet tang that has them applauding heavily at the finish. Mixed in with such oldies as "Horse Playin' Papa," she offers newer material such as a joshing takeoff of the "Davy Crockett" fad, and a brief dip into opera ("I'll muscle into Helen Traubel's racket; she muscled into mine.")

Her patter about the days when she played old Keith's Theatre in Washington with the Five Kings of Syncopation, proves good for a hand, as does the give and take with her indispensable man, Ted Shapiro at the piano.

On the bill is a young protege, Dick Kallman, a pop singer with a strong stage personality and the aplomb of a long time vaude veteran. Kallman, who is about 21, opens with a song about how he'd like to be a star and then switches to a jazzed up version of Gershwin's "Summertime." From that point he sings his way confidently through "Alabama Bound" and the "Gal That Got Away."

He works directly to the audience, at one point to encourage a grandmother and her new grand daughter-in-law to come up on the stage, dance a few steps, and sing with him. The audience goes for him. Windup is a Negro spiritual type special material, "Do Your Best." It's the kind of song Harry Belafonte does; young Kallman imitates even to the point of stripping off his dinner jacket and shirt and revealing himself in a white satin blouse buttoned up to the neck in the Belafonte manner. He delivers a better than competent job, and goes off wringing wet to big mitt action. He has improved substantially since his first Washington appearance, at the Shoreham Hotel, more than two years ago.

Opener is Lili Berde (See New Acts).

Band Box, Hollywood

Hollywood, June 16.
Billy Gray, Vivianne Lloyd, Leo Diamond, Mike Ross, Gloria Paul, Lou Bedell, Phil Arnold, "Mex" Leonard; minimum \$3.

Stepping out of the Band Box, one must've wondered why Billy Gray had to resort to such low bawdy comedy when he could have worked a little harder and accomplished the same results. In this spot for every man there's a woman and it was noticeable that la femme didn't get the jollies when Gray indulged in some broad carnal capers. It's more for Main St., and with Kefauver in town, yet.

It marked Gray's return to his refurbished tavern and he was in high form, less needing the salunatics to regale the 375 customers. That means, lady, you can't get any more in without bringing the fire laddies running. Gray was so happy to be back that he stayed on till near exhaustion. He and a passel of characters tossed in a travesty on Davy Crockett and closed well past two hours later with a takeoff on "The Shrike." Both served more to irritate the amazonian allure of Gloria (Voluptuous) Paul than for a laugh harvest. Both skits need to be worked over.

In between were the spirited songs of Vivianne Lloyd, a personable better, and the harmonica virtuosity of Leo Diamond. Another skit spoofing Ed Murrow was only mildly diverting, with "the characters" emulating Abe Schiller and other Vegas hoteliers.

Gray even went for skirts and a blond wig to delineate Lili St. Cyr, but it was more coarse than clever. For this stand, which may take

Gray through rest of the year, the material should be sharpened and more original. Everyone's doing the Crockett and person-to-person routines and some of it funnier. Two of the acts can be advertised as "the biggest in town." Mike Ross, who emcees with relaxed friendliness if not seasoned polish, must be all of six-foot-seven and Voluptua must be a six-footer. The other "characters" are Lou Bedell, Phil Arnold and "Mex" Leonard, former waiter. Helm.

Royal Nevada, L. V.

Las Vegas June 14.
Anna Maria Alberghetti with family, Myron Cohen, George Tapps Dancers (16), Alberghetti Orch (40), Jerry Fielding Orch (15); no cover or minimum.

Anna Maria Alberghetti—a minor—came of age at her opener. There have been many gifted families in the entertainment world and of these the Alberghetti family must be rated as one of the most talented. The five members of this clan are tops in musical talent as each turn earns accolades for his chore.

Anna Maria, a yet at 18, Carla age 15, and maestro Paul, 9, backed by the mother at the piano and the pere conducting the 40-piece orchestra that takes up the full stage sock across, the best show in the short life-span of this spot and certainly one of the finest presentations in the history of this fabulous Strip. Papa Alberghetti, who lost his voice at the threshold of a promising operatic career in his youth in Italy, with the aid of his wife, has invested in his children the tutoring and guidance that has brought out in each of them the musical greatness that runs in all. The youngsters can go their own way as stars—as Anna Maria has already so successfully displayed—and together the rarest musical brilliance mounting to top reception by their auditors is the result.

In the starring spot, Anna Maria carries most of the 40-minute act with her lyric soprano. "Proch" and "Gianina Mia," are trillingly etched in pure soprano and evoke heavy applause. Then her virtuoso mother scores with a keyboard rendition of "Rigoletto" and "Boogie Woogie." From Marymount High School, Los Angeles, Carla makes her nifty debut. Also a lyric soprano, she all but brings down the house in a beautiful version of "One Fine Day," followed by "Sweetheart." Carla displays a voice no less beautiful than that of her gifted older sister. Her face is also a thing of rare beauty. She will have her operatic career and the cafes too and she should become the darling of both.

Following a production number, Anna Maria returns to render her fave "Italian Lullaby," shows sensitivity in "Traviata," and belts "Your Cheatin' Heart" and "Twelve De Dee," for clever change of pace that induces laughs. Routine reaches its peak when Anna Maria teams with Carla to duet a Victor Herbert selection. Brother Paul, a musical mite who has conducted major symphony orchestras throughout the world, takes his father's place on the podium and conducts the orchestra through the "William Tell Overture," wielding a very deft baton. He returns to lead the encore number, "Davy Crockett," suitably attired in proper head-pelt and carrying holsters and 45s strapped around his slender waist.

The "Italian Street Song" is the production finale in which the entire Alberghetti family sings "Burseuse Lullaby," while the George Tapps Dancers, colorfully costumed, take to the stage from the dining area and weave fine choreo patterns to blend neatly with the stars' singing. This is a smash finish to the socko Alberghetti stint. The storytelling of Myron Cohen may have a little difficulty in a layout in which he is so heavily outnumbered by the Alberghettis. Cohen delivers his favorite dialect stories in his most glib manner, and makes 'em listen and laugh. He was a solid click at another hospice here only three months ago.

For the first time here the show opens with the Dancing Waters in a special Jerry Fielding arrangement of "Dancing in the Dark." Live dancing is performed with the Waters in a George Tapps presentation that earns heavy palm-stinging. Another fine production bit is scored earlier when Papa Alberghetti conducts the "Dance of the Hours," while the four featured Tapps Dancers perform an interpretive ballet. Sid Kuller presents the show written by himself and composer Lynn Murray and Eddie Rio is responsible for bringing it into this spot. Bob.

Hotel Radisson, Mpls.

Minneapolis, June 18.
Lucille & Eddie Roberts, Stuart Harris; Don McGrane's Orch (8); \$2.50 minimum.

Two acts, instead of the customary one, comprise the current layout at this swank Flame Room. And as each is boffo of its kind and supplies different diversion from the other, resultant entertainment dividends are generous.

It's the eighth time here for the popular Lucille & Eddie Roberts and they score their accustomed success with their amusing thought transference feats and comedy sidelines. By not taking their mindreading performance seriously but, instead, giving it a tongue-in-cheek dressing of funny patter and ribbiting comedy business, they again make it all the more effective. Not in the least dulled by repetition, their performance should continue to spell permanent success for the likable couple.

Launching a supper club career and making his local bow, warbler Stuart Harris impresses as a good bet. To offers unfamiliar but highly listenable love songs and goes over big with the audience. In his favor are youth, a first-rate set of pipes, an effectively dramatic style, clever routineing and an engagingly modest manner.

Don McGrane and his orch play the show and for customers dancing in a manner calling for the usual kudos. Rees.

Statler Hotel, L. A.

Los Angeles, June 7.
Dorman Bros. (2), Jenny Collins, Cabots (3), Skinny Ennis Orch (11); cover \$2-\$2.50.

A variety bill of three acts will be on view for the next four weeks in this downtown hotel's plush Terrace Room. At least one, possibly two, of the turns will keep the convention and tourist trade happy.

The headlining Dorman Bros. sell uninhibited nonsense in which a willing audience is made to take part. At opening show (6), the tab-paying participants worked for their fun at the coaxing of spectated Charles Dorman, a hay-haired comic with a seemingly endless stream of chatter. None of those lured on stage to wear silly hats and be the dummies in a "ventriloquist" session seemed to mind, nor did others who at various times helped the brothers earn their money.

Act uses the room's front door to come on stage, singing a rousing banterish treatment of "In the Evening." Forty-two minutes later it exits the same way, "Show Me the Way to Go Home." On the basis of the style, with which the opening vocalizing, to uke accompaniment, comes over, there should be more breaks in the patter for straight song offerings.

The Cabots, two boys and a girl, open the bill with versatile terping and at the end of 13 minutes earn a nice hand. Dance styles are well-varied, from acro-adagio to modern jazz. Skinny Ennis and orch provides good backing, as well as keeping the dance floor full between shows. Brog.

Blue Note, Chi

Chicago, June 15.
Sarah Vaughan, Marian McPartland Trio; \$3 minimum.

The Blue Note comes up with two top attractions this round, on a two-frame bill that should keep coin pleasantly tinkling in the till. Sarah Vaughan is the topper here, riding high on the crest of her current Mercury recording splash. Chirper opens with "I'm In the Mood For Love," an aptly chosen tune for displaying this gal's rich, tuneful pipes. Miss Vaughan has a way with the bag-lads and the jump-tunes; she can sing it cool and fast or warm and slow. Yet she endows each with the unmistakable stamp of personality; this thrush doesn't have to strain for stylistic effects. The house was packed opening night.

Quickening the pace a little after the ballad opener, Miss Vaughan does "You're Not The Kind of A Boy For A Girl Like Me" and "How High The Moon." Both get big response from the crowd, especially her ad lib bits in the latter, which serve as an intro to her trio. Miss Vaughan's musical backers take turns at holding the spotlight, beginning with Jimmy Jones on the piano, Joe Benjamin on the bass, and Ray Haynes on the drums. The trio gets big palms. Miss Vaughan returns to do a couple of her disk clicks, "How Important Can It Be" and "Whatever Lola Wants." Gal wraps up with "April in Paris" and begs off to lusty mitt swatting.

The Marian McPartland Trio plays the alternate sets on this bill, giving an exhibition of the modern, school of jazz. With Marian McPartland at the 88, Bill Crow on bass, and Joe Morello on drums, group opens up with "All The Things You Are." Miss McPartland's keyboard style gives evidence of great technical skill, as she plays in the modern idiom with its sometimes almost classical overtones. The expert backing of the other two members of the trio heightens the overall impact. At one point, Morello takes the solo spot and does a virtuoso job of skin-beating for a big mitt. Gabe.

Dinarzade, Paris

Paris, June 17.
Nina Franca, Rosita Alonso, Elsa Marval, Alicia Marquez, Jack Del Rio, Rudi Laufer Orch (10), Georges Carrere Orch (9); \$5 minimum.

This boîte has reached a rewarding rut in becoming a spot where patrons come regularly, and where the floorshow is a part of the proceedings and decor without too big a name needed to bring them in. However, this offering has a few good spots but is only fair overall with the food, fiddles and atmosphere making for crowds almost every night.

Rosita Alonso does some flamenco and a dance interop of Carmen to show up her chassiss and potent terpossibilities. She has fire and manages to make the flamenco a rousing affair without letting it slip gear as usually happens when it is dispatched. Her "Carmen" bit is strictly show.

Elsa Marval is a South American chanteuse who has okay pipes and looks fine, but indulges in a series of standards that could use some peening up. She lacks the personality and distinctiveness for top spotting.

Nina Franca is a girl with a big voice, which she has finely modulated, but needs a complete shake-up in material to help her take on an individuality that would make her more pungent. She delivers her standards with moxie and bears watching. Alicia Marquez, doubling from the Folies-Bergère, displays her endurance by lashing out with a flashing cariola number with fine accomp on the bongos by Jack Del Rio. Francine Brant handles the intros and chirps with the two orchs. Solid work, help overcome ordinary vocals. Mosk.

Taj Mahal, Portland

Portland, Ore., June 10.
Phyllis Inez, Allen Cole, Cindy & Roberto, Bill Carroll Dancers (6), Wyn Walker Orch (5); no cover, no min.

New showcase preemed here last night (9) in the old Clover Club location. Spot has been overhauled and is now knee-deep in East India atmosphere. Bosses and brass wear turbans, waiters are decked out in Scenting. East India food is featured. Owners have a topdrawer idea but need more promotion to keep spot-going at original plan. Club is offering good shows without minimum or cover.

Phyllis Inez is star of the initial layout, in for two weeks. Orb-filling gal, throughout her 25-minute stint, belts one special material tune after another, with solid returns. Best bets are "I'm A Three-Handed Woman" and "Competist Is Getting Keener."

Handsome Allan Cole tees off the 50-minute sesh with some easy-to-listen-to warbling. Guy looks good and sounds even better. He also handles the emcee chores nicely. Opening medley is good. Cindy & Roberto in the dance spot sock over with their Spanish terping. Youthful couple displays some fine heel & toe stuff. The Bill Carroll Dancers are on for two great production numbers. Long-stem beauties are well disciplined and go through some fine routines.

Entire opening layout is solid entertainment and will start to draw when word gets around and Taj Mahal starts hitting its stride. Taj Mahal is intimate with a 200-seat capacity and doesn't compete with Amato's Supper Club. Latter plush showplace is larger and features big shows. Feve.

BRIT. 88er TO TOUR

London, June 21.
Pianist Bill McGuffie, who is visiting the U. S. in July for a month's tv and radio dates, has been signed by Fosters agency for a nationwide tour in variety here, commencing at Sheffield Aug. 1. McGuffie, who is featured soloist with the BBC Show Band, and also records for Philips, plans to return to the U. S. in the Fall, following some seven weeks of British variety engagements.

Eddy's, K. C.

Kansas City, June 17.
Helen Forrest, Bobby Sargent, Lester Harding Orch (8); \$1 cover.

Strong combo is set at the Eddy Club in the current session with songstress Helen Forrest doing her first date in town in four years and comic Bobby Sargent entirely new here. Both pack a good deal of entertainment individually, and together they make a nicely contrasting combo for an outstanding show of 45 minutes.

Emcee Lester Harding gets in his bit to open the show warbling a medley from "Firefly" in his accomplished baritone. He sets it up for Bobby Sargent, an old hand on the Coast, and Las Vegas. He is new here and shows freshness about his delivery and personal quality that puts the customers in his lap throughout. He chatters about a variety of subjects, and gets into impressions of Groucho Marx, Ukrainian immigrant Joe Dobrowitch, and ex-private Charles Foolsworth, all registering solidly with the patrons.

Taking second half of the show, Miss Forrest has but to run through a list of tunes in her established style to please the customers thoroughly. They are with her in lively tempos and dreamy numbers, through her reprise on her disk successes, and varied list of standard and novelties. She holds to her rep as a top calibre singer for hearty mitting throughout. Quint.

Ringling Circus Plays**New Haven for 1st Time In 20 Years; Biz Fair**

New Haven, June 21.
Ringling Bros., Barnum & Bailey Circus pitched its big top here last week for the first time since the disastrous Hartford fire of some years ago. Circus has played nearby spots over the intervening period, but this was its first stand within city limits in almost two decades. It served as an ice-breaker for resumption of city on show's regular route.

Early announcement of efforts to bring circus here met with some opposition until management assured cooperation with stringent safety precautions. These included footing the bill for some 200 extra duty police because of anticipated traffic problems. Also, carrying the cost of two city fire trucks in attendance on the grounds. Problems failed to materialize, however, and smooth-running organization completed the day without incident.

Apocryphal of safety-consciousness on the part of the public was remark overheard from femme attendee who looked across arena at a complete unsold section of seats and commented, "Isn't it nice of the circus to keep that whole section empty in case of a fire?"

Block of unsold top-price seats, incidentally, seems to be a regular occurrence under a new setup which has eliminated the former procedure of selling tickets within the big top. Former practice, when a low-price stubholder got a gander of his location and wanted to go for something better, was to sell him a higher-priced seat after he got inside. This year, seats are sold at ticket wagons only (or in advance). Result is that payee can't boost his tariff from low to \$3.50 or \$4 once he is inside, even if he wants to. This has meant empty pews in substantial quantities among the top scalers on the trek so far.

Publicity-wise, the new policy of shaving the cuff list has brought on a proportionate rate of reduced free space in dailies. Reportedly, one editor along the route returned the curtailed duets with the comment that the circus probably needed the tickets more than he did.

Advance ads carrying a mail order coupon have met with only mediocre success, according to one report. The inference here is that circus fans are not the type to go along with this manner of ticket purchasing.

Attendance at matinee was approximately 65%, with a good increase at night. Word-of-mouth on show's appeal was favorable.

COL DISTRIB CHANGE

In another reshuffling of its distribution setup, Columbia Records last week appointed Distributors, Inc., to handle its line in Atlanta. The territory previously was covered by Col's factory owned branch.

House Bill Asks Tax Cut on 'Fine Arts' Events, With Govt. Aid Also Listed

Washington, June 21.

The admissions tax to "fine arts" events would be reduced to 5% and the Federal Government would appropriate twice the take each year toward promoting cultural programs and projects by the states, under a bill introduced last week by Rep. Thorbert H. MacDonald (D., Mass.).

The MacDonald bill is similar to that introduced earlier this year by Rep. Frank Thompson Jr. (D., N. J.), to promote cultural interchange with foreign countries, to establish a Fine Arts Commission, and to promote the arts in this country.

Big differences in the MacDonald measure are the proposed tax cut and method of financing the program, and the addition of "sports" to the categories which should be exchanged with foreign nations.

Designated in the bill as "fine arts" and thereby subject to the tax cut would be live theatre, "opera, symphony, ballet or other musical performance," educational lectures, and any kind of performance determined by the Treasury Dept. "to be substantially similar in character to one or more of the types of performances listed."

While the bill does not touch the 20% bite on admissions or the 10% levy on admissions to motion pictures, sports events, etc., MacDonald made a speech in the House in which he appeared to think they should be reduced also.

During the course of the talk, he said, "if the subject of subsidy of music and the performing arts in this country is to be ruled out, then we must take a long, hard look at ways in which the Federal Government can assist the arts short of subsidy. In Cleveland, last week, the Musicians Union said that repeal of the Federal Amusement Tax, which in some fields amounts to 20%, would restore an estimated 50,000 jobs to musicians."

"The technological unemployment of musicians caused by the soundtrack was matched by the technological unemployment of actors caused by the development of the movies. The rise of this industry closed the living theatre from coast to coast, displacing actors and actresses by the thousands with their celluloid images. Canned music and celluloid actors had come to stay."

"It is interesting to note that the advance of technology has now given us television, which is closing movie houses from coast to coast in turn. The movies have always striven for popular entertainment. If the thesis of such columnists as Walter Kerr, drama critic of the New York Herald Tribune, advanced in his recent book, 'How Not to Write a Play,' had any merit, the movie industry would not be threatened as it is today."

"Neither my bill nor the related measures before Congress contemplate any form of Federal subsidy for the arts or athletics."

"My bill is specifically designed to encourage greatly increased financial support of the arts, sports and recreation in our very rich country by private individuals, businessmen, foundations, and state and local governments. It provides 'seed' money to pry loose greater contributions because it gives needed impetus."

N.Y. GRIPS GRAPPLING WITH LEAGUE TERMS

The League of N. Y. Theatres has made a compromise offer of a 5% wage raise, plus provision for vacations for key men, to the stagehands union. Latter are considering the proposition and are due to report back in a few days. The producer-theatre owner group and the union are negotiating for a new three-year contract covering Broadway legit.

The stagehands originally demanded a higher wage boost, plus more stringent rules covering overtime, etc., and paid vacation for all categories. The League's 5% offer is for the full three years of the contract, but it's understood the union wants to limit it to two years, with an additional hike for the third year.

North Shore Tune Tent To Try 'Sunset Matinees'

Beverly, Mass., June 21. An experiment in Saturday afternoon performances at 4:30, called "sunset matinees," will be undertaken by New England's newest theatre in the round, the North Shore Music Theatre, now nearing completion on Route 128 here. The hour was chosen to offer both residents and visitors to the North Shore an opportunity of combining a day of outdoor activity with attendance at a musical and still being out in time for dinner at 7 o'clock. It is also expected that the late matinees will appeal to the moppet set.

Although the tune tent opens with "Kiss Me Kate," next Friday night (24), the matinee innovation will not begin until Saturday of the following week, July 2, and will continue through Sept. 3.

Capital's Arena Stage, 5-Years in 247-Seater, Yields to Economics

Washington, June 21. Arena Stage, local theatre-in-the-round, will suspend at the conclusion of its current production, "The Mousetrap," early in August. It will have completed five years' operation. It plans to build a larger and better equipped theatre.

Arena Stage, located in the 247-seat Hippodrome Theatre, has made several tentative steps in the past toward obtaining new quarters, but the announced closing puts it on the spot. Vote of the stockholders for the dramatic move followed a report in which managing director Zelda Fichandler pointed out the squeeze economics of operating in bandbox dimensions.

Arena makes its temporary bow-out in a blaze of glory for it is currently having its most successful season, with eight of its 10 productions for the year in the hit category. Two productions, "Room Service" and "World of Sholom Aleichem," each played to audiences of more than 17,000, a considerable achievement in such a small theatre. The current "Mousetrap" is figured likely to hit the same size audience.

In her report to the stockholders, Mrs. Fichandler detailed the problems of operating a 247-seater. "The average salary at Arena Stage is now, after five years, only \$65 a week," she wrote. "One actor who started Arena Stage at the beginning is now, five years later, making only \$15 more a week than in 1950. One staff member who has been with the organization four years now earns only \$16 more a week than when he started. These individuals are even now earning less than an average Washington secretary."

"It is quite clear on the basis of these salary figures that the financial and artistic record of five years has been made possible by the hidden subsidy of work performed for substandard incomes since there was simply not enough income producible with 247 seats to accomplish the objective in any other way."

Mrs. Fichandler envisions a house which will seat 500 to 600, continue to operate at a low tab, but which will permit talent salaries to climb to a \$100-a-week average. Instead of the present 52-week operation, Arena Stage would run only 40 weeks and would change its bill more often.

She foresees such items as a "playright in residence," presentation of plays for children in addition to the regular repertory; a summer touring company, and an exchange of companies with other arenas around the country.

Dilks Vice Meader at K.C.

Kansas City, June 21. Arthur Dilks has moved up from the singing ensemble to become stage manager at the Starlight Theatre here, succeeding William Meader, who left to join the CBS production staff in Hollywood.

Meader, as an original staff member, had been with the Starlight four seasons.

G. & S. in Maine

Moonmouth, Me., June 21.

Dorothy Raedler's American Savoyards open a 10-week season of Gilbert and Sullivan operas at the Festival Theatre here next Monday (27).

The opening bill is, "H.M.S. Pinafore."

'Okla.' Clicks in Paris Before VIP Audience; Crix Split on 'Medea'

Paris, June 21.

"Oklahoma" got a smash audience reception at its opening at the Theatre Champs-Elysees yesterday (Mon.). The Rodgers & Hammerstein musical is being presented as the second offering of the Salute to France program, sponsored by the U.S. It follows "Medea," which drew mixed reviews and a similar audience reaction during its run at the Sarah Bernhardt Theatre last Wednesday-Saturday (15-18).

Turnout for the "Oklahoma" preem included such notables as the President of France, Rene Coty; C. Douglas Dillon, U.S. Ambassador to France, and Gen. Alfred M. Gruenther, Supreme Allied Commander in Europe.

Among those appearing in the musical are Shirley Jones, Jack Cassidy, Clark Winters and C. K. Alexander. The "Medea" cast included Judith Anderson, recreating the title role she originated on Broadway, and Mildred Natwick. Brenda Forbes, Arnold Moss and Christopher Plummer. The play was produced by Guthrie McClintic and sets and lighting were by Wolfgang Roth.

"Medea," with Judith Anderson, bowed at the Sarah Bernhardt Theatre last Tuesday (14) as the first U. S. entry in the second International Drama Festival. An overflow crowd gave Miss Anderson a hand but the French crix and public were not completely taken by the Robinson Jeffers drama.

The staid Le Figaro, in the person of Jean-Jacques Gautier, criticized the conventional aspects of the play and expressed disappointment at the unexciting adaptation, which it characterized as docile.

Miss Anderson's playing is termed too ordered and conscious in its aims and workmanship. The critic said that though the actress laments, screeches, cries and wrings her hands, it is all done in a calculated manner. No explosive aspect is left to chance, he remarked. When necessary, he concluded, Miss Anderson slows down like a pilot coming in for a landing, and suddenly switches to another gear.

Paul Gordeaux, in the top evening daily France-Soir, said that Jeffers' style, written in a nervous verse, is agile, melodious and strong. He felt the play rises slowly to the summit of terror and the last scenes are properly overwhelming. Miss Anderson, he felt, is admirable in her furor, ruse, impetuosity, despair and cruelty. He called her powerful, sharp, pathetic, and only lacking a certain grace and harmony of attitudes to be the ideal tragedienne.

Operating Statements

SEVEN YEAR ITCH

(As of June 4, '55)

(133d week)

Original investment, (returned), \$60,000.

Loss in N. Y., last 5 weeks, \$2,391.

Profit on tour, same period, \$20,257.

Total net profit to date, \$734,462. (Includes proceeds to date from film rights.)

Dividend paid last week, \$24,000.

Total distributed profit, \$688,746.

Bonds and deposits, \$25,226.

Cash reserve, \$20,000.

Cash balance, \$490.

PAJAMA GAME

(As of May 28, '55)

(55th week)

Original investment (returned), \$250,000.

N. Y. profit, last 4 weeks, \$46,841.

Touring profit, same period, \$43,134.

Partial income from film sale, \$49,029.

Total net profit to date, \$533,211.

Distributed profit, \$350,000.

Balance, \$183,211.

(Note: An additional \$100,000 profit was distributed last week.)

But How Was the Show?

That strawhat-catching bus project of Alexander H. Cohen's was almost buried under gimmicks and gifts on its breakin junket for the press last Thursday Night (16). In his enthusiasm, Cohen gave away nearly everything but the bus.

The "audition" jaunt from New York to the Lambertville (N. J.) Music Circus was to give the newsmen a demonstration of Cohen's idea of the ultimate in bus-commuting to gander rural show biz. Besides being wine and dined, the scribes were deluged with an assortment of gifts, from bottles of champagne to musical toys bearing Davy Crockett trademarks.

On a previous junket to New Haven last January for the opening of the touring company of "Pajama Game," Cohen also bore down on giveaways. On this Lambertville trek, however, he outdid himself. Cohen actually got his Theatre Tours project, a branch his Theatrical Subsidiaries, Inc., underway last Wednesday (15). As of that date, he's been running nightly busses from N. Y. to four major summer theatres. The Theatre Tours is a package deal that covers transportation, dinner and the theatre ticket cost for a flat fee.

Canadian TV Actors Invade Barns; New England Opens; Other Stocks

Toronto, June 21.

Summer stock in this area is set for full season's swing, with the Garden Centre Theatre at Vineland, 76 miles from Toronto, beating competition on productions and elite attendance, with the first Canadian presentation of "Picnic." It will be followed by "Country Girl," "Rainmaker" and "Streetcar Named Desire," the latter directed by Herbert Whittaker, drama critic of the Toronto Globe & Mail, Canada's largest morning daily.

An elaborate setup of hotel, motel, swimming pool and bar. Garden Centre Theatre is headed by the new partnership team of John Yorke, former New York manager, and Alan Savage, radio and television director of the Cockfield-Brown advertising agency. The spot has no permanent company but is using Canadian television actors, plus a Canadian TV director as stage.

The Shakespearean Festival at Stratford, Ont., is slated to open its third season June 27, with "Julius Caesar" and immediate following first-nights of "Merchant of Venice" and the Greek tragedy, "Oedipus Rex." These are being directed by Tyrone Guthrie, with a few imported British actors, plus TV players of the Canadian Broadcasting Corp.

The Peterboro summer theatre, directed in its seventh season by Michael Saddler and Harry Geldart of the London (England) stage, opens June 27 with "When We Are Married," again with Canadian TV artists. Ditto goes for the Niagara Barn Theatre doing "Private Lives," to be followed by "The Fourposter." Whole summer trend in the Toronto area marks a new invasion of the silo circuit by Canadian tele artists and directors, who are not only taking up the personal, seasonal slack, but are squeezing out former players without identity with radio or television.

Boston Area Perkins

Boston, June 21.

The New England summer stock season officially opens this week, Friday night (24) sees two strawhatters getting underway. The new North Shore Music Theatre opens a 10-week season at Beverly with "Kiss Me, Kate" and the South Shore Music Circus at Cohasset preems in its big new tent with "Paint Your Wagon."

On the Cape, the Falmouth Playhouse, offering cocktails and dinner on the premises, gets going Saturday night July 2 with "Oh Men, Oh Women," with Franchot Tone and Betsy von Furstenburg. Lee Falk's Boston Summer Theatre opens July 4 with a meller tryout, "The Woman With Red Hair," starring Barbara Britton. His Marblehead spot lights the same night with Billie Burke in "Mother Was a Bachelor."

'Wife' \$13,500, Philly

Philadelphia, June 21.

Playhouse in the Park has started its fourth summer season here in auspicious style. Philly tent theatre's first show, Somerset Maugham's "Constant Wife," with Sylvia Sidney and Tom Helmore, drew a handsome \$13,500.

All remaining open dates on the 13-week schedule have now been filled, last entry being Cathy O'Donnell in "Gigi" for the week of Aug. 1. Two William Inge plays will be offered in a row, "Come

(Continued on page 65)

Brisson, Griffith, Prince 'Arrive'; 3 Tuner Troupes Have 170G Week

Producers Frederick Brisson, Robert Griffith and Harold S. Prince have really "arrived." After a little more than a year as Broadway producers, they're currently represented by three companies of two shows, which pulled a total gross of nearly \$170,000 last week. In addition, one of the properties has been sold to Warner Bros. for \$750,000, plus a percentage of the profits, and a London edition of the same musical is sketched for production this summer.

The trio have two musicals running on Broadway, "Pajama Game" and "Damn Yankees." The former, in its 59th week at the St. James, has been playing to virtually solid sellout biz since its preem. The latter, in its eighth week at 46th Street Theatre, has been getting the standee limit since its opening. A touring version of "Pajama" has been on the road for several months, pulling in top receipts on all bookings.

The "Pajama" road company is currently at the Philharmonic Auditorium, Los Angeles, where it's playing to sock biz. The show grossed over \$65,500 there in its second frame last week, following a \$65,000 take for the initial stanza. The Broadway original took in its usual \$52,100 last week, while the "Yankees" take for the stanza was nearly \$50,800. That brought the total take for all three shows to \$168,400.

The property sold to Warner Bros. was "Game." Besides the financial arrangements, the deal with the picture company calls for the producers to supervise the filmization, with the pic company taking care of the distribution. Regarding the London version of "Game," Griffith is scheduled to direct the production, which was costaged on Broadway by George Abbott and Jerome Robbins.

Both Griffith and Prince are former stage managers for Abbott. Brisson is a former agent turned film producer.

League Issues Cautious

Note on Trucker Decree; Trade Waits Test Case

Without actually recommending any course of action, the League of N. Y. Theatres has apparently suggested to its members that they are now able to negotiate freely with any theatrical trucking firm regarding prices. Notice was sent in a carefully non-committal letter signed by James F. Reilly, the organization's executive director.

After citing the recent news that the Government had reached a consent agreement with the Walton, Tait, Erie and Schumer transfer companies and their heads, the letter pointed out that the decision forbids price-fixing, exclusion of outside firms, allocating or dividing customers or interfering with the employment of any trucker and permits producers to select any means of transportation for hauling.

It also observes that the enjoined companies are also forbidden from "inducing" the teamsters' union (officially the International Brotherhood of Teamsters, Chauffeurs, Warehousemen & Helpers of America, Theatrical Drivers, Chauffeurs & Helpers Local No. 817) to "boycott, picket or coerce" any person engaging another firm. It adds completely deadpan, "The union is also a party to the suit, but no disposition of that phase of the litigation has yet been made."

It has been the common belief in the trade for years, and is part of the Government's allegation in the anti-trust suit, that the union and the transfer companies were in cahoots in the price-fixing and business-allocating activities.

A recent letter from the Shuberts to various Broadway producers also called attention to the consent agreement enjoining the truckers, but it likewise avoided any outright suggestion as to tactics. As far as known, no one has yet attempted to hire an "outside" hauler for legit, so the practical effect of the Government decree remains uncertain. The trade is waiting to see what will happen when someone tries to use an outside firm or "negotiate freely."

Mob Out for 'Maretta'

As K. C. Starlight Bows

Kansas City, June 21. Starlight Theatre launched its al fresco facilities last night (Mon.) for the fifth season, with "Naughty Marietta" as the opener. The 7,600-seat spot was jammed, and the current presentation expected to be one of the big ones of the 10-show season. At the prevailing \$3.50 top it could reach a \$60,000 figure for the week, with a strong window sale.

Some special punch is added in names of localities. Rosemarie Brancato, Sandra Warfield and Michael Bondin in the cast. Also featured are Jim Hawthorne, Richard Wentworth, Alex Rotov, Lucille Page, Joseph Macaulay and dancers James Jamieson and Don Weissmuller.

Second production opening next Monday (27), is "Me and Juliet," for its first time in stock.

'Fancy' in Black By Mid-Summer

"Plain and Fancy" will probably recoup the balance of its production cost by mid-summer.

As of last Saturday (18), the Richard Kollmar-James W. Gardner-Yvette Schumer production has \$18,000 to recover on its \$250,000 investment. If business doesn't slip too much during the general boxoffice slump of July, the remaining coin should be recouped by early August. Although the show hasn't been a capacity-grosser, receipts have been generally bullish.

As of a May 28 accounting, the production had earned an operating profit of \$184,735, leaving \$44,418 to be recovered. Profit for the ensuing three weeks ending last Saturday was about \$26,000, reducing the deficit to around \$18,000.

For the four weeks ending May 28, the show made a profit of \$34,977. Gross receipts for that period ranged from \$44,979 to \$49,708. Cost of bringing the show to Broadway was \$229,153, including a \$35,847 tryout loss.

According to the accounting, \$100,000 has been returned to backers, with \$51,556 available for distribution. An additional divvy may be withheld as a reserve for the touring company, which preems Aug. 29 at the Philharmonic Auditorium, Los Angeles. The book for the musical, currently in its 21st week at the Winter Garden, N. Y., was written by Joseph Stein and Will Glickman. Lyrics are by Arnold B. Horwitt, while Albert Hague composed the music.

New Management Takes Stock at Norwich, Conn.

Norwich, Conn., June 21. The Norwich Summer Theatre, formerly operated by Herbert Kneeter, has been taken over by a group of five local business men, and Randolph Gunter, a tv and legit scenic designer, has been appointed managing director. The spot, occupying the local Masonic Temple, has been renamed the Norwich Summer Playhouse.

The season opens next Monday (27) with the touring package, "Cyprienne." Dorothy Monet's adaptation of the old Sardou comedy, "Divorcons," costarring Uta Hagen and Herbert Berghof. The 10-week season will include at least one tryout, "Angel on the Loose," comedy by Victor Clement and Francis Swann, starring Arthur Trancher.

Staff, in addition to Gunter, includes Norman Hall, resident director; Maggie Curran, stage manager and Marie Swacki, all returning from previous seasons; and Lorella Val-Mery, pressagent; Jean Laurain, designer, and Joan Norton-Taylor, assistant stage manager. Charles Jewett, lieutenant governor of Connecticut, is secretary of the corporate setup of the strawhat, and the local business men-backers include William L. Brown, Francis Barrie, Bruce T. Haley, Judd N. Whitman and Henry S. Levine.

Dick Yorke Into N.Y. 'Bus,' Succeeding Albert Salmi

Dick Yorke, who first drew critical attention as John Kerr's sympathetic roommate and friend in the original cast of "Tea and Sympathy," will take over Aug. 1 as male lead in "Bus Stop." He'll succeed Albert Salmi, who's moving over to repeat the same role in the touring company of the William Inge play.

The young actor went to the Coast some months ago to appear in Columbia's remake of "My Sister Eileen."

Smack Legit For Back Sales Tax

Drive to collect unpaid sales taxes on current Broadway shows is being made by New York City. A tax representative has been checking the books of various managements and making assessments for unpaid sales taxes on all purchases. He revealed that the assessment had totalled about \$4,000 in the case of "one musical."

In one instance, the City tax agent confided, he had been denied access to a show's books by the management's accountant, but had obtained a court order requiring them to be produced. In most cases there is said to have been little difficulty in deciding what items were taxable. In a few instances, however, when bills for scenery (for example) did not clarify how much of the charge was for materials and how much for labor, the City has made a tentative assessment covering the entire amount, and left it to the show management and the supplier firm to provide a breakdown.

As far as known, there has been no move toward prosecution for failure to declare or pay the taxes. Nor have there apparently been any penalty charges or interest on the tax arrears. But the City is reportedly going back several years in looking for the tax delinquencies, and is checking producers, theatre operators and also the suppliers.

The 3% tax applies, of course, only to purchases, not rentals, and excludes labor and services. It does not apply to purchases used outside New York, but would cover goods delivered out of town for shows readied for Broadway.

ORSON WELLES TRIPLE HIT IN LONDON 'MOBY'

London, June 21. Orson Welles' adaptation of Herman Melville's "Moby Dick," which he staged and in which he plays three parts, opened last Thursday (16) at the Duke of York's for a limited run of four weeks. Production is presented by Oscar Lewenstein and Wolf Mankowitz, in association with Broadway producers Martin Gabel and Henry Margolis, who hold the rights for the U. S. The play will go into a repertory setup which Welles is planning here for the fall.

Overriding the limitations of the play, the owner-director-actor has achieved vivid effects by his unorthodox, but highly effective staging. The production should have no difficulty in holding up for its short run and should have a continuing appeal when it goes into repertory.

Schenectady Group Builds Schenectady, N.Y., June 21.

The Civic Players, local little theatre group, is building a \$20,000 addition to its playhouse. Extra room will house new storage area, dressing rooms, stage level workshop, new heating system, and heating and ventilation control.

The organization is 27 years old.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Another Beef by Stock Managers: Claim Booking Fee Is 'Unethical'

Miller Theatre, Milw'kee Ends Click 1st Season

Milwaukee, June 21. The Fred Miller Theatre closed its initial 20-week season June 12 with a total take of \$131,454 on a potential capacity of approximately \$142,265. Operated by Drama Inc., a non-profit producing group, the theatre presented 10 plays, each running for two weeks. The windup production, "Oh Men, Oh Women," starring Jeffrey Lynn, racked up a record gross of \$13,927 on a potential capacity of \$14,424 for the fortnight's stand.

The outfit plans a 30-week season beginning next Oct. 24, with 10 plays running three weeks each. The theatre, which has been on a Tuesday-Sunday sked, will switch to a Monday-Saturday policy for the '55-'56 season.

'Trap' Will Fold July 2 in Chi

The touring edition of "Tender Trap," currently in its 11th week at the Harris, Chicago, is slated to fold there July 2. The comedy had been set to play through the summer, with the expectation of engagement on the Coast in the early fall. However, bookings aren't available at the Biltmore or Huntington Hartford Theatre, Los Angeles, or the Geary or Alcazar, San Francisco. Producers Arthur Waxman, Jay Lurye & Bernard Simon have therefore decided not to incur the probably summer losses in Chicago and are closing the operation at the end of next week.

The \$25,000 investment has been recouped and, as of the moment, prospects are that there will be a profit of about 25%. The physical production will be sold to a Coast management, which plans to present the Max Shulman-Robert Paul Smith comedy at the Carthy Circle, Hollywood, and the Alcazar, Frisco. It has a booking arrangement for the latter house and thus has an entry not available to Waxman, Lurye & Simon.

"Trap" will have had a 12-week run in Chicago, the same as Clinton Wilder's original production of the show had on Broadway. Instead of substantial theatre party bookings, which gave the play a running start in New York, there was only Theatre Guild-American Theatre Society subscription to support it in Chicago. The show quickly petered out on Broadway after the party business was exhausted, but it survived the end of subscription in Chicago and has thus far managed to avoid a losing week. With the approaching seasonal business slump, however, a boxoffice decline is figured certain.

West-Facing 'Inherit' Signs Set Precedent

Erection of two new signs, facing west, above the National Theatre, N.Y., calls attention to the new traffic conditions that has developed in midtown since the opening of the Port Authority bus terminal. Fact that the National is in 41st St., in which the one-way vehicle traffic is west-bound, emphasizes the situation. Virtually all west-facing theatre signs and displays have previously been on houses in east-bound streets, thereby facing the traffic.

It's understood that the cost of putting up the new signs on the National, and an unusually large share of the maintenance cost, is being paid by the Shuberts, who operate the house. This is apparently part of the deal under which producer Herman Shumlin agreed to keep "Inherit the Wind" at the theatre instead of moving it to the Plymouth or Broadhurst, as he was privileged to do under his contract. Both the Plymouth and Broadhurst are generally regarded as more desirable houses but Shumlin has a sentimental attachment for the National, where his hit productions of "Corn Is Green" and "Little Foxes" had long runs.

A new wrinkle in the booking of touring packages on the summer stock circuit is at issue between agents and producers. The gimmick involves a "booking fee," payable by the theatre management, in addition to the regular price of the package.

Practice was recently started by Hillard Elkins, of the Henry C. Brown agency. It was first applied to the Sarah Churchill star, "No Time for Comedy," featuring Robert Carroll and Alexander Clark. It has also been charged in booking "Cyprienne," costarring Uta Hagen and Herbert Berghof. As of early last week, the former show had 11 weeks of bookings and the latter had five.

Elkins explains that the booking fee, \$200 per engagement, is necessary because of the time and expense involved in putting together and routing a package for a summer stock tour. The actor commissions from such deals are not, he claims, sufficient to cover the work involved, so it wouldn't be worth it to handle such business without the booking fee. It's significant, he says, that relatively few agents bother with summer stock business, and that he's had no serious trouble in booking the Churchill and Hagen-Berghof units with the extra fee involved.

Elkins readily concedes that a number of stock operators had refused to pay the charge, identifying some of them as John Lane (Ogunquit, Me.), Rowena Stevens (Continued on page 65)

Chorus Equity Names La Mon to Be 5th V.P. Of Consolidated Union

Chorus Equity nominating committee has selected Donald La Mon for the post of fifth vice president when the union merges with Actors Equity Aug. 1. In accordance with the terms of the merger agreement, Chorus had to appoint a special nominating committee to pick the veepee and six additional council members. The committee's council choices for three-year terms are Stanley Simmonds, Ralph Strane and Robert Flavell, while Paul B. Brown, Jeanna Belkin and Miriam Burton got the nod for four-year stretches.

The Chorus membership has until June 30 to make independent nominations. Special election ballots will be mailed to the membership July 5 for return by July 29. The new council will be seated Aug. 2. Chorus will have a total of 15 councillors and one officer in the merged organization. La Mon, incidentally, is currently a council member and if he gets in as fifth v.p. the council will probably appoint a replacement.

Equity will be repped by 50 council members and seven officers in the merged union. However, the officer total will be reduced in 1958 when the fifth veepee status will be dropped and the Chorus rep will hold down the second v.p. slot.

There was no opposition to the regular ticket in the recent annual Chorus election. The results, with the number of votes received listed parenthetically, were as follows: Bill Ross, chairman of the executive committee (187) and Dorothy Grace Harless, recording secretary (176). Getting the nod for the executive committee were Joan Morton (163), Dorothy Dushock (161), May Muth (161), Janet Picarde (157), Robert Haddad (150), Fedore Tedick (150), Flavell (148), Douglas Rideout (164), Brown (158), Miss Belkin (156) and Arthur Rubin (169).

Elected to the council for three years were Jack Dabboub (171), Miss Muth (169) and James Schlaider (163), while Joan Morton got in for a one-year council stretch with 180 votes. A total of 199 valid votes were cast. Besides La Mon, holdover Chorus council members are Ted Thurston, Joseph Caruso, Betty Jane Keating and Eddie Weston.

Crick Quits Little Theatre

Louisville, June 21. Boyd Martin, Courier-Journal's vet drama critic, has retired as director of the U. of Louisville Little Theatre.

He produced his last play at the college Playhouse last week

Show Finances

SILK STOCKINGS (14th Week)

Original investment (including 20% overall)	\$360,000
Production cost	416,494
Operating profit, 13-week tryout tour	39,509
N. Y. preview profit	1,407
Pre-N. Y. opening subsidiary income	3,481
Cost to open N. Y.	372,197
Operating profit, first 14 weeks, N. Y.	186,376
Income from souvenir booklets	291
Cost still to be recouped	185,530

Weekly Operating Budget

Theatre Share	25% of gross after deducting	\$3,500
Cast (approx.)		9,000
Conductor and contractor		375
Theatre musicians (show's share)		2,721
Stage crew		1,800
Stagehands (show's share)		1,242
Staff and general manager		1,140
Royalties		15%
Scenic designer		34%
Pressagent		230
Publicity-advertising (approx.)		2,100
Wardrobe salaries		751
Purchases and expenses (approx.)		400
Electrical and sound rentals (approx.)		400
Office expense		350
Auditor		75
Operating break even (approx.)		\$3,000
Potential capacity gross (without standees)		\$7,800
Potential profit at capacity (approx.)		14,500

(Note: the Cy Feuer-Ernest H. Martin production opened Feb. 24, '55, at the Imperial Theatre, N. Y.)

'Kate' Nifty 43G,

'Tea' \$22,900, S.F.

San Francisco, June 21. The Civic Light Opera's production of "Kiss Me, Kate," did nearly sellout business at the Curran here last week and "Tea and Sympathy" had a strong fourth and last stanza at the Geary.

"Fifth Season" at the Alcazar got tepid reviews and a poor opening week at the boxoffice. Ruth McDevitt and Loring Smith opened at the Geary in "Solid Gold Cadillac" last night (Mon.). "Kismet" follows "Kate" into the Curran next week.

Estimates for Last Week

Kiss Me, Kate, Curran (3d wk) (\$4.40; 1,758) (Jean Fenn, Robert Wright). Dandy \$43,000; final week is current.

Tea and Sympathy, Geary (4th wk) (\$4.40; 1,550) (Deborah Kerr). Very good \$22,900, with word-of-mouth still helping; closed last Saturday (18) and moved on to L.A.

Fifth Season, Alcazar (1st wk) (\$4.40; 1,477) (Joseph Buloff, Gene Raymond). Weak \$11,000.

Can. TV Actors

Continued from page 62

Back, Little Sheba, with Maureen Stapleton and Myron McCormick, Aug. 22, and "Picnic," with stars to be announced later, Aug. 29.

This week's show is "Philadelphia Story," with John Baragrey and Georgiann Johnson.

'Guys' \$28,600, Oakdale

Wallingford, Conn., June 21. Oakdale Musical Theatre has started the summer strongly with a nine-day run of "Guys and Dolls." Show drew 13,128 payees for a \$28,600 gross.

Spot is in its second season and has boosted capacity from 1,500 to 1,800 with its new tent. Sked has been increased to 14 weeks, involving a mixture of old-timers and recent releases. Although "South Pacific" is booked for the tag end of the list, it is already approaching sellout status.

Ben Segal, Carlson Spear and Bob Hall carry on as producers, with a new staff setup including Spear as general manager; Wayne Weil, business manager; Martin Cohen, treasurer; Jack Lenny, casting director, and Sam Friedman, press agent.

'S.P.' Sets Barn Record

Highland Park, Ill., June 21. "South Pacific" starring Betty Jane Watson, broke a six-year weekend record at the Music Theatre with a three-day gross of \$11,600, following a take of \$23,700 for the first full week.

"S.P." ends its run here next Sunday (26) and will be followed by Magda Gabor in "Best Foot Forward." It'll be the first stage musical for any of the Gabor sisters.

'Brigadoon' So-So 40G

Week at St. Loo Muny

St. Louis, June 21. After slow start, "Brigadoon" wound up a one week frame in 11,937-seat alfresco theatre in Forest Park with a \$40,000 gross. Top was \$3. Leads were David Atkinson, Frank Maxwell, Virginia Oswald, Lidija Franklin and Christine Mayer.

"Wonderful Town" with Audrey Christie, George Gaynes, Betty Gilbert, Joan Kibbrig, Cris Alexander, and Jordan Bentley, opened last night (Mon.) for the usual one-week stand.

Beef Vs. Agent

Continued from page 63

(Mountainhome, Pa.), Charles Money (Dennis, Mass.) and Sarah Stamm (Newport, R. I.). "That's perfectly all right," he observes. "This is a free country and they don't have to take the package if they don't want to. But there's no law against my charging it, and the other theatres are privileged to pay it."

Trifling Matter?

"The fact of the matter," Elkins argues, "is that the booking fee is comparatively trifling. No matter of ethics or principle is involved. If the stock managers think the package is worth the price, they'll buy it. If they don't, they won't. The small fee won't be a real factor either way. Eleven of them want the Churchill company and offered no objection to the booking fee. Five, so far, have wanted the Hagen-Berghof show, also without opposing the fee. That seems to be the answer."

Besides viewing the demand for a booking fee as "unethical," certain of the barn operators fear that such a setup might become a precedent, leading to a substantial increase in the cost of touring packages. "It means that the agent is charging double commissions," one manager claims. "We should get his remuneration from the actors. But by also collecting what constitutes a commission from us, he's playing both sides of the street and cannot legitimately say that he's fairly representing either party to the deal."

"Cyprienne," adapted by Dorothy Monet from "Divorcens," the Sardonie, was tried out last winter at the Miller Theatre, Milwaukee. It has been staged by David Alexander and until a few weeks ago it was under option to producer Alexander H. Cohen for Broadway production next fall-winter. Cohen relinquished the script and now Miss Hagen and Berghof are reportedly dickering for someone else to do it in New York.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth (6-15).

OFF-BROADWAY

Mornings At Seven, Cherry Lane (6-22). La Rende, Circle in Square (6-27).

Stock Tryouts

(June 20-July 3)

A Kid For 2 Farthings, by Wolf Mankowitz, White Barn Theatre, Westport, Conn. (3).
Cyprienne, adapted by Dorothy Monet, from Sardonie, Divorcens (Uta Hagen, Herbert Berghof-Norwich (Conn.) Summer Playhouse (27-2). Original tryout at Miller Theatre, Milwaukee, reviewed in VARIETY, 5-24-55.
Mother Was a Bachelor, by Irving W. Phillips (Billie Burke-Westport (Conn.) Country Playhouse 30-30, Sea Cliff (L.I.) Summer Theatre (27-2) (Original Coast tryout reviewed in VARIETY, Nov. 17, '54).

'Pajama' \$65,500,

'Cadillac' 18G, L.A.

Los Angeles, June 21. Legit picked up generally here last week, and indications point to improvement this stanza too, with last night's (Mon.) opening of "Tea and Sympathy" in for three frames at the Biltmore as a Theatre Guild offering.

"Pajama Game" continued to soar upwards, and both "The Solid Gold Cadillac," in fourth and closing week at Biltmore, and "The Shrike," second at the Carthay, bettered their previous weeks.

At the small-seaters, "Hymie Crockett, King of the Fairfax Tribe" looks like a winner at the Civic Playhouse, and "Erin's Rainbow" continues into its 22d week at the Hollywood Repertory.

Estimates for Last Week

Pajama Game, Philharmonic Aud (2d wk; 2,670; \$4.90) (Fran Warren, Larry Douglas, Buster West, Pat Stanley). Smasher 65,500.

Solid Gold Cadillac, Biltmore (4th wk; 1,636; \$4.40) (Loring Smith, Ruth McDevitt). Over \$18,000.

The Shrike, Carthay Circle (2d wk) (1,518; \$3.30) (Dane Clark, Isabel Bonner). Moderate \$16,500.

'King' Perks to \$32,000

For 4th Week, Detroit

Detroit, June 21. "King and I," starring Patricia Morison, grossed a good \$32,000 in the fourth inning of a six-week run at the Shubert. The 2,050-seat house is scaled to \$4.40.

The 1,482-seat Cass will relight July 13 for the first time this summer for a two and a half week's engagement of "Can Can."

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Evelyn Williams, Globe (5-31-55).
Follies Bergere, Wales (4-9-55).
Happy Returns, New Water (5-18-55).
Intimacy At 330, Criterion (4-29-54).
Jazz Train, Piccadilly (4-29-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-29-55).
Light Fantastic, Fortune (6-21-55).
Lost Generation, Garrick (6-1-55).
Marchmaker, Haymarket (6-10-55).
Merry Widow, Palace (5-3-55).
Moby Dick, Duke York's (6-16-55).
Mr. Pennybacker, New (5-18-55).
Mourning Electra, Arts (6-9-55).
Mousetrap, Ambas. (11-25-53).
My 3 Angels, Lyric (5-12-55).
Old Vic Rep, Old Vic (9-9-54).
Rough and Ready, Cambridge (5-24-55).
Ruth Draper, St. Mart. (6-5-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (6-3-54).
Silly Trick, Savoy (12-14-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Apollo (11-17-54).
1st Avenue Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Adelphi (6-2-55).
20 Minis, South, Players (6-10-55).
Uncertain Joy, Duchess (3-31-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Between the Lines, Scala (6-28).
From Here & There, Royal Ct. (6-29).
Diary of Nobody, Duchess (5-17-55).

TOURING

Airs on a Shoestring
All for Mary
Appt. With Death
Beat the Panel
Book of the Month
Both Ends Meet
D'Oyly Carte Opera
Evening With Elizabeth Little
From Here & There
Guys and Dolls
Isle of Camera
Joy of Living
Love and Kisses
Moon is Blue
Murder at the Vicarage
Nine
Room For Two
Sabrina Fair
Seagulls Over Sorrento
South Pacific
Stratford Memorial Co.
Time Remembered
Wedding in Paris
Wild Thyme
Women of Twilight
Zip Goes a Million

B'way Fighting Seasonal Slump;

'Lunatics' 18½G, 'Anastasia' \$15,800, 'Hours' \$21,200; Critics Rap 'Crazy'

Broadway bucked the seasonal boxoffice decline again last week. There were minor drops in receipts at several shows, but biz at others jumped ahead of previous frame. However, the summer slump pattern is beginning to emerge, with the usual falloff of weekend business.

There were two closings last week, "Tea and Sympathy" and "3 for Tonight," while the first entry of 1955-56 season, "Almost Crazy," bowed at the Longacre last Monday (20).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of tax.

Anastasia, Lyceum (D) (25th wk; 198; \$5.75-\$4.60; 995; \$23,339) (Vivica Lindfors, Eugene Leonovich). Almost \$15,800 (previous week, \$16,200).

Ankles Aweigh, Hellinger (MC) (9th wk; 72; \$6.90; 1,513; \$55,900). Nearly \$36,300 (previous week, \$40,300).

Anniversary Waltz, Booth (C) (63rd wk; 499; \$4.60; 766; \$20,000). Over \$12,600 (previous week, \$11,900).

Bad Seed, Coronet (D) (28th wk; 221; \$5.75-\$4.60; 998; \$27,700) (Nancy Kelly). Over \$15,400 (previous week, \$16,100).

Boy Friend, Royale (MC) (38th wk; 299; \$6.90; 1,050; \$39,200). Just \$31,800 (previous week, \$32,200).

Bus Stop, Music Box (CD) (16th wk; 126; \$5.75-\$4.60; 1,010; \$27,811). Still going clean, \$28,100 (previous week, \$28,100).

Can-Can, Shubert (MC) (11th wk; 884; \$6.90; 1,453; \$50,160). Nearly \$31,200 (previous week, \$30,800); closes next Saturday (25).

Cat on a Hot Tin Roof, Morosco (D) (13th wk; 100; \$6.90-\$5.75; 946; \$31,000) (Barbara Bel Geddes, Burl Ives). Still going clean, nearly \$31,600 (previous week, \$31,600).

Damn Yankees, 46th St. (MC) (7th wk; 52; \$8.05-\$7.50; 1,297; \$50,573) (Gwen Verdon). Played to standees only again, almost \$50,800 (previous week, \$50,600).

Desperate Hours, Barrymore (D) (19th wk; 148; \$5.75-\$4.60; 994; \$27,200). Over \$21,200 (previous week, \$22,100).

Fanny, Majestic (MD) (33rd wk; 269; \$7.50; 1,655; \$62,968) (Ezio Pinza, Walter Slezak). Sellout again, nearly \$63,800 (previous week, \$63,000).

Inherit the Wind, National (D) (9th wk; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Over capacity again, topped \$32,000 (previous week, \$31,300).

Lunatics & Lovers, Broadhurst (C) (27th wk; 216; \$5.75-\$4.60; 1,182; \$29,500). Nearly \$18,500 (previous week, \$16,200); closes July 16.

Pajama Game, St. James (MC) (58th wk; 460; \$6.90; 1,615; \$52,100) (John Raitt, Janis Paige, Eddie Foy, Jr.). Still going clean, over \$52,000 (previous week, \$52,100).

Plush and Fancy, Winter Garden (MC) (21st wk; 84; \$6.90; 1,494; \$55,672). Over \$49,300 (previous week, \$47,800).

Seven Year Itch, Fulton (C) (135th wk; 1077; 5.75-\$4.60; 987; \$24,000) (Eddie Bracken). Almost \$12,900 (previous week, \$11,800).

Seventh Heaven, ANTA Theatre (MC) (4th wk; 28; \$6.30-\$7.50; 1,177; \$50, 200) (Gloria DeHaven, Riccardo Montalban, Kurt Kasznar). Around \$24,400 (previous week, \$27,000).

Silk Stockings, Imperial (MC) (17th wk; 132; \$7.50; 1,427; \$57,800) (Hildegard Neff, Don Ameche). Played to standees only again, over \$58,300 (previous week, \$58,300).

Teahouse of the August Moon, Beck (C) (88th wk; 709; \$6.22-\$4.60; 1,214; \$33,608) (Elia Wallace, John Beal). Nearly \$33,600 (previous week, \$34,000).

Witness for the Prosecution, Miller (D) (27th wk; 212; \$5.75-\$4.60; 946; \$23,248). Went clean again, nearly \$23,700 (previous week, \$23,700).

MISCELLANEOUS

Phoenix '55, Phoenix (R) (9th wk; 65; \$4.60-\$3.45; 1,181; \$22,000) (Nancy Walker). Around \$14,000 (previous week, \$16,000).

OPENING THIS WEEK

Almost Crazy, Longacre (R)

\$5.75; \$1,101; \$34,000). Revue, with music and lyrics mostly by Portia Nelson and Raymond Taylor and sketches by James Shelton, Hal Hackaday and Bob Bernstein, presented by John S. Cobb; production financed at \$75,000. Cost about \$59,000 to open (no tryout), excluding bonds and can break even around \$8,000; opened last Monday (20) to unanimously unfavorable reviews (Atkinson, Times; Coleman, Mirror; Herridge, Post; Iams, News; Kerr, Herald Tribune; Levinson, World-Telegram; McClain, Journal-American).

CLOSED LAST WEEK

Tea and Sympathy, 48th St. (D) (89th wk; 709; \$5.75-\$4.60; 921; \$23,300). Almost \$12,500 (previous week, \$8,600 on twofers); closed last Saturday (18), with about \$450,000 profit to date from both the Broadway and road companies on a \$65,000 investment; the touring edition is still running.

3 For Tonight, Plymouth (R) (11th wk; 85; \$6.90-\$5.75; 1,107; \$38,400) (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Around \$32,000 (previous week, \$31,400); closed last Saturday (18) at an estimated profit of \$30,000.

OFF-BROADWAY

(Figures denote opening dates)
The Trial, Provincetown (6-14-55).

'TEAHOUSE' \$32,600 FOR 2D WEEK IN SEATTLE

Seattle, June 21. "Teahouse of the August Moon," costarring Burgess Meredith and Scott McKay, improved a bit last week, the second of a three-week stand at the restored-to-legit Moore Theatre. The John Patrick dramatization of Vern Snider's novel is still disappointing here, however, with a big but not shattering \$32,600 on the second stanza, a rise of \$2,600 over the initial canto, when a record-equaling 100 degree heat wave spared business.

Show is expected to bounce up further this week, the finale, but probably won't reach the \$45,000 potential capacity at the \$4.50 top in the 1,670-seat house.

L'ville Amphitheatre Opens to 52G Advance

Louisville, June 21. Troquois Amphitheatre opens its summer season July 4 with "Guys and Dolls." New policy calls for well-balanced casts rather than star leads, but probably no reduction in the talent budget.

The overall production budget will be \$196,000 for six shows, a boost of \$10,000 over last Summer. Advance season ticket sales have gone over the \$52,000 mark.

Following "Guys and Dolls" the shows set are Show Boat, July 11; "Carousel," July 18; "South Pacific," Aug. 8; "Wonderful Town," July 25, and "Desert Song," Aug. 1. Denis DuFor will again be executive producer.

'Guys' Okay \$38,000, Pitt, Despite Rain and Cold

Pittsburgh, June 21. Civic Light Opera Assn. uncorked an eight-week season of outdoor musicals at Pitt Stadium with "Guys and Dolls," grossing nearly \$38,000 for the initial frame. First two nights were hurt but not halted by rain and cold, Iva Withers, Norwood Smith, Sammy Schwan, Betty Oakes, Slap-Slap-Maxie Rosenbloom and LeRoy Operti were the leads.

Current show is "Me and Juliet," with Jo Sullivan, Bob Shaver and Neile Adams.

'Trap' Fair \$14,200, Chi

Chicago, June 21. "Tender Trap" stayed just above the break-even mark last week, with \$14,200 at the Harris. Lone legit entry, starring Kent Smith, K. T. Stevens and Russell Nye, was in its 10th week, and scaled to \$4 top. The show folds here July 2.

Next scheduled opening in town is the international touring revival of "Skin of Our Teeth," with Helen Hayes, Mary Martin, George Abbott and Florence Reed, the first two weeks in August.

Shows Abroad

Moby Dick

London, June 17.
Oscar Lewenstein & Wolf Mankowitz (in association with Martin Gabel & Henry Marcollo) production of drama in two acts by Orson Welles; adapted from Herman Melville's story. Stars Welles. Staged by Welles; scenery, Mary Owen. At Duke of York's, London; June 16, '55; \$2.50 top.
Young Actor (Ishmael) ... Gordon Jackson
Young Actress (Pip) ... Joan Plowright
Stage Manager (Flash) ... Peter Sallis
Assistant Stage Manager (Bo'sun) ... John Gray
Assistant Stage Manager (Tashtego) and Capt. of the Rachel, John Boyd-Brent
Stagehand with a Harmonica ... Portuguese Sailor and Dagoo.
Joseph Chelton
Other Stagehands ... Phillip Gerretot
Harry Cordwell, David Sale
Middle-aged Actor (Stubb), Wensley Pithey
Experienced Actor (Peleg and Old
Cornish Sailor) ... Jefferson Clifford
Serious Actor (Elijah, Ship's Carpenter, Old Bedford sailor, others ... Kenneth Williams
Actor Manager (Father Mapple and Ahab) ... Orson Welles

Who would have thought that "Moby Dick" was suitable for stage dramatization? Its film possibilities are obvious, but there's no scope to use the sea or a whale on a small stage—and these basic ingredients of Herman Melville's classic are inevitably missing.

Orson Welles triumphs over these handicaps, however, substituting imaginative staging for actual visual effects, and achieving the required illusion by the force of his direction. As an example of stimulating and provocative theatre, it will attract the connoisseurs for its limited four-week run.

Although Welles has reportedly labored for years over this dramatization, the play, per se, is disappointing. Blank verse is always a difficult medium of theatrical expression and doesn't quite come off as applied to Melville's prose style. There are too many long verbal passages, which tend to dull the senses.

Presumably to enable him to exercise his staging ingenuity, Welles has made this a play within a play. The setting is the stage of a provincial American theatre, towards the end of the last century. The stock company, currently playing "King Lear," is rehearsing for the following week's production of "Moby Dick."

With the barest of props, with dangling ropes and a few boxes, realistic atmosphere is created. Cunning use of lighting heightens the effect particularly in the scene in which the men of the Pequod take to the boats to wreak vengeance on the white whale.

In every sense, the presentation is a personal achievement for Welles, who not only wrote the adaptation, but also staged and is playing three parts. His dominating performance, notably in the Capt. Ahab role, approaches a

tour-de-force. Other members of the cast are not overshadowed, particularly Patrick McGeehan as Starbuck, the sailor who clashes with the skipper, and Gordon Jackson, in the role of Ishmael. Joan Plowright, only female in the cast, fills the negro cabin boy part with distinct confidence. Mary Owen has created excellent stage decorations.

Myro.

From Here and There

Glasgow, June 16.
Laurier Lister, in association with Michael Abbott, production of revue, with lyrics and sketches by Jack Gray and Jerry de Bono; music, Dolores Claman; additional material, Richard Adinelli. Paul Dehn, Madeleine Brins, Stars Betty Marsden, Miss Whitfield, MacColl, Richard Tone, Charlotte Mitchell, others. Scenery, Stanley Moore; musical conductor, Charles Zwi; dances and musical numbers staged by John Heawood; musical accompaniment, Charles Zwi; Geoffrey Wright, Stanley Barrett. At King's Theatre, Glasgow, June 13, '55; \$1.20 top.

New intimate revue has ample talent, both British and American, but is a disappointing mixture of the clever and the flat. Show, presented by Laurier Lister in conjunction with Michael Abbott, requires speeding up, more topicality and an injection of better material.

At present, it is merely diverting and engaging, but is in very rough shape. Although the company numbers only slightly over a dozen, the groupings and entrances are skillfully contrived to suggest many more. Also, the wardrobe and decor by Stanley Moore and Alan Pifford are tastefully colorful.

Major part of revue is joint work of Jack Gray, original cast member of the London revue hit, "Airs on a Shoestring," and Jerry de Bono, U. S. writer. Team of English writers includes Paul Dehn (a London film critic by profession) and Charlotte Mitchell, the latter a member of the cast and heard in most of her own numbers.

The 33 different items vary enormously in quality. In the average class is Miss Mitchell's "Motherhood" and a London bus scene "Room for Another Inside." Stronger fodder is "Swanislavsky," amusing if ballet-dancers could-only-talk number, acted by Peter Tuddenham, Denny Bettis, April Olrich and Peter Mander. June Whitfield, English radio actress, scores as a Hollywoodite who gets an Oscar and owes it all to men.

Comedy lead of the revue, Betty Marsden, English actress who clicked in "Airs on a Shoestring," has most of the plum items. James MacColl, a U. S. actor responsible for some of the writing, is a suave

cynically-smiling performer and impersonator.

Ellen Martin, a newcomer here, is a promising looker; Michael Mason, a pleasant singer; Myra de Groot; and dancers April Olrich and Richard Tone also display talent.

John Heawood has staged the dances and musical numbers with imagination. Production is devised and directed by Laurier Lister.

Gord.

Stock Review

The Fairly Fortune

New Hope, Pa., June 14.
Michael Ellis production of drama in three acts (five scenes), by Theodore St. John. Stars Victor Jory; features Michael Wager, Lois Smith, Frank Merlyn. Staged by the author; scenery and lighting, W. Broderick Hackett. At Bucks County Playhouse, New Hope, Pa., June 13-19, '55.
Calvin Coffey ... Frank Merlyn
Ad Kilgore ... Billy M. Greene
Delorah Coffey ... Lois Smith
Mrs. Roberts ... Nancy Marchand
Emmett Bowden ... Byron Sanders
Wilson ... Roland Edwards
Bent Fairly ... Michael Wager
Isaac Miller ... Victor Jory
Lawyer Plowright ... P. J. Kelly
Constable Dunn ... Lee Bardsley
Patty Constable Adams ... Richard Marr
Gamaliel, Fairly ... Johnny James

A rifle shot is fired a few seconds after the curtain is up on this drama of violence and retribution, galvanizing audience attention. That's about the sum of author-director Theodore St. John's ideas however, and relieves the customers of any compunction to stay attentive.

"The Fairly Fortune" is an almost indescribably bad play. It is a foot-stomping, finger-pointing melodrama containing, among other things, a seduction, betrayal and murder, the hanging of an innocent man, the freeing of the slaves, a fall from greatness and a terrible confusion. Unaccountably, the flood is missing.

As the author also directed the New Hope production, he must take the rap on this count, too—and it's a severe one. Some of the actors fare a little better. Victor Jory, as a less-able-bodied John Brown, is swamped by a wordy, repetitious script and the fumbling of certain of his fellow players.

Frank Meran, plays the first act murder victim and thus escapes further humiliation. Michael seems unsure and Lois Smith, though pretty, seems tentative. Perhaps because they have lesser parts, Nancy Marchand, Byron Sanders and P. J. Kelly do better.

Even with a vastly superior production, "The Fairly Fortune" would be a bad play for summer stock. It is heavy, contrived and at times ridiculous. Alfred de Liagre Jr., owns the production rights, but barring a complete reconstruction, it seems a poor prospect for Broadway.

Henry.

Stock Notes

Teresa Wright and James Whitmore set for star roles in "The Rainmaker," opening La Jolla Playhouse, season June 28. Henry Wadsworth, once a Metro contractee, signed for 10 weeks of summer stock at the Whalom Playhouse, Fitchburg, Mass.

Ira Cirker will stage "A Mighty Man Is He," Walter Fried's straw-hat trout of the new Arthur Kober-George Oppenheimer comedy, to star Claudette Colbert. Eva Le Gallienne is staying at her home in Westport, Conn., this summer to edit the texts and write an introduction for a volume of six Ibsen plays for Modern Library, and teach courses in Shakespeare, Ibsen and Chekov at the White Barn Theatre.

Charlotte and Lewis Harmon's staff at the Clinton (Conn.) Playhouse this summer will include Jerry Solars, general manager; Herbert Senn and Helen Pond, designers; Robert Livingston and Zev Putterman, stage managers, with Mrs. Harmon as resident stager again. Tommy Brent is the producer of the Ocean City (Md.) Playhouse, which opens June 28 for its initial season.

Eleanor D. Wilson will play leading roles this summer at the Berkshire Playhouse, Stockbridge, Mass., in "Remarkable Mr. Penny-packer," with Paul Hartman; "Old Maid," with Frances Brunning, and "Edward, My Son," with an unselected guest male lead. Gall Hillson's staff at the Triple Cities Playhouse, Binghamton, N. Y., will include Zeke Berlin, executive stage manager; Carl Burger, designer, and James Gildersleeve, juvenile and assistant stage manager.

Michael Higgins left N.Y. last Sunday (19) for Wellesley, Mass., where he'll spend the summer performing with the Group 20 Players, which begins its season at the Theatre-on-the-Green next Monday (27). Harold J. Kennedy will present a 10-week season at the Montclair (N.J.) Summer Theatre beginning July 16. Geraldine Brooks opens the Myrtle Beach (S.C.) Playhouse next Tuesday (28) in "Voice of the Turtle." The new outdoor Daytona Beach (Fla.) Summer Theatre begins operating next Tuesday (28).

The Forestburgh (N.Y.) Summer Theatre begins its ninth season of classic repertory July 7. The Newport (R.I.) Casino Theatre begins its 29th season July 4, with Jane Pickens in "Tonight at 8:30" as the initial bill lined up by producer Sara Stamm. Lee Falk's Marblehead (Mass.) Summer Theatre begins its second season July 4 with Billie Burke in "Mother Was a Bachelor."

The Penn Playhouse, Meadville, Pa., began its sixth season last Monday (20), with John Hulbert as managing director. The Malden Bridge (N.Y.) Playhouse began its 19th season last night (Tues.). Michael Kuttner is musical director, Janet Picard, choreographer, and Don LaMon, assistant director at the Flint (Mich.) Musical Tent.

The Bucks County Playhouse, New Hope, Pa., began a three-play salute to playwright Paul Osborn last Monday (20), with "Oliver, Oliver," starring Jessie Royce Landis to be followed by "Mornings at Seven," with Philip Bourneuf, next Monday (27) and then "Point of No Return," with Donald Woods for two weeks beginning July 4.

Valley Players, Mountain Park Casino, Holyoke, Mass., began

their 14th season Monday (20), running through Sept. 10. John Huntington's Spa Summer Theatre, Saratoga, N. Y., goes into its ninth season June 27. Malden Bridge (N. Y.) Playhouse started its 10th season yesterday (Tues.), marking Paul Bressoud's fourth summer as managing director and producer. Gloria Vanderbilt in "Picnic" will be the opening bill June 27 at Eddie Rich's Sacandaga Summer Theatre, Sacandaga Park, N. Y.

Carlton Carpenter will appear in "The Rainmaker," Aug. 15-20 at the Hampton (N. H.) Playhouse. Lakewood Theatre, Skowhegan, Me., opened its 55th season Saturday (18). Will Scholz will be a member of the resident company at the South Shore Music Circus, Cohasset, Mass.

Theatre-Goround, Virginia Beach, Va., begins its seventh season June 28, with a trout of Romeo Muller's "The Great Gait-Away" skedded for July 5.

Edward Greenberg will be stage director, Jerry Ross choreographer and Dean Elliott musical director of the Warwick (R. I.) Musical Tent, opening Friday night (24).

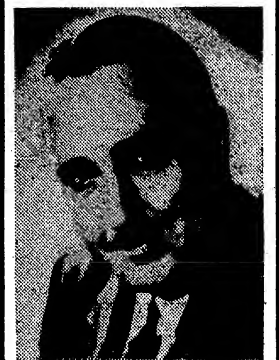
Rogers Brackett is staging the Sarah Churchill edition of "No Time for Comedy," which will tour the stock circuit, with Robert Carroll and Alexander Clark featured. Jack Manning's package of "Tender Trap" will feature Sloan Simpson in the Kim Hunter part, with Betty Ellen in the Janet Riley role and Bob McQueeney as the envious visiting friend.

Current Road Shows

(June 20—July 3)

Can-Can—National, Wash. (21-2).
King and I (Patricia Morison)—Shubert, Det. (20-2).
Kismet (William Johnson, Elaine Malbin)—Curran, S. F. (27-2).
Paloma Gate (Fran Warren, Larry Douglas, Buster West)—Philharmonic Aud., L. A. (20-2).
Solid Gold Cadillac—Geary, S. F. (20-2).
Tea and Sympathy (Deborah Kerr)—Biltmore, L. A. (20-2).
Tales of the August Moon (Gargery Merrell)—Scott, Mokey—Moore, Seattle (20-25); Community, Berkeley (28-29); Aud., Sacramento (30-3).
Tender Trap (Kent Smith, K. T. Stevens, Russell Noye)—Harris, Chi. (20-2).

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"Jerry Mann, as Nathan

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NEWARK EVENING NEWS
by Alan Branigan

"MANN'S NATHAN DETROIT IS AS GOOD AS SAM LEVENE'S, AND THAT'S HIGH PRAISE."

John Golden

JUNE 27, 1874 - JUNE 17, 1955

John Golden was indeed a fabulous man.

Trying to capture the essence of John Golden was as gigantic and fascinating as the very man himself. His most outstanding characteristic was his zealous campaign for cleanliness and decency in the theatre as well as in all other walks of our American life. With dignity and integrity, John Golden was a determining force in the professional, political and social customs of yesteryear and today. The future no doubt will feel the benevolent effects of the dynamic John Golden. With strong back and keen mind, John Golden, having reached eighty, was ready, willing and able to roll up the curtain for further adventures and conquests when Providence called to him.

And so we pay tribute to John Golden because, like the sun, he spread sunshine and happiness by his humanitarian and charitable thoughts and deeds; because, like the moon, he illuminated the paths of darkness and discounted the forces of ignorance, prejudice and discrimination against the oppressed and the minorities; because, like the stars in the sky, he sparkled and sprinkled music and laughter for the enjoyment of millions; because, like the earth, he provided stability and security for his friends and associates.

Having passed four score years, he, in name as well as in fact, practiced the Golden Rule. In paying tribute to John Golden, we offer him as the greatest challenge to those who would discredit our American civilization.

John Golden was of the theatre, by the theatre and for the theatre.

John Golden was and will ever be remembered as MR. THEATRE, himself.

John Effrat

Ballet Theatre Set for 5-Mo. Latino Tour; State Dept.'s IEP 75G Contrib

Ballet Theatre, winding up its season this week at Ravinia Park, Chicago (20-25), then heads for Latin-America in one of the most imposing treks in its history. Troupe will open its five-month Latino tour in Mexico City, at the Teatro de Bellas Artes, June 28, and be on the go until December. Tour, arranged by its U.S. manager, Sol Hurok, with Ernesto de Quesada, is being sponsored (via the State Dept.) by ANTA's International Exchange Program, which is contributing \$75,000 for the transportation involved, as a goodwill mission.

The company of 65 is headed by Nora Kaye, Igor Youskevitch and John Kriza. Hugh Laing and Rosella Hightower have joined the troupe and will also be with it for its American tour next season. Youskevitch will remain with the company until September. Other leading dancers include Eric Braun, Ruth Ann Koesun, Sonia Arova, Barbara Lloyd, Christine Mayer, Fernand Nault, Job Saunders and Lupe Serrano. Director Lucia Chase will also dance certain roles with the company.

Following Mexico, where it winds July 9, the company is scheduled for three performances in Guatemala City July 11-13. July 15-17 the company will be in San Jose, Costa Rica. The troupe will then play three weeks, from July 18 to Aug. 7, in Bogotá, Medellín and Calle in Colombia. From Aug. 13 to 28, Ballet Theatre is scheduled for performances in Lima and other cities of Peru. After that, three weeks are set in Brazil from Oct. 7 through the 30th. Oct. 30 to Nov. 20 the company will dance in Venezuela; Kingston, Jamaica, and San Juan, Puerto Rico. The tour will wind up in Havana, Cuba on Dec. 4 after playing performances in Santiago de Cuba and Samaguey.

The company will carry scenery and costumes for 19 ballets, including such American works as "Billy the Kid," "Fall River Legend," "Fancy Free" and "Rodeo." "Pillar of Fire," "Romeo and Juliet" and "Jardin Aux Lilas" are the Anthony Tudor works to be included in the repertory. The remainder of the ballets are such classics as "Les Sylphides," "Swan Lake" and "Princess Aurora."

Memorial to Mrs. Luce's Daughter, Mozart Fete For N.Y. Orch's 114th Yr.

The N. Y. Philharmonic-Symphony is readying its 114th season for '55-'56, with Dimitri Mitropoulos as musical director, and Mitropoulos, Pierre Monteux, George Szell, Guido Cantelli, Bruno Walter and Andre Kostelanetz as conductors.

Highlights for the season will include a good deal of Mozart, to mark the bicentennial of the composer's birth. Walter will do the Mozart Requiem, with Irma Seefried, Jennie Turel, Leopold Simeoneau and William Warfield as soloists, as well as a fortnight's festival of Mozart works. Mitropoulos will offer three Mozart piano concertos in the opening weeks, with Rudolf Serkin as soloist.

Maestro will also present a concert version of Act 3 of Wagner's "Gotterdammerung," with Astrid Varnay, Ramon Vinay, Lucine Amara and others, and Mahler's Symphony No. 2 ("Resurrection"), with Ellabelle Davis and others. The American preem of the Carlos Chavez Sinfonia No. 3, commissioned by Ambassador Clare Boothe Luce in memory of her daughter, Ann Clare Brokaw, will be offered, with the composer conducting.

Italian Opera Troupe Set for South Africa

Cape Town, June 14. African Consolidated Theatres has arranged for an Italian grand opera troupe to tour the Union this year and has engaged stars from the top Italian opera houses.

A full orchestra from Italy has been engaged to accompany the artists throughout the tour.

N. Haven Symphony Sets 11th Pops' Season at Bowl

New Haven, June 21. Eleventh season of "Pops" gets underway at the Yale Bowl here June 28, with Winifred Heckman, Robert McFerrin, Elise Rhodes and Robert Rounseville featured in a Kern-Hammerstein night. New Haven Choral also will appear.

Other five concerts on the summer sked are Dorothy Maynor, July 12; Robert Merrill and Mimi Benzell (19); Oscar Levant, Aug. 2; Eugene Conley, Helen Boatwright, Peter Gladke (9), and Martha Wright, Ray Middleton (23).

New Haven Symphony will play all concerts, with baton-wielding being split between Harry Berman and Frank Brief.

Cuevas Sets Staff For His Paris Stage Spec Bow of Berlioz 'Romeo'

Paris, June 14. What's claimed to be a first here (if not anywhere) is the production in full, as a stage presentation, of Berlioz's "Romeo et Juliette," by the Marquis George de Cuevas. The Marquis, a U. S. citizen, is presenting the opera-ballet for the city of Paris, in the paved courtyard of the Palais du Louvre (seating capacity, 10,000), on June 28-29-30 and July 2-3-4. He'll use his Grand Ballet—dance troupe which was first born in New York in 1944 as the Ballet International—as nucleus. Event, which will enlist more than 250 people, is being ballyhooed as "Festival of the Century."

Principal roles will be danced by George Skibine and Marjorie Tallchief. Americans who are lead dancers of the Grand Ballet, Michel Roux, Paris Opera basso, and contralto Pamela Bowden and tenor Michel Senechal, will take singing leads. Chorus and orch will be those of Concerts Colonne, under direction of Jean Martinon. Jean-Pierre Grenier will be in charge of stage direction; with Skibine, Vladimir Skouratoff and John Taras doing the choreography. Leonor Fini and Francois Ganceau will do the costumes and scenery.

The Berlioz opus has been done as an orchestral piece, but isn't believed ever to have been performed as a full-fledged stage spectacle.

CASALS, AT 78, READIES NEW PRADES FESTIVAL

Prades, France, June 14. The 1955 Festival de Prades, under direction of Pablo Casals, will be held here from July 2 to 18, with 11 programs listed. Participants include 78-year-old cellist Casals himself; violinists Yehudi Menuhin, Sando Vegg and Arpad Geresz; pianists Eugene Istomin, Karl Engel, and Mieczyslaw Horowitz; singers Dietrich Fischer-Dieskau, David Lloyd and Henry Wolff; clarinetist David Oppenheim; cellist Madeline Foley, viola player Karen TuKle and the Bach Aria Group.

Events will include Brahms and Schubert song recitals, and Bach, Brahms and Schubert instrumental programs.

9th Edinburgh Fest Shaping Up as Best

Edinburgh, June 14. Upcoming Edinburgh International Festival, which opens here Aug. 21, looks as if it will be the most successful in the series. This is the ninth year for the culture-junket.

Ticket orders received suggest it will have top success. As of today, 10,930 tickets, valued at \$228,000, have been ordered. This is \$27,000 more than last year at this time.

Thousands of Festival visitors have made accommodation arrangements already through travel agencies.

Cincy-Symph to Help In N. Orleans Mozart Kudo

New Orleans, June 21. Commemoration of the 200th anniversary of the birth of Mozart will be part of the New Orleans Opera Guild's concert series next season. A concert version of "Così fan Tutte" will be given March 3. Thor Johnson will conduct the visiting Cincinnati Symphony Orchestra, with six soloists portraying the leading roles. Billed as the Mozart Concert-Opera Group, the singers are Phyllis Curtin and Helen George, sopranos; Jane Hobson, mezzo; David Lloyd, tenor; Mack Morgan, baritone, and Kenneth Smith, bass.

Brooklyn Symp Expands To Five Concerts for 2d Season With 30G Budget

The Brooklyn Philharmonic, new symphony which bowed last month with three concerts, will enlarge its sked next season to five performances. These will be spread out, one a month, unlike the bunched spring series. Budget for the new season will be \$30,000. Siegfried Landau is the orch's conductor, with National Concert & Artists Corp. as manager. Latter's prez, Marks Levine, is taking a personal interest in the new org. and expects it to build up a symphony audience for itself in Brooklyn.

Orch made its bow with a Beethoven festival of three concerts in one week in May. Preem was auspicious artistic-wise, but not at the b.o., due to several unfortunate circumstances. One was the protracted illness of Levine. Another was the demise of the Brooklyn Eagle, which had been looked on for hefty promotion as well as to build up a future home audience. With no subscription base, the skedding of three concerts in one week (against the competition of many other events in a busy concert metropolis like Greater New York) was also a mistake. Orch of 65 headquarters at the Brooklyn Academy of Music.

Concert Bits

Jan Pearce, representing the Musicians Emergency Fund, on behalf of the Fritz and Harriet Kreiser Fund is to make a presentation of recorded liturgical music to Pope Plus today (Wed.) in Rome. Pianist Zdenek Skolovsky returns to the U. S. from abroad Monday (27) and will appear on Thursday (30) at Philadelphia's Robin Hood Dell.

The Philadelphia Orchestra ended its fifty-fifth season with a \$20,684 net deficit. The actual deficit for '54-'55 was \$134,634, but contributions to the orchestra fund campaign reduced the figure.

John Edwards, manager of the National Symphony Orchestra of Washington, was elected president of the American Symphony Orchestra League last Friday (17) at the group's annual convention in Evansville, Ind.

David Lloyd has been signed to sing two major roles in the Festival of Athens which will take place at the Theatre of Herod Atticus, Aug. 27 to Oct. 3. Other American artists who will participate are Blanche Thebom, Rise Stevens, Eleanor Steber and Maria Callas.

Met soprano Brenda Lewis is in Israel, giving a series of 12 concerts, and will return late this month to fulfill summer engagements in several legit musicals.

Alfredo Salmaggi launches his eighth season of outdoor opera at Triborough Stadium, Randall's Island, New York, July 9, with Verdi's "Aida."

Mack Harrell will sing the leading role in the American premiere of Carl Orff's "Orpheus" at the Aspen (Colo.) Festival, Aug. 7. Phyllis Curtin will sing the role of Euridice. The performance will be conducted by Hans Schwegler and staged by John Newfield.

A festival of American music will be presented next February by the Juilliard School of Music, N. Y. The festival, which will mark the school's 50th anniversary, will present faculty and student artists, with noted guest soloists rounding out the performers. The varied programs will be presented in 10 evenings.

Dr. Forrest H. Kirkpatrick, who has served as educational counselor for the Radio Corp. of America for many years, was elected president of the Wheeling (W.Va.) Symphony Society recently.

Inside Stuff—Concerts

Jan Sibellus, who will be 90 on Dec. 8, and who has rarely had visitors at his Finnish home for the last 25 years, paid the American public an unusual tribute last Saturday (18)—as his thank-you, he said, for their appreciation of his music—by inviting the touring Philadelphia Orchestra to his home. It was a rare honor the elusive composer paid the 102 musicians and conductor Eugene Ormandy, posing for pictures taken by the tooters (another rarity for Sibellus) and chatting with them. Orch wound a European tour in Helsinki Saturday night, and flew home for a testimonial luncheon yesterday (Tues.) at the Philadelphia Museum of Art arranged by a citizens committee, with Mayor Joseph C. Clark heading the list of civil and foreign dignitaries and speakers.

Harvard U. last week conferred the honorary degree of Master of Arts on George E. Judd, recently retired manager of the Boston Symphony Orchestra. Honoring Judd, a Harvard grad ('11), for being assistant mgr. and manager of the orch from 1918 to 1954, for supervising home concerts and road skeds as well as organizing Pops concerts, Esplanade concerts and the Tanglewood School of Music, the university cited Judd as follows: "An imaginative impresario, with skill in management and good-humored patience in the face of genius, he has advanced the reputation of a great symphony orchestra."

Eleanor Steber, first U. S. Metropolitan singer to visit Yugoslavia since the war, scored a big success with audiences and press, and is due back there. Soprano recently ended a three-week tour, during which she gave concerts and sang in operas ("Tosca," "Traviata") in several Yugo cities. She wound up her tour with a concert in Zagreb for the benefit of crippled children. She's been invited back in August, for a concert in Split Aug. 15 and appearance in an al fresco Mozart "Idomeneo" in Dubrovnik Aug. 18. She sang her opera roles in Italian, while everyone else sang in Serbo-Croatian. "It was a little confusing," she wrote her management, "but it worked."

The Dutch government last Thursday (18) made Arthur Judson, honorary board chairman of Columbia Artists Mgt., an Officer in the Order of Orange-Nassau, for organizing and promoting the past season's successful U. S. tour of the Amsterdam Concertgebouw. Leverett Wright, Columbia veepee and eastern sales manager, received the insignia of Knight in the Order, for his share in the tour. Presentations were made by the Dutch Consul-General at his home in N. Y.

The 11th annual George Gershwin Memorial Contest for the best orchestral composition by a young American composer, has been announced by Maurice B. Leschen, president of the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge Inc. Contest will close Aug. 31. This year's winner will receive a \$1,000 cash prize and the winning composition will be given its premiere by the New York Philharmonic at one of its regular concerts at Carnegie Hall, with Dimitri Mitropoulos conducting.

"The American serious composer," Aaron Copland recently told the Paris Herald Tribune's Art Buchwald "is a member of a badly publicized society. Our incomes have never caused any excitement at the Internal Revenue Dept. If the truth be known, there are only about 10 of us who can make a living at it." ASCAP admitted serious composers about five years ago. "The popular composers," said Copland, "have been very decent about it and have given us every break in the splitting of fees." Summing up, he concluded: "We are making headway in America. American opera is being produced all over the country, thanks to Menotti, and American symphony orchestras are playing our music. But we have the devil of a time being heard in Europe. The European public thinks the only music we have to offer from America is jazz. They are reluctant to admit we can write serious music."

Classical Disk Reviews

Gounod: Mireille (Angel) Rarely-heard opera is a gay, spirited if sometimes staid thing, showing influences of "Faust," but on the whole very charming. Recorded by French and Italian artists at the Fest d'Aix en Provence in '54, it has rousing choruses and fine principals (Nicola Gedda, Janette Vivalda in particular), well directed by Andre Cluytens.

Schumann: 4th Symphony & Wagner: Siegfried Idyll (RCA Victor). Familiar works in fresh, appealing interpretations by Guido Cantelli and the Philharmonia that show care and musicianship.

Bruckner: To Deum & Mahler: Kindertotenlieder (Columbia). The Bruckner, simple, dignified and impressive, ought to be heard more. Bruno Walter, the N. Y. Philharmonic and soloists give it a fine reading here. Reverse is a re-release of a Walter-conducted classic, with the late Kathleen Ferrier as choice interpreter of the poignant song-settings.

Roussel: Spider's Banquet & Petite Suite (London). The impressive, pictorial insect ballet and humorous though lyrical suite in graceful performances by the Suisse Romande under Ansermet.

Other disks of interest: Mozart's great, symph-proportioned Sinfonia Concertante in E Flat, coupled with the Purcell Dido & Aeneas Suite (Camden); Debussy's Children's Corner & Boite a Joujou, in graceful, light readings by Radiodiffusion Orch under Cluytens (Angel); Suzanne Danco in some beautiful, artistic singing (with Suisse Romande under Ansermet) in Ravel's delicate Sheherazade, etc. (London); Beethoven's 2d & 8th, lesser but still luminous symphs, admirably played by the London Philharmonic under Scherchen (Westminster).

Also: Nan Merriman's lustrous, rich contralto in Spanish Songs (Angel), with the familiar Jota de de Falla getting a beautiful rendition;

two graceful, inviting works in Debussy Sonata for Flute, Viola & Harp and Roussel Trio for Flute, Viola & Cello, attractively played for Decca; Cesare Siepi in an Operatic Recital of less-familiar, but no less appealing Meyerbeer, Halevy and Verdi arias (London); fresh, varied Brahms New Love-Song Waltzes, by a group under Nadia Boulanger (Decca).

Also: Inviting reprise on Camden of Marjorie Lawrence in Opera & Song, including a sturdy Final Scene from "Salome." Berlioz: Symphonie Fantastique, in a large-scaled, varied and steadily surging reading by the Philharmonia under von Karajan (Angel); some first-rate "Meistersinger" excerpts by Paul Schoeffler, Hilde Gueden and others (London).

Also: Fine pictorial pieces in Leoffler's Memories of My Childhood & Poem for Orchestra, and Griffes' Pleasure Dome, White Peacock, Clouds & Bacchanale, by the Eastman-Rochester Symp under Hanson (Mercury); Julius Katchen in sturdy, straightforward readings of the Chopin Sonatas Nos. 8 & 3 (London); Haydn's brooding, evocative suite from "The Flowering Peach" incidental music (M-G-M); two moody but impressive pieces in Dukas' "La Peri" and Rachmaninoff's "Isle of the Dead," well-played by the Conservatoire Orch under Ansermet (London).

Johnny Green, Metro music chief, will be guest conductor with the L. A. Philharmonic Orch at the first Saturday night "Pops" concert of the Hollywood Bowl's 1955 Festival Year season on July 9. Presentation will be "Rodgers & Hammerstein Night," with Jane Powell and Gordon MacRae as featured soloists.

A series of sacred music concerts at Stratford, Ontario, this summer, sponsored by the Canadian Council of Christians and Jews, will be presented in cooperation with the Stratford Music Festival.

Hilton's Show Biz Turkey Trot

Continued from page 24

Roosevelt, N. Y., but now with Paris as his permanent headquarters, is among the general factotums, along with ex-Col. Joseph P. Binns, bossman of the Hilton flagship, the Waldorf-Astoria; John W. Houser, exec vicepres of the International operation; Claude C. Philippe et al.

The Hilton junketeers arrived back in N. Y. five minutes apart, in two planes at Idlewild, right in the midst of the rigid air-raid drill. The party's arrival in Istanbul, as well as the departure, was a jam-packed affair, with the cops having difficulty holding 'em back. Autograph hounds are the same the world over, and perhaps less discriminating abroad where anybody in the group was "interviewed," besieged for photographs and autographs. One of the most lensed was Keefe Brasselle's wife, Norma, no actress, who had come along for the ride—their first joint holiday in 12 years, incidentally—but looked so much like "Somebody from Hollywood" that she got klieg-eyes from the flashguns. Some of the dailies just arbitrarily decided she was Terry Moore, and so captioned the pix. The Hilton Hotel preem was P. 1 news all week.

The VIPs got the courtesy-of-the-port customs OK on all fronts, including at Idlewild, but this brings up a sensitive point with non-American visitors to the U. S.—that Uncle Sam is most stuffy about foreigners, whereas overseas any tourist is given favorable customs' inspection.

Bad Currency Exchange

Stymies Talent Dates

Eduardo Gadea's 10-man band, from Barcelona, made immediate impact from the kickoff gala. He's a codified Perez Prado, with a suggestion of the sabot-style of kicking his feet, but mostly because of the manner in which he beats the bongos. Amparito Serrano is the girl singer, an attractive thrush, who too will make impact.

The lack of exchange necessities a frank black market for foreign talent in almost every country. It's no secret that Le Lido, in Paris, has to buy dollars the hard way to pay off partly in U. S. currency. It's toughest in Turkey. Result is that top foreign acts, of all nationalities, whether Spanish, Italian, French, Germanic and the like, will not play Turkey as they can't take it out other than buying antiques or old jewelry, and this type of act hasn't the funds for that sort of transaction.

Miss Abbott was finally successful in achieving a 60% convertibility for the Spanish band but between the "free" (grey or black) market operations, feeding and housing, a \$200 band becomes a \$3,500 item to the hotel. This is a sample of the current talent hurdles, money-wise.

No Halvah

The hep show biz bunch noted a paucity of bellydancers; an unavailability of Turkish halvah; and the top Ripley, a shortage of Turkish coffee—plenty of the American brand but for some reason even the contiguous eateries and pubs faced a dearth which, however, was shortlived as supplies arrived within the same day when stocks ran out. Also many Turks favor tea.

The native gypsy dancers became a new kind of hegra into the night. But the best bellydancers were a father-son team, 15-year-old Ibrahim Aslan the hit, whom Miss Abbott uncorked at the first gala at the hotel. While she'd like to bring them to the Coast for the August opening of the Bev-Hilton, there is so much paper work that Uncle Sam insists upon that it's impossible. Same was true with the Spanish gypsies she unearthed two years ago for the Madrid opening, but "frankly," she states, "it's embarrassing when you find that many don't know where and how they were born, or who were their true father and mother." Young Aslan is a sort of Turkish Myron McCormick ("Mr. Roberts").

A top bellydancer, who doubles into pictures, gets 500 Turkish Lira at the Vagonbleu. But the talent ends there, save for an occasional act or two at the Kervansaray. At the Vagonbleu (Blue Train) the hostesses sit in a sort of Pullman-car, towards the rear, from which they are culled by the dominantly

stag crowd for dance partners. A sort of Turkish Diner's Club car. The top cooher at the Vagonbleu is named Inci Birol and collects \$75 a night.

One of the better Bosphorus seaside eateries is called The Fish Alive (literal translation from the Turkish Canli Balik) and the seafood-mama-stuff is epicurean manna. Pandellis (in the market) is another, and there are many more like Abdullah's, the Cordon Bleu and the restaurant atop the Customs House.

Smoking the nargeelah pipe in public, at cafes and tea rooms, through rose water, is a common scene. Since opium, etc., is legal here, FBI agents in Turkey police any deflection of the dope trade to the U. S.

The Kervansaray is where Darvas & Julia (she's a local) started, and the Turks also remember their native daughter, Nejla Ates, the bellydancer in "Fanny," as local girl-makes-good-on-Broadway. Elia Kazan, Turkish-born, when here last month, was somewhat of a local hero.

The show biz bunch, attuned instinctively to the dramatic, seemed endless in their conversations about the sea of Bosphorus as "a terrific natural backdrop." "What a Lee Lash!" exclaimed another showman-journalist, with a nostalgic and taller memory of the halcyon vaude days.

The short nights, with dawn coming up around 4 p.m., for a time fooled some of the kiddies into hitting the sack earlier but when they discovered it wasn't 6'ish, they felt cheated for having slept so much extra. (That's the Broadway-Hollywood spirit in the Dardanelles!) (Oh yes, along with the no-halvah, also no "Dardanelle" theme song. Porter, Berlin, Gershwin, Kern, yes.)

\$15,000 Film Features;

Ask Why No U.S. Prod.?

In re the \$1,000,000 which Hollywood has blocked in Turkey, because of no dollar exchange, the local film solons wonder why the American industry doesn't do what it did in Rome and elsewhere—produce pictures locally, with American stars against Turkish backgrounds, and utilize the blocked liras.

There is much Turkish film production but an idea of its quality are the \$15,000 feature budgets. Local legitler Haldun Dormen, who co-owned an Adirondacks Mts. strawhat in New York, studied at Yale Drama and lived in and worked in Pasadena and Hollywood, has an idea for a bilingual Turco-American production.

Local legit is given to repertory, although "Born Yesterday" and "7-Year Itch" did very well. One of the slickest local playhouses is the 500-seater Kalfaca, with actor-manager-owner Muammer Kalfaca at the helm, to 4 and 5 TL admission (\$1.40 and \$1.75). It is one of those dream legit playhouses which only an actor-manager, who is a click, can indulge himself in.

The Hotel Itself

As for the hotel itself, it's a more-than-300-room inn, costing some \$7,000,000, financed with the local Turkish Pension Fund's reserves as a dollar - investment proposition, and managed and operated by Hilton methods. Each room has its own balcony; those facing the sea obviously the choicer, but those facing the garden just as attractive. A swimming pool is being built; the one facing the front of the hotel may be an ice rink in the winter. The Sadirvan nitery (grillroom), 300 capacity, is the focal social restaurant, along with its companion Terrace restaurant. There is also an outdoor patio nitery (320 capacity), with its own bandstand and dancefloor for the real hot weather. The main floor bar is the lobby's social hub and the Marmora Roof, with its commanding view of the entire city of Istanbul, makes it tough competition for the RCA Bldg. and Empire State Bldg. vistas. After all, from 10 stories looking down, it's a more intimate panorama than from 70 or 80 floors in the sky. As for the commanding view of the Bosphorus, from almost any angle in the lobby—that's a sight only Nature and the backdrop called Asia Minor can provide. This is something even Raymond Loewy can't engineer or design.

Ted Straeter, longtime maestro

at the Hotel Plaza's Persian Room (a Hilton Hotel, match!), emceed the proceedings and generally jammed in the late-hour pianologistics atop the Marmora Roof. The show itself comprised Mimi Benzell, Carol Channing, and Keefe Brasselle, with terp interludes and/or personals by Ann Miller, Diana Lynn, Mona Freeman, and Terry Moore, plus Sonja Henie, Merle Oberon, Leo Carrillo and Irene Dufine.

A sentimental touch was Tex & Jinx's 10th anniversary being celebrated in Istanbul, and so announced by maestro - emcee Straeter as they led off with a solo "Anniversary Waltz."

Cats and pigeons are sacred to the Moslems and they are fed and cared for, never destroyed. A grim note, during one of the tours of the many plush palaces with their Arabian Nights type of treasures, was one of the Hollywood folk stroking a pigeon in a little girl's arms, only to discover it was cold and dead, but apparently of little difference to the Turkish lass.

Borscht Belt

Continued from page 1

tofore, this may change travelling habits. To offset that more and varied attractions are in order. Patronage, 90% Jewish, is mostly from New York City but Baltimore, Philadelphia and Boston, also Cleveland, are increasingly represented.

A campaign to eradicate hay fever weeds is one long range scheme. Meanwhile there are possibly more swimming pools (estimated at 3,000) than in any one county anywhere. There are 21 golf courses in the county, probably 100 dance orchestras (mambo is the 1955 kick) and more saddle-horses than at a Montana rodeo.

Professional entertainment still plays a big part, especially on Friday-Saturday. Amusements embrace a mobile legit repertory company, the Stanley Woolf Players, who appear mostly in hotel recreation halls. Dramatic readings, ice-skating in summertime, outdoor art and ceramic classes are other stunts. One hotel, the Concord at Kiamasha Lake has just added an eight-story annex costing \$500,000 and adding 174 rooms for a total hotel capacity of around 2,000 guests. The Brickman Hotel's new 105 x 35 foot pool is directly beside a dance floor and has a three-tier "observation" promenade, a Borscht Circuit improvement on the old porch rockers of summer hotel fame.

Does anybody "rest" at these resorts? The lore of the bonifaces is firm on the point: whatever their original intentions, guests never "rest" beyond the first three days. They then start "going" like mad. But the main sport continues, as during the depression—some serious eating.

Scalping Probe

Continued from page 1

notably a recent "expose" series in the N. Y. Post.

The Treasury men are not looking for evidence of scalping as such, since that doesn't violate any Federal law, but is covered merely by New York State and City legislation. But while the Feds are not concerned with scalping per se, they are looking for undeclared income derived from it (or from any other source, of course), with the idea of collecting taxes on it and perhaps bringing prosecutions. There has apparently been no effort by the Revenuers to work with State or City licensing or tax officials.

Despite excited gossip in the trade, recently about how a number of prominent managers and boxoffice men were being grilled on tax matters, tension has subsided a bit in the last few weeks. Scuttlebutt has been to the effect that those queried were "in the clear," and the attitude of insiders seems relaxed.

Although there's always plenty of talk, both in and out of the trade, about ticket scalping on Broadway, specific evidence is invariably elusive. The black market is obviously extensive, organized and enormously profitable. But the only people with specific knowledge are the ones involved, so they won't talk.

Literati

Lee Shumway's Exit

Lee Shumway resigned last week as chairman of Central Registry, the "police" body mutually operated by the Magazine Publishers Assn. and the National Better Business Bureau. Registry attempts to control high-pressure practices in road subscription drives, the use of fake cripples, fake nurses, fake students, fake veterans, etc.

Changes in the over-all administration of Central Registry may be in the wind. The whole distribution apparatus for magazines is in process of revision at the present time, partly because so large a proportion of mass circulation nowadays is by mail, with newsstands down from their wartime peak. Time-Life franchise has switched from American News to S-M News.

Henry Garfinkle of Manhattan News (and a big figure in New York politics) is touted to become an increasingly dominant personage in circulation generally, and American News in particular.

With top four Time Inc. publications switching newsstand service from American News Co. to S. M., American News is mulling a break with its 91-year-old policy against accepting local distrib deals.

Since S. M. is owned by the mags it distributes, Time Inc. becomes a part owner with McCall, Readers Digest, Meredith, Street & Smith and Popular Science.

Sandburg's Pungent Remarks

Carl Sandburg read a poem composed especially for the Boston Arts Festival and got off some pungent remarks at the same time. He regretted, he said, that so many of our young people plant themselves before television sets and "take it home after home no matter what comes on." A college student, he said, told him that he went to the films three times a week, and Sandburg said to the young man, "You pathetic squirt, you!"

Sandburg came to the Festival with Prof. Archibald MacLeish, who introduced him to the audience. Sandburg asked, when he saw the Common, "Has a poet ever been hung on Boston Common?" MacLeish answered, "No, but there's always a first time." Sandburg's topper was, "Well, I have some nominations."

He denounced some of the poets and poetry of today: "If you write a line that means exactly what it says, you're out, you don't belong. They're proud of not writing poems that can be read by that curious individual we so often refer to as the man in the street, the average man."

Vallee's Biopic Memoirs

George Frazier, who is rewriting Rudy Vallee's memoirs, "My Time Is Your Time," for Holt publication next spring, came into the scene because the publisher was interested in the crooner's basic saga. However, it required better Boswellian. Vallee is keying it to a biopic.

Frazier, incidentally, states that his forthcoming Duell, Sloane & Pearce book, "It's About 'Time,'" is not a fictionalized but a factual book on the Luce newsmagazine. Frazier was longtime entertainment editor of Life, leaving that Luce weekly to freelance.

Excellent N. Y. Anthology

Alexander Klein has collected and edited a first-rate assortment of essays and other non-fiction pieces dealing with New York City, and a great deal on show biz, in "The Empire City: A Treasury of New York," Rinehart, (\$7.75). Meyer Berger, the knowledgeable N. Y. Times chronicler of Gotham folklore, contributes a discerning preface as well as articles on Lindy's, the N. Y. Police Department, and a delightful profile of Sam Schultz, the world's champion grate fisherman in the Times Square area.

"The Empire City" bulges, like the city itself, with a wide assortment of impressions by such observers as Herbert Asbury, Brooks Atkinson, Lucius Beebe, Stanley Walker, Russell Crowe, George Frazier, E. B. White, Thomas Wolfe, H. B. Mencken, Mark Twain, Richard Maney, John Steinbeck, A. J. Liebling, Lloyd Morris, Carson McCullers, Budd Schulberg, Ben Hecht, Allen Churchill, Jo Ranson, Lewis Gannett and Walter Winchell.

Klein ransacked the old as well as contemporary metropolitan and national publications for the contents of this enormous and highly-flavored volume of the city's pulse beat. From uptown to downtown, from Times Square to Chatham Square, from Manhattan's Bowery

to Coney's Bowery, from the Empire State Bldg., to the Empire Theatre, from toots to tots—it is all to be found in "The Empire City." Here is a best-bet source book for perplexed New Yorkers. Here, too, is the visa for visiting fremen from Keokuk, Kalamazoo, Kankane and Klotzville.

Ranson.

Moody's 19th Century Tome

Richard Moody has written an excellent survey of the romantic spirit in American theatre during the 19th century, entitled "America Takes the Stage" (Indiana U. Press, \$5). Author is a speech prof at Indiana, and assistant director of the U. theatre, but his book is not encumbered with academic approach to theatre.

Moody offers analysis of a century of American show biz conducted in "settings that were vivid, expansive and sometimes gaudy," with heroes and events "larger and often greater than life." Breakdown includes studies of Negro, Indian and Yankee characters on our stage; rise of romanticism in acting and playwrighting, and in scene design; plus assessment of the frontier theatre.

Work is handsomely illustrated from contemporary prints, and has a list of typical plays of the last century together with information on their authorship and production.

"America Takes the Stage" makes fine reading, and will serve as a handy guide to the immediate and all-too-easily-lost past of our theatre. Robert Downing.

'TV Techniques' Updated

Issued today (Wed.) is a revised edition of "Television Techniques" (Harper, \$5), by the late Hoyland Bettinger, tv consultant, as brought up to date by Sol Cornberg, NBC's director of studio and plant planning. It covers the showmanship and technical facets of the industry in considerable scope and detail and is up to the minute on color video, too. "TV" was originally copyrighted in 1947. Cornberg says in his preface (with Bettinger's '47 foreword perpetuated), that he has assumed the responsibility, left by the untimely passing of Bettinger in 1950, "of updating this book, that it may continue to serve the growth of television into a distinctive art form, dedicated to service."

CHATTER

Liverpool (Eng.) Daily Post celebrating 100 years of publication. Ditto the Blackburn Times.

Alexander Bowman new editor of Evening Dispatch, Edinburgh, in succession to Jack Miller.

T. C. Dunlop, chairman of directors of The Ayr Advertiser, leading Scot. weekly, knighted by Queen Elizabeth.

Dick Larsh, Tokyo VARIETY mugg, has placed an article on the Tokyo Nichigeki Music Hall with new Chicago mag, Cabaret.

Mrs. Will Fyffe, widow of the late Scot comedian, penning story of star's life in Glasgow Evening Citizen, Beaverbrook organ.

TV scripter Jerry D. Lewis sold an anthology called "World's Greatest Poker Stories" to A. S. Barnes & Co. for October publication.

Richard G. Hubler has a profile on James Mason entitled "He Makes Hollywood Mad," in the June 25 issue of the Saturday Evening Post.

Doubleday scribe Bruce Catton gets two honorary degrees this month—from the U. of Maryland and Wesleyan, with Dickinson offering a third in the fall. (Catton, history writer primarily, never finished college.)

Nobel Prize winner William Faulkner will lecture in Japan in August, according to an announcement from the U. S. Embassy in Tokyo. Faulkner will attend the third annual American Literature seminar in Nagano, Aug. 1-21. He will also make public lectures in Tokyo and Kyoto. Also coming with Faulkner will be Dr. Jay Wilson Allen, NYU literature prof and authority on Walt Whitman.

Lawrence Earl, onetime Montreal Standard staffer and lately for several years an editor of British weekly John Bull, is back home in Grand Bay, N. B., resting. Author of three non-fiction books ("Yangtze Incident," "The Battle of Baitinglass" and "Crocodile Fever"), he has his first novel, "The Frozen Jungle," appearing simultaneously next fall in Britain, U.S. and Canada. His wife, Jane Armstrong, is London correspondent for Toronto Telegram.

Broadway

Betsy Blair off to participate in the Coast bally campaign for "Marty."

James Stewart due in today (Wed.) from film work abroad and immediately off to Hollywood.

William J. Heinemann, United Artists' distribution v.p., back in town after two months in Europe. Harry Kalmine, Stanley Warner v.p. and Cinerama prez., in from Europe yesterday (Tues.) on the United States.

Charles T. Rosen, son of Stanley Warner executive v.p. Samuel Rosen, received his B.A. degree last week from Franklin & Marshall College.

The Ronald Colmans (Benita Hume), Sam and Bella Spawack, Lilo as well as composer-arranger David Rose sailing today (Wed.) on the Ile de France.

Ned Clarke, foreign sales manager for Walt Disney, planned to Britain and the Continent last week for his annual survey of the European market.

Chanteuse Greta Keller planned to London for a recording session for Decca and follows with dates in Germany and Switzerland. She returns to New York in September.

DeMarco Sisters and Morey Amsterdam added to talent lineup for sixth annual Long Island Hospital Star Nite at Belmont Park Racecourse Friday (24) and Saturday (25).

Barbara Walters, daughter of Lefin Quarter, boniface Lou Walters, and former member of the production staff at NBC, married to Bob Katz, Monday (20) at the Plaza Hotel.

Marty Shapiro, son of Robert M. Shapiro, managing director of the Paramount Theatre, spending his summer vacation with the Kenley Players at Bristol, Pa. Young Shapiro majors in drama at Syracuse U.

It finally happened, aboard the Grace Liner SS Santa Rosa, which the skipper, Capt. Frank, tied the knot for Julie and Gordon George Jean Naty Sunday (19). Ship was about 215 miles off Cape Hatteras.

RCA veep Manie Sacks went to his hometown, Philadelphia, Monday (20) for annual meeting of the Albert Einstein Medical Center, formerly called the Jewish Hospital, to which board he has just been elected.

Linda Darnell, who recently completed "The Last Five Minutes" for Italian filmmaker Giuseppe Amato, returned from Europe yesterday (Tues.) on the Queen Mary. She was accompanied by her husband, Philip Liebmann, and their daughter, Lola.

The Eddie (Leon & Davies) saw their son, Lt. Edward Harold Davis, receive his diploma and commission with his "brother rats" at Virginia Military Institute—"You see, big thrills happen off Broadway, too," says the former West 52d St. bistro boniface.

Lea (Mrs. Hal) Horne leaving for two months for Severance (Schroon Lake), N. Y., to recover from the death of her showman-husband two weeks ago. Paradoxically, says Mrs. Horne, while ailing for a year, he had been recuperating nicely until the sudden heart attack; in 15 minutes it was too late.

Daughters of the freres Murray and Arthur Silverstone, respectively foreign chief and asst. general sales manager of 20th Century-Fox, were married in the respective homes in Scarsdale and Harrison, N.Y., two days apart. Murray's daughter Barbara wed Michael Garrison, ex-OVI, and Sandra Esta Silverstone married Robert Lowell Stern.

Argentina

Alfa Films is all set to roll "I Am the Champion," a biopic of boxer Kid Gavilan.

Ana Maria Lynch and Spain's Jorge Mistral are to be paired in a new version of "Male and Female" of silent screen memory.

A new outfit, Productora Argentina Asociada Condor Films, is shooting on location "The Bride" with Mario Cabre and a number of screen newcomers recruited from experimental theatres.

General Belgrano, a studio which specializes in musicals or farce, has signed the French vedette May Avril (ex of the Folies Bergere) for a leading role in "My Husband Sleeps Tonight at Home."

Argentina Sono Film still hopes to have Carlos Thompson back here in December for the lead in "Bodas de Cristal" (Crystal Wedding). This Argentine actor is currently paired in "Storm" with Linda Christian, now rolling in Spain.

The Committee for the encouragement of the Motion Picture Industry has decided to substitute the making of more native tinters, which prove very costly here, requiring an extra \$35,000 to \$40,-

000. The subsidy will absorb 70% of the additional cost, and will be paid out of the 20 centavo tax charged on sale of all film-theatre admissions.

Carmen Sevilla, who acquired prestige here after she was seen in "Violenta Imperiales" (Suevia), will be returning to Europe shortly after "Requiebro" (Flattery) which she is making for Artistas Argentinos Asociados in the can. The actress is due in France to make a picture there, but has promised to return in time for the November International Film Festival.

Antonio Cunill, son of legit producer, A. Cunill Cabanellas, who has assisted director Mario Soffici for some years, has been upped to full director for the Big Five. All studios are intent on promoting new talent in view of the scarcity of leading men, and three Borcosque discoveries—Isidro Fernandez Valdez, Armando Lopardo and Jorge Rivera Lopez—are being groomed for eventual stardom.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 49-44)

Rudolph Bing is on his European trek for new voices for the Metropolitan.

German top grosser, "08/15" (RKO), in for top crux and doing nice biz at two art houses.

French-Austrian financial combo thinking of opening a series of art houses in several important suburban areas in the U.S., primarily N.Y.

Carol Reed is paging Borrah Minevitch to get Johnny Puleo, of the Harmonica Rascals, in the pic he starts here next month—Hecht-Lancaster's "Trapeze" (UA).

Franco-Austrian coproduction, "La Vallée Des Paradis," to be directed by Marcello Pagliero. It will star Pierre Fresnay, Françoise Christophe and Chips Rafferty.

Jacques Deval has finished a new play, "Charmante Solree" (Charms), "Evening," which will be mounted in Germany and Italy before hitting Paris next season.

Leslie Caron will head back to Hollywood when her legit chore here in Jean Renoir's "Orvet" ends, to star in Metro's "Gaby" to be directed by Curtis Burnhardt.

Eddie Constantine pic, "Edition Speciale," getting a monicker change to "Je Suis Un Sentimental." Pic costars Bella Darvi, and is being directed by John Berry.

In town are Joan Crawford, Danny Kaye, Marlene Dietrich and Robert Taylor, who came in to make appearances at recent gala open air benefit bazar La Kernass Aux Etolles.

Philippe Lemaire broke his arm during a prison escape scene in the pic, "Les Salauds Vont En Enfer" (Heels Go to Hell). He will be replaced by Serge Reggiani since the pic just started.

Charles Chaplin in for the gala at the Opera in honor of the Legion of Honor, and then off to Morocco to scout exteriors for his forthcoming pic. Interiors will be made in Paris and London.

Michele Morgan, now starring in Rene Clair's "Les Grandes Manoeuvres," also up for star roles in Claude Autant-Lara's "Marguerite De La Nuit," Yves Allégret's "Trois Chambres à Manhattan" and Jean Delannoy's "Marie Antoinette."

Vienna

By Emil W. Maass
Newly-founded Protestant Film Council voted "Country Girl" best pic of month.

Oeefa-Schoenbrunn Co. shooting "Immortal Biedermaier," a story of old Vienna.

Steven Huston's "Innocents Abroad" produced in English language at the Theatre Courage.

Leopold Stokowski's contract for his festival guesting here contained clause "no press at airfield." It was strictly observed.

Helios Film Co. prepping "Metternich," color biopic with Raoul Aslan in the lead. Metternich was chancellor of Austria-Hungary in the 19th Century.

Portland, Ore.

By Ray Feves
The Sportsmen toppers at Amato's Supper Club.

Grover Hanley retires after 29 years on J. J. Parker Broadway Theatre staff.

"Holiday On Ice" inked to play Portland Meadows July 16-29. Oregon Journal is sponsoring.

Judy Garland Variety Show getting plenty of inquiries; comes into the Auditorium the middle of July.

Bill Carroll's new Taj Mahal premed with Phyllis Inez, Allen Cole, Cindy & Roberto, Bill Carroll Dancers and Wyn Walker orch in opening show, set to play two weeks. Spot has East India motif.

London

Galeena Natchel opened cabaret season at the Colony this week.

Judy Holliday arrived from the U.S. last week for a London vacation.

Yana, star of Pigalle revue, inked for a cabaret season in Spain next month.

Tom Conway, currently filming here in "The Barbados Quest," is to record two songs for a major diskery.

Hoagy Carmichael arrived last week for provincial variety dates, including a number of Sunday concerts.

Bridget D'Oyly Carte gave farewell luncheon to use D'Oyly Carte Opera Co., prior to its departure on nine-month tour of U.S.

Actor Guy Middleton has become resident managing director of the Wanganough Manor County Club; his wife, Anita Arden, is acting as hostess.

Kay Lawrence, radio scribe for Associated Press, planned to London specially to participate in the Ben Lyon-Bebe Daniels silver wedding celebration.

Sir Alexander Korda leaving for Berlin next Friday (24) to attend the fifth film festival. He'll stay over for the screening of his latest production, "The Constant Husband."

British film director David Lean to be profiled in a BBC-TV feature next week, which will include excerpts from "Sound Barrier," "Hobson's Choice" and "Summer Madness."

Yoland Donlan, who starred in the Judy Holliday role in the West End production of "Born Yesterday," will be featured in a radio adaptation of Garson Kanin's "The Rat Race" next Monday (27).

Rosemary Clooney last Sunday (19) had a half-hour show in the BBC radio Light Program, accompanied by Ron Goodwin's orch with the Johnston Bros. Next week she will be guest vocal star in the Snow Band program.

Lord Radcliffe, chairman of the committee which will select the film for this year's Royal Command gala, was guest of honor at a Dorchester penthouse reception, hosted by the Cinematograph Trade Benevolent Fund.

Berlin

By Hans Hoehn
Harlem Globetrotters at local Sportpalast last week.

United Artists will release 23 pix here during the 1955-56 season. Pola Negri soon may star in a German film to be shot at Munich-Geiselgasteig.

Over 10,000,000 have seen the German film, "Canaris" (Fama-Europa) during film's four months out in release.

Sweden's Alice Babs given a role in "Swedish Girl," coproduction of Melodie-Film (Berlin) and Sandrew-Baumann (Stockholm).

Gian-Carlo Menotti's opera, "The Saint of Bleeker Street," will be premed at Staatliche Opera House in forthcoming season.

About 80 German sports films, produced from 1935 to 1942, made available by Agfa to German sports associations for instruction purposes.

Berlin's Melodie Film in conjunction with Vienna's Donau-Film doing a remake of the old French Danielle Darrieux starrer, "Le Premier Rendezvous."

CCC in conjunction with Herzog (distributing outfit) invite 100 journalists from West Germany and Berlin to attend shooting its two pix, "Hotel Adlon" and "20th of July," at Berlin-Spandou (CCC studios).

Madrid

By Ramsay Ames
(Castellana Hillon; 37-22-00)

Laurus Films "Sin la Sonrisa de Dios" (Without the Smile of God) rolled at Barcelona's Orpheu Studios.

Spain's Teresa del Rio is the latest addition to the "Alexander the Great" cast. She plays Roxane, Alexander's young wife.

Spanish Oscar-winner Julita Martinez, Antonio Puga and Luis S. Torrecilla head a company leaving soon on a tour of the provinces.

Robert Rossen has contracted George Auric to write the musical score for "Alexander the Great." Auric scored "Roman Holiday" and "Moulin Rouge."

"Tarde de Toros" under the direction of Ladislav Valda, into production. It features matadors Domingo Ortega, Antonio Bienvenida and Enrique Vera.

Four films opened here—"Song of South" (Disney) at Teatros Amaya and Bulevar; "Road to Bali" (Par) at Cine Callao; "White Hell" (WB) at Cine Gran Via; and "Woman and Monster" (U) at the Albeniz.

Most picturesque of this season's theatrical enterprises is the oper-

etta, "La Verbena de la Paloma," which first opened here in 1894, at the Teatro Apolo. Written by Ricardo de la Vega, with music by Tomas Bretón, its current presentation is at La Corrala, in a typical suburb of Madrid. Directed by Jose Tamayo, cast includes veteran Miguel Ligeró, Antonio Riquelme, and Sol Hurok's latest discovery, soprano Pilar Lorengar. Highlight of show is a dance by Rosario.

Pittsburgh

By Hal V. Cohen
Tony and Charlotte Stern celebrated their 22d wedding anni.

June Arnold back at the Ankara to star in Phil Richards' Ice show. Sammy Walsh held over for another two weeks at the New Nixon Restaurant.

Dancing Evans Family at Steel Pier in Atlantic City this week, with Lillian Roth.

Nixon gets Larry Parks in "Tea-house of August Moon" for three weeks in November.

Irma Pielow, wife of Metro exchange manager Ralph Pielow, in St. Clair Hospital for surgery.

Nat Burns doing a second show at the White Barn Theatre; current is "White Sheep of the Family."

Eddie Specter's Theatre 200 will be associated with Theatre Guild next season in production of "Affair of Honor."

Arthur Manson, pub-ad director for Cinerama here, has promoted another civic salute for "Cinerama Holiday," duplicating the one he wangled last year for "This Is Cinerama," including a proclamation by Mayor David L. Lawrence.

Westport

By Humphrey Douless
Mrs. William Anthony McGuire here.

Richard Altschuler, Republic exec, at family back for season. Horace McMahon back to Hollywood for "Jubal Troop" at Columbia.

Bud Freeman and George Wetling toppers at "Jazz at the Westport" June 21.

Eva Gabor, William Gayton, Eva Le Gallienne, Marilyn Monroe, Raymond Massey, Theresa Helburn, John C. Wilson, Richard Rodgers, Mary Hunter and Armina Marshall at reopening of Country Playhouse last week.

Michael Gordon, Arthur Kennedy, Margaret Barker, Julian Funt, Lawrence Fletcher, Crane Hausmann, John Matthews, Basil Burwell, Ralph Alsberg and Lucille Lortel on advisory council of new Actors-Directors-Workshop of Fairfield. County pros which will use Miss Lortel's White Barn as headquarters.

Havana

La Campana nitery closed. "Barefoot Contessa" at Radio-centro.

Chavales coming to Montmartre June 24.

"Romeo and Juliet" at new Rampa Theatre.

Tropicana shows being staged at Blanquita Theatre.

Maria Felix scheduled to appear at Montmartre next month.

"Moon Is Blue" being staged by Patronato del Teatro group.

Sam Goldwyn Jr., preparing exteriors here for Robert Mitchum picture.

Omaha

By Glenn Trump
Tiny Hill into Joe Malec's Peony Park, June 17.

Frank P. Fogarty, general manager of WOW, named to Omaha Improvement Commission.

Norman Sample Jr., organized Loveland Summer Theatre here, teeing off with "Our Town" in July.

"Son of Sinbad" doing about three times normal biz at Airport Drive-in despite 90-day ban by local archbishop.

Proctor Dick Walter off to New York City, where he hopes to sign legit and other shows for the City Auditorium; staying at the St. Moritz.

Houston

Ronnie Eastman into Jose Ortiz' Club Crescendo June 8-13.

Recently-wed Broadway players Carol Haney and Larry Blyden in town to meet his folks, the Jelly Blieden's.

Lee J. Cobb slated to return here in July for final takes on "The Houston Story." Filming halted by Cobb's collapse in early May.

Hedy Lamarr, a local resident now, told a tele audience she wants to head a legit production company here. She's been linked with the talked revival of defunct Playhouse Theatre.

Hollywood

Gale Robbins laid up with a virus attack.

Don Hartman checked in at Paramount after two weeks in Europe. James R. Grainger checked in at RKO after tour of company's exchanges.

Thomas E. Lee appointed president of the Paramount Studio Club for one year.

Jesse Lasky to Pittsburgh for celebration of the 50th anni of the first Nickelodeon.

Vera Ralston and Winfield Russell were winners in Republic's annual golf tournament.

Mervyn LeRoy named chairman of the City of Hope's "Night of Stars," July 3 at the Ambassador Hotel.

Maureen O'Hara and Anthony Quinn presented with scrolls of appreciation by the Mexican government.

Gene Tierney in from the East. Roy Rogers and Dale Evans to San Antonio for World Championship Rodeo.

Academy of Motion Picture Arts and Sciences appointed Joseph Barbera, Stephen Bosustow and Cedric Francis to short subjects executive committee.

Screen Actors Guild elected Ronald Reagan as third veepee and board member to replace William Holden, who resigned because of his production schedule.

Boston

By Guy Livingston
Margo Perry singing with Carl Rand orch at Statler Terrace Room.

Richard Maltby at Totem Ballroom in Norumbega Park under tryout of big name format for spot.

Biz skyrocketed at Revere Beach spots with 15,000 American Legion members ending three-day convention Saturday afternoon (18).

Stan Kenton did a benefit at Roseland, Taunton, for family of Jose Contreras, boxer, who died after a bout in Providence, R. I.

Rudolph King, Massachusetts registrar of motor vehicles, received the Variety Club's Great Heart Award for 1955 at Hotel Statler dinner Monday (21).

Lauri Dale will sing at former Storyville lounge at Oceanside Hotel, Magnolia. Jimmy Athens instrumental trio is on same bill. Harry De Angelis orch will provide music in main ballroom.

A testimonial luncheon honoring three members recently promoted to branch managers in the motion picture film distribution in the Hub will be held Tuesday (28) at Bradford Hotel Roof by the Variety Club of New England, Bill Koster, executive director, said this frame. To be honored are new managers Al Levy, 20th Century-Fox; William Kumin, Warner Bros.; Gasper C. Urban, Paramount Pictures. The committee on arrangements comprises: Tom O'Brien, John Peckos, Ralph Ianuzzi, Hatton Taylor, Ben Rosenwald, Ben Abrams, E. Myer Feldman and Albert Glaubinger.

Philadelphia

By Jerry Gaghan
Owner Sam Lerner shutters Celebrity Room for July and August.

Stuart Gibson and Red Caps, currently at Chubby's, added five men to original sextet.

Harry Hart, assistant to booking agent Nat Segall, takes over as manager of the Martinique, Wildwood.

Willard Alexander pacted Bill Haley and Comets for series of 13 ballroom and vaude Canadian dates.

Arnold Croce, recently drummer with Colombo Cortez Orch at the Embassy, now fronting own outfit at the 31 Club in Chester.

Joseph Leon, soft-stage voice of Tom Ewell in "Seven Year Itch," required 11 stitches to close head wound resulting from auto accident on Jersey Turnpike.

Washington

Constance Bennett, Hollywoodite turned capitalite, currently on a strawhat tour of "Sabrina Fair."

French nitery star Edith Piaf dashed from her own late show at Hotel Statler's Embassy Room to ringside at Casino Royal stint of Sophie Tucker.

Local preem of "Can-Can" next Tuesday (28) set as benefit for "Salute to France," under sponsorship of French Ambassador and Mme. de Courville.

Allison Hayes, Columbia starlet who, as Mary Jane Hayes, copped the "Miss Washington" title several years ago, in town to attend testimonial luncheon honoring Father Gilbert Hartke, her former dean when she was a Catholic U. drama student.

OBITUARIES

JOHN GOLDEN

John Golden, 80, vet legit producer, songwriter, actor and playwright, died June 17 in Bay-side, N. Y., after a heart attack. Details in Legit section.

CARLYE BLACKWELL

Carlye Blackwell, 71, who starred in silent films, died June 17 in Miami. Before retiring 25 years ago, he appeared in more than 300 films. He moved to Miami in 1946.

Blackwell, who had acted in pix with Mary Pickford, Marion Davies, Betty Blythe and Blanche Sweet among others, hit stardom in 1912 when he teamed with Miss Pickford in "Such a Little Queen." Other films in which he was seen included "Beloved Vagabond."

In Memory of
My Dear Friend

VINCENT TRAVERS

Mickey Alpert

"Bulldog Drummond," "The Wrecker" and "She."

Besides acting, Blackwell also produced several films and in 1922 went to England, where he remained for 14 years. While abroad, he appeared in plays and also produced legit entries.

Wife and a son and daughter by a previous marriage survive.

DANTE

Harry A. Jansen, 71, billed for years as "Dante, King of Magicians," died June 15 of a heart attack on his ranch near Northridge, Cal. He and his wife recently celebrated their 50th wedding anniversary. In addition to his widow, two sons and two daughters survive.

In the course of his long career

DON HOLLENBECK

June 22, 1954

Dante and his troupe appeared in practically every large theatre in the U.S. and made several tours around the world. He performed in all forms of show business, in vaudeville, burlesque, films, radio, television, under canvas and even on the Chautauqua Circuit.

DAVID WALLACE

David Wallace, 66, former legit manager, playwright, pressagent and theatre critic, died June 15 in Center Ossipee, N. H. His most successful play was "Rope," adapted from the T. S. Stribling novel, "Teetotalow." It was produced on Broadway in 1928.

Wallace, who worked as a reporter for The Syracuse Herald from 1910-1912, later moved to N. Y., where he did legit reviews for The Dramatic Mirror and The Morning Telegraph. He was a

In Loving Memory

VINCENT TRAVERS

June 25, 1954

Dick and Edie Barstow

drumbeater and company manager for more than 20 years.

As a back, Wallace repped the Lieber Co., Richard W. Tully, William A. Brady, William Harris Jr., Arthur Hopkins and the Actors Theatre. Among shows he managed were "The Man Who Came Back," "The Old Soak" and "What Price Glory."

He was personal representative for such performers as John and Ethel Barrymore, Laurette Taylor, Pauline Lord and Fay Bainter. Besides "Rope," other plays written by Wallace included "Lazy Lady" and "Faith Hope and Alice."

Surviving are two sisters.

LORA BAXTER

Lora Baxter, 47, legit-iv actress, died June 16 in New York. She had been active in show business since the age of 18 when she worked as a Metro scenarist. She later trouped in vaude and appeared in several films before going into legit.

On Broadway Miss Baxter appeared in such plays as "The Animal Kingdom," "Goodbye Again," "The Comic Artist," "The Sex Fable," "The Behavior of Mrs.

Crane" and "Young Mr. Disraeli." She was seen on tv in recent years. Miss Baxter had been wed to the late William Rose senet, the poet, and later to director Bretaigne Windust. Both marriages ended in divorce. Surviving are two brothers and a sister. One of the brothers, George D. Baxter, is an actor.

MEG STALLINGS

Margaret Elizabeth Stallings, 38, known as "Meg" Stallings in show biz, died June 11 of multiple sclerosis in McAlester, Okla. During World War II she was welfare and recreation officer for the Naval Communications Station and WAVE barracks in Washington.

After the war, Miss Stallings was an instructor at the Pasadena, Cal., Playhouse, and director for the Tournament of Roses in 1947 and 1948. She returned to Washington as co-producer of "Ask-It-Basket" on WTOR-TV and also did free lance video work. A native of Detroit, Tex., she acted with the Peterborough, N.H., Players and for five months was an understudy on Broadway with "Abe Lincoln in Illinois."

ROBERT BURTON

Robert Burton, 46, former actor, producer and director, and husband of tv comedienne Imogene Coca, died June 17 in New York after a long illness. Early in his career he appeared in minstrel shows and stock companies. Later he was seen in such Broadway productions as "Three's a Family," "As Husbands Go" and "Susan and God."

Burton was married in 1935 to Miss Coca after the flop of "Fools Rush In," in which both were cast. He later appeared with his wife in "The Straw Hat Revue" of 1939. More recently he served as an exec with Polymusic Records.

Surviving also is his mother.

JOHN G. DOWLING

John G. Dowling, 41, Buenos Aires bureau chief for Time and Life mags, and son of producer Eddie Dowling and comedienne Ray Dooley, was killed June 15 in a plane crash in Paraguay. He was enroute to Buenos Aires from Sao Paulo when the accident occurred.

Born in Philadelphia, Dowling started as a reporter for the Chicago Times following his graduation from Notre Dame U. He was a charter member of the Chicago Sun staff and covered the Pacific theatre of World War II for that paper. He headed the Times-Life B. A. bureau since March, 1954.

Surviving, besides his parents, are his wife and son.

BRYAN LEE

Bryan Lee, 74, Metro exploiteer and onetime vaude performer, died June 19 in Rye, N.Y. With his wife, Mary Cranston, he trouped in vaude for years in an act known as Cranston & Lee. Also a singer-composer, he had appeared in two command performances in Britain. With Metro since 1933, he served as a contact man with music and book publishers.

In addition to his wife, who writes a column on astrology for King Features under the pen name of Frances Drake, Lee is survived by a brother, sister and a daughter. Funeral services will be held tomorrow (Thurs.) at 10 a.m. at the Church of the Resurrection, Rye.

LEON PIERRE

Leon Pierre (Fred Lee), 70, noted puppeteer, died June 12 in Costrbridge, Scotland. Oldest working puppet artists in Britain, he staged shows until a few weeks before his death. A native of Bristol, Eng., he was the son of the late Herman Lee, also a puppeteer, and descendant of a family of puppet pioneers.

Pierre, who started in show biz at the age of nine, trouped throughout the world. He modeled many of his own puppets. Among top names whom he featured in puppet replicas were Greta Garbo, Mae West and George Bernard Shaw.

His wife and son survive.

MABEL ELAINE

Mabel Elaine, 62, former vaudeville and musical comedy performer, died June 19 in New York. The wife of Hughie Fitz, an oldtime circus clown with Barnum & Bailey, she retired from show business 18 years ago.

Miss Elaine played the vaude circuit as part of the team of Elaine & Marshall and later as Burr & Elaine. She is remembered as one of the first femme tap dancers. For years, she toured in Shubert

musicals, including "Boom Boom" and "Lovely Lady," among others. She is survived by her husband and a daughter.

WILLIAM H. HOPPE

William H. Hoppe, 49, onetime district manager for the St. Louis Amusement Co., shot and killed himself June 8 in that city after a prolonged illness. He began his theatrical career as an usher for the Skouras brothers when they owned the New Grand Central Theatre and later worked at the Missouri Theatre.

Hoppe also managed houses for the amusement company before becoming district manager. He resigned in 1939 to enter the restaurant business from which he retired in 1953.

His wife and two daughters survive.

MILTON M. GETTINGER

Milton M. Gettinger, 55, partner in the New York law firm of Gettinger & Gettinger who had extensive interests in the motion picture and tv fields, died June 18 in Miami after a brief illness. He was long active in financing both theatrical film and vidpix production.

Gettinger also was partnered in Milton M. Gettinger Enterprises, owner of newly opened Dunes Hotel, Las Vegas.

Surviving are his wife, two sons, a daughter, two brothers and four sisters.

BERNARD CAVANAUGH

Jeremiah E. Cavanaugh, 77, retired actor who was known professionally as Bernard Cavanaugh, died recently in Buffalo after a long illness. Before his retirement from the stage some 25 years ago, he appeared in support of such stars as George Arliss and Minnie Maddern Fiske.

After leaving the thesping field, Cavanaugh served as manager of the Century Theatre in Buffalo until about five years ago. He was a brother of the late Philomena Cavanaugh, longtime press rep of the Shea Amus. Co.

LINDLEY HINES

Lindley Hines, 34, night news editor of KMOX, St. Louis CBS outlet, died June 12 in St. Louis following a six-weeks illness. Born in Honolulu, he started his radio career as a part-time announcer for WREN, Rissell, Kan.

After service in World War II in which he won the Distinguished Flying Cross, Hines returned to WREN as news director. He joined KMOX in 1947 as a radio reporter. His wife, two sons, mother and sister survive.

DENNIS W. CLARKE

Dennis Waddington Clarke, 43, former Daily Express correspondent and latterly film critic of The Tatler, died June 14 in London after a prolonged illness. He was injured during the North African campaign in World War II and lost an arm.

After the war, Clarke turned to documentary film direction and, in 1950, was an unsuccessful Parliamentary candidate.

Survived by his wife and two children.

ALBERT C. BEHLING

Albert C. Behling, 76, veteran exhibitor in the Buffalo area, died recently in that city. He opened his first theatre in 1910. With his wife, Lydia, he operated the Ellen Terry, a nabe house, for the last 28 years.

Prior to taking over the Terry, the Behlings operated the Fillmore Palace, the Abbott, Sylvia and the Kenmore, local nabe theatres.

HUGO KIRCHHOFFER

Hugo Kirchhofer, 73, nationally known singing conductor, who is credited with naming the Hollywood Bowl, died June 13 in Glendale, Cal. He was one of the organizers of the Hollywood Community Sing, a singing group, 39 years ago. Last August the group honored him by installing a plaque at the Bowl entrance.

Two daughters survive.

HARRY G. SMITH

Harry G. Smith, about 65, died June 20 at his home in Nyack, N.Y. Veteran newspaperman, long on the old N.Y. Sun and also VARIETY correspondent in his home territory, had been hospitalized for five months, a victim of cancer.

Wife and son, Harry Jr., with a Chicago chemical house, survive.

JOHN C. FEYS

John C. Feys, 59, president of Great Western Theatres Inc. and Lincoln Theatres, Corp., died June 18 in Newport, Cal. He was stricken with a heart attack on his yacht. His wife and a brother survive.

GUS FAY

August Jerge, 72, known professionally as Gus Fay, died June 11

of a heart attack in Buffalo. He was in vaudeville for years, entering the two-day in New York when he was 17.

He married Evelyn Walker who appeared with him in his act. She died many years ago.

FRITZ ODEMAR

Fritz Odegar, 65, who appeared in more than 120 German films, died June 3 in Munich after a lengthy illness. He was last seen in the film, "Ludwig II."

Survivors include his son, actor Erich Ode.

Mrs. Mary Ritchie McKee, 93, former concert pianist, died June 16 in New York. Surviving are two sons, Alex R. McKee, executive secretary of the American Federation of Television and Radio Artists, and John McKee, of The Associated Press.

Peter Edwards, radio actor, died recently in Swansea, Wales. He was a member of the radio show, "Welsh Rarebit."

Burrell J. Byrd, 66, manager of the Ritz Theatre, Indianapolis, for the last nine years, died June 12 in that city. His wife survives.

Father, 87, of NBC exec Barry Wood and bandleader Barney Rapp, died June 5 in Harrison, N.Y.

Ernest C. Murray, 59, pianist, composer and arranger, died recently of a heart attack in North Bennington, Vt.

Mrs. George W. Coffman, 91, composer and organist, died June 13 in St. Louis.

Mother of Philip Nanos, owner of the Laclede Theatre, died June 10 in St. Louis.

Father of Wally Dickson, newscaster at WJAS in Pittsburgh, died there June 8.

Mother, 68, of composer Bobby Kroll, died June 20 in New York. Surviving also is a daughter.

Mother, 87, of NBC news commentator Clifton Utley, died June 13 in Batavia, Ill.

BIRTHS

Mr. and Mrs. Robert Taylor, Hollywood, son, June 18. Father is a film actor; mother is actress Ursula Thiess.

Mr. and Mrs. Max Bercutt, daughter, Hollywood, June 12. Father is Coast-field man for Warner Bros.

Mr. and Mrs. Chuck Panama, son, Hollywood, June 9. Father is 20th-Fox publicist.

Mr. and Mrs. Joseph Dreano, son, Pittsburgh, May 31. Father and mother are both Playhouse players.

Mr. and Mrs. Fran Aiello, son, Pittsburgh, May 25. Father's a manager for the Manos circuit.

Mr. and Mrs. William Healion, son, Chicago, June 16. Father is production supervisor at NBC-TV, Chicago.

Mr. and Mrs. Jack Carter, daughter, San Antonio, recently. Father is manager of the Mission Drive-In Theatre there.

Mr. and Mrs. Sam Dana, daughter, New York, June 16. Father is promotion supervisor of NBC-TV spot sales.

Mr. and Mrs. Michael Colicchio, son, New York, June 12. Father is pianist in Percy Faith orch on CBS Radio's "Woolworth Hour" show.

Mr. and Mrs. Leo Carlin Jr., son, Pittsburgh, June 15. Father's treasurer of Nixon Theatre and Civic Light Opera Assn.

Mr. and Mrs. Alan (Bud) Brandt, daughter, New York, June 15. Mother is actress Priscilla Weaver; father is WNEV publicity chief.

Mr. and Mrs. Ted Ashley, daughter, New York, June 20. Father is head of the Ashley-Stegner Agency.

Mr. and Joseph McCauley, son, Philadelphia, June 12. Father is early morning deejay on WIP.

Mr. and Mrs. Bud Brees, daughter, Philadelphia, June 17. Father is singing disk jockey on WPEN.

Mr. and Mrs. Ken Maidment, son, London, June 13. Father is production executive of Columbia British Studios.

Berlin Fest

Continued from page 2

contingent from Hollywood is anticipated this year.

From a trade point-of-view, the British production industry is this year giving fuller support with top executive representation. Robert Clark, president of the British Film Producers Assn., and Sir Alexander Korda, the leading British indie, are among those who

will be attending. Others include Frank Launder and Sidney Gilliat, the partnership responsible for the production of "The Constant Husband," which will be one of the festival contenders.

No Jury of Experts

Also unlike the Cannes and Venice galas, judging at the Berlin festival is done by the public and not by a panel of experts. In this way, the fete officials believe that a winning pic may reasonably be regarded as having a b.o. potential in the German market. Special prizes are also allocated for documentaries, in addition to awards to local film makers, made by the Federal Republic.

Town Fights

Continued from page 1

there. At Bricelyn, Minn., the Commercial club took over the closed theatre and will operate it on an experimental free-show basis for the summer.

Also as a business stimulator, merchants at Lewisville, Minn., which is without a theatre, are using the wall of a main street building as a screen to show pictures free during the summer.

In an effort to keep his Gibbons, Minn., theatre going, Frank Tossaint has evolved a complete switch. Instead of having the town's merchants buy and give away tickets, he's giving his patrons 10c credit checks for every theatre ticket bought. The checks are redeemable at a selected list of local stores.

Metro Ends

Continued from page 1

on video without actually producing for the medium. Loew's prez Nicholas M. Schenck, announcing the ABC deal, specified that Metro has studied tv "having in mind the point of view of the exhibitor," and stated Metro "is now evolving a type of program which will be good popular entertainment and will serve the mutual interests of our customers and ourselves."

Deal gives ABC-TV three important studio tieups, others being Warner Bros. and Walt Disney, both of the latter with one-hour weekly shows.

MARRIAGES

Julie Haydon to George Jean Nathan, aboard the Grace Line cruise ship, Santa Rosa, June 19. Bride's an actress; he's a drama critic.

Barbara Jill Walters to Robert Henry Katz, New York, June 20. Bride is a former network tele producer and daughter of Lou Walters, operator of the Latin Quarters in N.Y. and Miami Beach.

Patricia Quinn to Dick Lee, Philadelphia, June 18. He's record and tv vocalist.

Barbara Messer to Richard Steinfurst, Pittsburgh, June 20. He's the son of Donald Steinfurst, Post-Gazette music critic.

Certrud Lynn to Frank J. Rothan, Pittsburgh, June 18. Bride's with UA exchange.

Inez Joan Heymann to Dr. Harris R. Lovice, Springfield, N. J., June 19. Bride is daughter of Metro homeoffice publicist Melvin H. Heymann.

Barbara Silverstone to Michael Garrison, Scarsdale, N. Y., June 17. Bride is daughter of Murray Silverstone, president of 20th-Fox International Corp.

Sandra Silverstone to Robert L. Stern, Harrison, N.Y., June 19. Bride is daughter of Arthur Silverstone, 20th-Fox assistant general manager.

Anna Manahan to Colm O'Kelly, Dublin, June 15. Bride's an actress; he's stage director for Edwards-MacLiamoir Productions.

Lorraine Cantrell to Gordon Dow, Santa Barbara, Cal., June 11. Bride's a UI secretary; he's a studio technician.

Dusty Brown to Angelo Molinari, Pittsburgh, June 18. Bride's with Ranch Gals on KDKA-TV; he's also on staff there.

Patricia Olen to Joseph J. Pinneri, Pittsburgh, June 18. Bride's on Col exchange staff.

Joan Pratt to Richard Winkowski, Albany, June 11. Bride is with Universal exchange there.

Betty Lou Howell to Douglas Kennedy, North Hollywood, June 13. Bride and groom are screen and television players.

Judy Aycock to Clark Andrews, New York, June 17. Bride is a fashion model; he's associated with Mel Good Productions, tv film producer.



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TELEGENIC PALACE OF PROGRESS

Censorship's Pocketbook Pinch; Metro, UA Insert 'Legion' Clauses

Hollywood, June 28.

The Legion of Decency's increasing entrance into film censorship at the production source has had the effect of winning it a stronger foothold in Hollywood. Metro is backing this Catholic body by inserting a new clause in its distribution contract with indie producers which makes mandatory that the latter deliver their films to the company with no worse than a "B" rating from the Legion. The clause closely parallels one now in the United Artists distribution contracts.

(These new distribution contract clauses are the first known instances wherein producers have been forced to meet any censorial standards other than those imposed by the Motion Picture Assn. of America's own Film Production Code.)

Under the requirements of the Metro distribution contract, a producer will have no alternative but to go to the expense of changing his picture in any way that the Legion of Decency would demand in order to make it eligible for an "A" or "B" rating. In other words, the producer and not Metro would bear the expense of making the changes, which is completely different from the established practice now in effect in meeting such changes as demanded by civic censors here and abroad. In latter instances, the distributor makes the changes, which become a part of normal distribution expense.

It's understood that the new

(Continued on page 20)

Scopes Trial 30th Anni — As ABC-TV'er With 'Wind' Cast, Republic Fund Coin

Special one-hour program commemorating the 30th anni of the Scopes trial is being planned by ABC-TV for July 10, date of the anni. Network is getting the cast of "Inherit the Wind," the legitimer themed on the famed "monkey trial," to recreate several scenes, and the entire tv'er would be financed by the Fund for the Republic in the civil rights group's first on-the-air effort.

Telecast will be themed on the civil rights aspect of the trial, rather than the Darwinism angle. ABC-TV news & special events veeper John Daly, who is producing, is attempting to line up surviving parties to the trial, which would include John Scopes himself, presently living in Shreveport. Another guestier Daly will try for is Adlai Stevenson, who at the time was editor of the Bloomington, Ill., Pantagraph. The Herman Shumlin legit cast, headed by Paul Muni, would take up about half the show, with the participants' (Continued on page 54)

Mental Horsewhipping

Washington, June 28.

Rep. Frank L. Chelf (D-Ky.) is fed up with repeats of old pictures on television during the summer months.

"Frankly," he told the House last week, "these old tv film playbacks that are now taking to the air really are in violation of the Constitution and the Bill of Rights in that they are truly cruel and inhumane treatment. They are a mild form of mental horsewhipping. They are headache agitators, insomnia stimulators, and ulcer provokers."

Church Pressure Seen in Chi Cop's Rap Vs. Artie Pix

Chicago, June 28.

Art theatre operators here are concerned about an art pix drought which seems to be materializing in the wake of national hassling over pic content between the Legion of Decency and the industry's Production Code Administration. At the same time stringent censorship in the Windy City by the Police Censor Board under Church pressure, is making certain foreign features unavailable for showing, some of them surefire boxoffice. The art ops are anxiously awaiting a decision by the Illinois courts on showing of "The Miracle," Italopix mixed here by the Censor Board. It is felt that this case may provide a strong opportunity to

(Continued on page 61)

Paal Angling Pulitzer Biopic With Greg Peck

Biopic of newspaper publisher Joseph Pulitzer may be done by indie producer Alexander Paal who has been negotiating with Joseph Pulitzer 3d for film rights to his grandfather's life story. Proposed picture is said to be favorably viewed by the Pulitzer heirs. Paal, who just returned from huddles with Pulitzer 3d in St. Louis, said in New York yesterday (Tues.) that the venture is tentatively titled "Mr. Pulitzer." Plans call for it to go before the cameras next October with shooting of exteriors in St. Louis and New York.

In event the deal is finalized, Paal envisions Robert E. Sherwood as writing the script, Elia Kazan directing and Gregory Peck portraying the title role.

BIG BUISNESS' SHOW BIZ LOOK

By ABEL GREEN

When William Shakespeare indited the deathless phrase, "All the world's a stage," he could not possibly have envisioned the extension of television and the electronic showmanship to industry which is the keynote of the proposed \$100,000,000 "Palace of Progress" planned sky-high above the Pennsylvania Station in New York.

Among the elaborate plans of Webb & Knapp, the realty company, its prexy, William Zeckendorf, and of showman Billy Rose, who will be prez and g.m. of the permanent world's fair and merchandise mart called the Palace of Progress, the tv aspect is the dominant keynote.

Hollywood architects (William) Pereira & (Charles) Luckman, in submitting their plans for the P of P, accent that "this fourth dimension—the videal phase—has never before been engineered into any office structure. Every area of every floor will be designed to serve as a television setting for closed-circuit or commercial telecast."

Lighting, (with an eye to color tv), cable outlets (with an eye to closed-circuit and public telecasts), acoustics and intra-building hook-ups for giant-screen, closed-circuit telecasts are all primed with the video medium dominant.

Last week, Zeckendorf and Rose

(Continued on page 16)

'King' Has Raked \$1,243,900 Profit

Profits on "King and I" have now reached \$1,243,970. The distributed profit to date totals \$1,200,000. Under the 40-60 sharing arrangement between author-producers Richard Rodgers & Oscar Hammerstein 2d and the backers, that gives the latter a \$720,000 net payoff thus far, or 200% profit on their \$360,000 investment.

The musical adaptation of Margaret Landon's book, "Anna and the King of Siam," earned \$745,824 profit during its 156-week Broadway run ending March 20, 1954, with the balance being piled up on the road. Returns from the film sale to 20th-Fox are not shared by the backers.

For the four weeks ending May 29, the date of the latest accounting, "King" lost \$5,370, including a deficit of \$2,586 for the final two stanzas of the 25-week Chicago engagement. During that four-week stretch, R & H waived their composer-lyricist-author royalties and John van Druten dittoed (Continued on page 54)

Peronists Sought Yank Films for Free As Sunday Rival to Catholic Mass

Under the Skin

Cleveland, June 28.

With "Davy Crockett" at the RKO Palace, the Roxy playing burlesque advertised stripper Diane Lynch as "Daisy Crockett." Subcaption: "Davy's sister under the (coon) skin."

American film companies have found themselves in the middle of Argentina's Church-State dispute but for the time being have been saved by the revolution in that South American country. In an obvious attempt to keep the people away from mass, the Peron government asked all 10 member companies of the Motion Picture Assn. of America to supply three pictures each for free showings on Sunday mornings for "youth and children."

Pitch for the gratis product was delivered by Raul Apold, Secretary of Press and Information, whose job is integrated with that of President Peron's and consequently is staying in office while official cabinet members have resigned. Apold made no mention of the conflict with the Church but the motivation behind his request for films was obvious.

MPAA, whose Latin American (Continued on page 20)

Ringling May Cut Another Tradition, Duck Mad. Garden

By ROBERT J. LANDRY

Ringling Bros.-Barnum & Bailey, which cut its "press list" in half this year, may go in for an even more precedent-cutting next year—namely, its traditional opening stand of six weeks at Madison Square Garden, N. Y. In the latter circumstances, a new circus, possibly under the control of Arthur M. Wirtz, the ice show impresario, may occupy the Garden (ditto the Chicago Coliseum, etc.).

Both possibilities, (1) Ringling quitting the Garden and (2) a new outfit moving in, are "iffy." Traditionally, Ringling depends upon the Garden for about one-third (\$2,000,000) of the season's total \$6,000,000 gross. A satisfactory substitute "lot" would be hard to find in New York. The Yankee Stadium has been mentioned, but the April chill must be weighed. Chicago has rented Grant Park space to the Ringlings, but it's not considered (Continued on page 18)

Mobsters Intimidate B'ham Booksellers Of 'Phenix City' Expose By FRED WOODRESS

Birmingham, June 28. Phenix City, Ala., the town of 23,000 called "the wickedest city in the United States" for its \$100,000,000 yearly income from vice of all sorts, may be cleaned up now, but its disenthroned mobsters are intimidating sales of the new book expose, "Phenix City," here and have driven the premiere of the film, "Phenix City Story," from the film location to Chicago, where Allied Artists will hold it July 17.

The book by two Birmingham newspapermen, Gene Wortsman and Edwin Strickland, who covered Phenix City even before the (Continued on page 61)

Jackie Gleason

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PHIL SPITALNY

Sat., July 2—CBS-TV, 8 P.M., EDT

5th Berlin Film Fest Opens With Top Pix; 'SAC,' 'Itch' Strong Entries

By HAROLD MYERS

Berlin, June 28. In an atmosphere of confidence, reflecting the progress made in redevelopment during the past few years, the Fifth Berlin Film Festival opened last Friday (24) with an announcement by the German Federal Minister of the Interior that the current budget allocation of \$125,000 for the promotion of artistically and culturally valuable films may be upped in the next fiscal year.

The minister, Dr. G. Schroeder, hoped that this could be done particularly to help German films which have won distinction at other international fests. Part of the coin would be allocated to winners of the Federal Film prize, but the awards would be withheld until after the pix had completed their release so as to avoid suggestions of State influence. Out of the coin available for distribution this year, the Minister said he had allocated \$12,500 for educational and documentary pix.

As part of the opening ceremonies, the Minister announced the winners of local Oscars, presented annually at the opening of the fest. "Canaris" collared the top gold cup award as well as being accoladed for best direction and screenplay. These prizes went to Alfred Weidenmann and Herbert Reinecker. Another prize for the same film went to Martin Held for the best supporting role. Otto Wilhelm Fischer got the nod as the best actor for his role in "Ludwig II" while Therese Giehse was voted best actress for her performance in "Kinder, Muetter und ein General."

Prior to the opening screening, Sir Alexander Korda who, with Frank Launder and Sidney Gilliat, had arrived for the presentation of "The Constant Husband," recalled his early days in Berlin when he

(Continued on page 18)

Borrah Minevitch Dies In Paris at 52; Turned Rascals Into Virtuosi

By ABEL GREEN

Paris, June 28. Borrah Minevitch, who died here early Sunday morning (26) while being driven by his bride of three weeks, Lucille Watson-Little, to the American Hospital, in Neuilly-sur-Seine, succumbed to a cerebral hemorrhage. He was 52. Body will be cremated Thursday (30) in the Pere Lachaise Cemetery here.

On June 4, Minevitch was married in the sleepy village of Mereville, where the Moulin de Minevitch was long a landmark. A longtime resident of Paris, and an ardent Francophile, his "moulin" (windmill-farmhouse) in Mereville, situated some 70 kilometres (42 miles) from the capital, was a weekend retreat for show biz and lively arts VIPs from all over the world, as they converged on Paris,

(Continued on page 63)

Summon Alvah Bessie

Washington, June 28. Alvah Bessie, ex-Hollywood screen writer, who was one of the "unfriendly 10" in 1947, has been subpoenaed by the Senate Internal Security subcommittee.

He has been called to appear tomorrow (29) as a minor witness in connection with charges that a former Soviet espionage agent operated as a U. S. foreign correspondent.

4 Yank Entries For Locarno Fete

Zurich, June 21.

Fifteen nations will participate at this year's ninth Locarno Film Festival, July 9-19, with four U. S. entries already set. They are "Phfft" (Col.), "Carmen Jones" and "The Racers" (both 20th), and "Long Gray Line" (Col.). Others may possibly follow. This is the highest number of Yank selections skedded for Locarno in some time.

The Katharine Hepburn starrer, "Summer Madness" (formerly tagged "Summertime"), recently world-premiered at Venice, is announced as an English entry. Other British selections include the Stewart Granger-Jean Simmons starrer "Rebound" and "The Colditz Story." Miss Hepburn's pic, "Summertime," is being released in the U. S. by United Artists.

France will be represented by

(Continued on page 54)

CHEVALIER'S 70G FOR TWO NBC-TV GUESTERS

Maurice Chevalier, signed for two guest shots over NBC-TV on its Sunday night series, is reported getting \$70,000 for the twosome. First show is set for Dec. 4 and second is likely to be some time in January.

Although Chevalier has appeared on NBC previously, this duo of guest shots will mark the first on a live telecast emanating in America. Prior shot was on film clip made in London for the Bob Hope show.

Dukoff-Petit to Film Mistinguett Life Story

London, June 28.

Eddie Dukoff last week announced a picture deal in association with Roland Petit. They will film the life story of Mistinguett. The title role will be played by Jeanmaire (Mrs. Petit).

The picture will be made in Paris and be lensed in color. Petit's Ballet de Paris will be featured in the musical sequences. The Petits are due in London after their current Continental vacation for further confabs with Dukoff.



SAMMY KAYE'S
CURRENT COLUMBIA RECORD
"THE BANJO'S BACK IN TOWN"
Even causing
New Jersey's Governor Meyner
To plunk some lost chords

Soviet Lags Badly In Film Technology; Lacks Widescreens

Yokohama, June 28.

Despite Russian claims of a "stereoscopic cinema" in which the film has a three-dimension appearance without the use of glasses, Moscow still hasn't latched on to the secrets of CinemaScope or Cinemascope. Recent visitors to Moscow report that the Russians have no widescreens of any kind. In a clarification of many of the Russian claims, it's noted that the only new process to appear behind the Iron Curtain within the last decade is a 3-D affair that relies on the old "don't-let-one-eye-know-what-the-other-eye-is-seeing" principle.

The Soviet 3-D process has been playing in Moscow for at least eight years, but not more than three or four units have been set up in the provinces. Despite the limited number of situations (films made in the process are non-compatible), a number of features, most of them in color, have been shown.

While the Soviet process does not require specs, it has nothing to do with peripheral vision. The technique requires a combo of rear projection (with a dual image film) and a complicated system of latticed screens placed in front of each other. A screen composed of thousands of paralleled strips, placed in front of the main screen, allows the left eye to see only one of two projected images through its slits. The complementary picture intended for the right eye is hid by the opaque strips. As each eye sees only the image it should see, a 3-D effect results. Closeup, the result looks like a film projected on a zebra. From where the audience sits, however, the striped images merge like the dots of a half-tone illustration.

Process has many bugs. Each seat must be set precisely at a point where the 3-D effect can be seen. The stereo image is lost if a person moves his head from side to side. Because many parts of a theatre are blind to the 3-D effect, process is limited to an area capable of seating less than 250 people. Technical limitations result in a screen size of nine by nine feet, smaller than standard U. S. screen before the widescreen change.

'Rock' 2d Golden Circle Disk for Haley Combo

First disk of Bill Haley & His Comets for Decca, "Rock Around the Clock," made over a year ago, has now gone, over the 1,000,000 mark in sales. Big boost was given to the side by its spotting in the M-G-M film, "Blackboard Jungle." It's the second golden circle disk for Haley's combo. "Shake, Rattle and Roll," which they made subsequently to "Rock Around the Clock," hit the 1,000,000 mark earlier this year and was one of the big factors in the launching of the rock 'n' roll cycle.

THE PALACE: Sentiment and Facts

There are certain show business affinities that couple as euphoniously as ham 'n' eggs, Haig & Haig or any other catchphrase teaming for the oldtime Vaudeville.

Playing the Palace coupled with the idea of heaven. It was the see-Naples-and-die of vaude. "Play the Palace and you've lived."

What happened to the Palace and the glory that was vaudeville is now for the archives, but thumbing-through the VARIETY files discloses the rather dim view Wynn (Johnny O'Connor) took of the first Palace bill, when he reviewed it March 24, 1913.

The review was headed, "Estimated Cost of Show, \$6,925" and is reprised herewith, for the tall-memory kiddies, virtually in full:

It has been considered an honor to be delegated to cover the opening of a new house, buckle on your soup and fish for the occasion, date up your leading lady for the show, and tuck a long lead pencil conspicuously behind your ear so that all the lobby-mob would give you the long "gaze" and point you out as a real honest-to-goodness critic. But this Palace opening was a bit different.

Formerly a bored expression across the brow was a necessity

in order to create the impression you were not there for laughing purposes, but merely to assist the proverbial ghost in its weekly stride, although you could laugh inwardly.

The Palace affair carried the bored expression all right, but it was dead on the level. The inward laugh was on the management. Those long-winded promoters of European novelties "just like they hand 'em out in the London Music Halls," "the higher art," et cetera, dished up a program that looked as though it had been chopped out with a meat axe. "Two dollar vaudeville!" And Hammerstein's only four blocks away, likewise Loew's American.

The house itself is a beauty—cost nearly a million. . . . But the orchestra floor will never experience a bargain rush with this week's caliber of amusement at \$1.50 and \$2. . . .

It was pleasant to note the absence of the talking pictures. They would have wrecked the opening altogether. La Napierkowska heads the bill and duplicated her Chicago success. That La thing sounds like the burk. Napierkowska was evidently christened with the La for this engagement only, or perhaps they were trying to kid the Broadway crowd. She's miles ahead of the other dancers who broke into vaudeville last season on their wriggling abilities and good set. Napierkowska doesn't mind blending the artistic with the "cooch." She goes right to it, Millidoleon-like, and gets it over with quick. Maybe that's why she didn't do anything after leaving Chicago.

Ota Gygi ("Spanish Court Violinist") preceded Napierkowska, offering two classics and a popular number for an encore. The Spanish Court recommendation and the musical haircut complete the novelty. The small time has some 80-odd thousand like Ota. But Ota is from the Spanish Court (no ragtime) and of course classics with this funny idea of "s2 vaudeville."

The Palace Girls opened the show with their usual routine of ensemble dancing, pictured off with a black and white set copped from a Ziegfeld show some years ago. A nice little opening act because it's a bit different, but is this \$2 vaudeville?"

"Speaking to Father" occupied a conspicuous section of the program and managed to eke out enough laughs to warrant its entry into the hit column. Milton Pollack should construct a finish that will class with the remainder of the act. It needs a speedy climax and a big break for a close. That is now lacking, although in its present shape the skit is big enough for the time.

"The Eternal Waltz" was about as close to the \$2 mark as one could expect, that is the second portion of the operetta. The first part is weak in comparison, but the excellent work by Mabel Berra, Cyril Chadwick, et al. in the finishing section sufficed to make it worthwhile, even with a "cheap" production, probably built with Des Moines in view. That may be the reason why

(Continued on page 54)

A Federal Theatre Looms On Government Property But Financed Privately

Washington, June 28.

Congress has passed and President Eisenhower is expected to sign a bill allotting \$50,000 for the expenses of a 21-man commission to work out plans for the creation in Washington of a fine arts centre and theatre. If consummated, this centre would be America's first approach to the type of "official" approval of theatres, opera houses and museums common in Europe.

Previous Congresses have always rejected similar proposals because tax money in the millions was involved. The present tentative and investigatory plan was eased through on the argument that private funds would be solicited. The Federal Government's prospective contribution would be

(Continued on page 21)

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FOOTLOOSE FOREIGN FANCIES

Self-Righteous?

Mrs. Christine Smith Gilliam, the lady censor of the City of Atlanta, who is currently under court attack by Metro for her outright ban of "Blackboard Jungle," has expanded current knowledge about the psychology apparently peculiar to the censoring mind.

She puts forward the opinion that the agitation against her banning of "Jungle" is no more than "pressagency." Apparently because Metro, in looking to sacred principles embodied in the American Constitution, is quite ready to debate the issue openly—and take to court. But the lady censor is quoted as giving her opinion that censorship concerns very few citizens. She does not feel that the average Atlantan is bothered about any curtailment of civil rights implicit in her acts. If that is so, is it a compliment to the people of Atlanta?

But here's the gal's snapper, as quoted, "Most objections come from college students, radio and newspaper people and librarians—a population segment perhaps more concerned with certain freedoms than other people."

Does the lady mean to dismiss civil liberties as of no consequence? Does she suggest that anybody disagreeing with her is an eccentric? Just what does she mean? That, acting on her own private whim, she should be free to ban any film she happens not to like and that no challenge of her judgment should be taken seriously? Is she hinting her opinion that only "egg-heads" take the Bill of Rights to heart?

Fortunately free speech and free press and opposition to censorship have not yet in this country become synonymous with "bad taste" or intellectual oddity. The odd fish are usually swimming around in the censor tanks. Land.

Wackies, Meanies Mar Circuit-TV

Closed-circuit television is showing its growing pains by bitter feuds among the entrepreneurs in the field, the bitterness going beyond "the normal wear and tear of competitive bidding for clients." This is disclosed in a frank analysis and directory of the field just issued by Leonard Spinrad, former news editor of Warner Bros. The 72-page report, entitled Closed-Circuit Data Book, cites instances of the undermining of competitors via the whispering of "reports" of impending bankruptcy, scandal and artistic failures of rivals.

Spinrad also takes to task some of the closed-circuit producers for the issuance of "publicity releases regarding grandiose operations which have little or no basis in fact. He also charges "fuzzy accounting" in the release of the number of cities and outlets for closed-circuit telecasts and conflicting claims on the staging of the same telecasts.

The Data Book notes, however, that closed-circuit is growing and expanding despite the shortcomings. "In the midst of its growing pains," it points out, "closed-circuit continues to depend on the zealous energy of those, who despite all their shortcomings, have given it parentage; and perhaps fond parents can be forgiven their lapses."

The Data Book is the first full directory of information concerned wholly with the closed-circuit field. It lists more than 200 telecasts as well as the personnel of every active closed-circuit company and details of all available closed-circuit projection equipment. It includes rates, available cities, labor unions in the field and a description of the various types of closed-circuit operations.

UN Films' 175 Dates

San Francisco, June 28. United Nations' films—either those shot by the UN or Danny Kaye's "Assignment: Children"—began a fortnight's run in 175 San Francisco Bay Area theatres just before the UN's 10th anniversary sessions started here. Project, designed to acquaint film audiences with UN activities, was arranged through the Northern California Theatre Association.

Another Bill Aimed at Toll

Washington, June 28. The Federal Communications Commission would be restrained from deciding the question of home-toll television "against the expressed will and desire" of the American public, under a bill introduced in Congress last week by Rep. Frank L. Chelf, (D., Ky.). Chelf's measure was submitted shortly after Chairman Emanuel Celler (D., N. Y.) urged legislation which would prohibit stations from charging viewers for programs.

Chelf told the House that since the public would be primarily affected by any FCC decision on subscription service, the people "ought to have a right to a voice in the matter and thereby be permitted to say whether or not they want to endorse or to reject a so-called trial run of subscription tv. If it's good, they will want it. If it is not they will say so. The FCC would regulate the fee charged."

Lewis to Times Film

Bernard Lewis, former exploitation chief for Italian Films Export, has been appointed ad-pub director of Times Film Corp., distributor of imports.

He'll tee off with the campaign for "Naked Amazon," jungle epic.

Drive Honors Barney Balaban

Barney Balaban, president of Paramount for the past 20 years, has decided to lend his name to a company sales drive, thus establishing a precedent. Field personnel, it's said, spoke up, urging that the campaign beginning Aug. 28 and running 17 weeks should be a salute to the chief exec.

George Weltner, Par's newly ordained global distribution supervisor, and his homeoffice associates obviously concurred. That Balaban's name will add considerable weight to the sales push looks for sure.

Balaban, who observed his 68th birthday on June 8, began his picture business career as an obscure exhibitor, teaming with other members of the Balaban family in operation of Chicago's Kedzie Theatre in 1908.

CURRENT PLOTS NEED AN ATLAS

By GENE ARNEEL

It's still a case of join the picture business and see the world—but more so. Hollywood filmmakers are engaging in production at numerous international points to the extent that geography students, via the availability of the new product turnout, never had it so easy.

Some of the old reasons for the foreign-lands lensing activity still prevail, of course. Independent producers, operating on location anywhere, escape the economic burden of Hollywood studio overhead charges. Then there's the authentic background angle, such as motivated much of the "Ten Commandments" camera work in Egypt. Ditto Howard Hawks' "Land of the Pharaohs" in the same locale. Then there are the co-production deals whereby a Yankee outfit teams with foreign producers. Like Paramount's tie-up with Italy's Ponti-De Laurentiis unit in the shooting of "War and Peace" in Italy, Yugoslavia and Finland. Another factor is that production abroad is a good way for an American producer to put to use frozen money.

Now at hand to give foreign production new impetus is the established b.o. value of travelogue-like backdrops. 20th-Fox put the accent on locale with "Three Coins in the Fountain" with hefty b.o. as the payoff. William Wyler's "Roman Holiday" also gave considerable attention to background. Rome in both instances. Ilya Lopert's "Summertime" looks like the old James A. Fitzpatrick on the loose in Venice. It makes a good substitute for actual tourism in the gondoliery and canal zone. Hong Kong gets a pictorial play in 20th's current release, "Soldier of Fortune."

Vic Orsatti and Joseph Newman said in N. Y. this week they're plotting a fall start for "Hong Kong" (Continued on page 16)

Drastic Cut in Canada's 10% Sales Tax on Production Cost of Films Seen as Boon to Its Pic Industry

Ottawa, June 28.

Antitrust Curbed!

Washington, June 28. Congress last week passed a bill and sent it to the White House over the weekend amending the antitrust laws to provide a four-year statute of limitations on private treble damage actions and increases the limit of fines for Sherman Act violations from \$5,000 to \$50,000 on each count.

The motion picture distributors have long urged a uniform statute of limitations for treble damage suits. They pressed for a four-year ceiling; with exhibitor organizations urging six years.

President is expected to sign.

Toll's Tiny Tubes Queers Quality

First-run motion pictures on home-toll tv cannot compete with first-run pictures in theatres "unless you can find the means of degrading the quality and minimizing the quantity of first-run motion pictures available for theatres." That was the answer of Alfred Starr, co-chairman of the Committee Against Pay-As-You-See TV, to telegram from Paul MacNamara, v.p. of International Telemeter Corp. MacNamara asked for Starr's "reaction" to the report that NBC was paying \$500,000 for "Richard III," "which is to be shown via free tv before theatrical release."

"It occurred to me," said Mac-

Effective July 1, drastic reductions in sales tax on Canadian-produced motion pictures are expected to cue upped picture production in Canada as well as open the door to stronger defense by the industry against live television and put Canadian producers on a more even cost basis with United States film-makers. The current taxing system slaps a \$5,000 sales tax on a 1,000-foot film costing \$50,000 to make. The new system, which entails a switch in taxation basis, would impose a sales tax of only \$9.50 on the same production.

The July 1 switch brings into force a 10% sales tax based on a value of 9 1/2¢ per foot of completed production. It will replace the present method of imposing a straight 10% sales tax on the invoice price of the production. Sales taxes in Canada are handled by the Customs and Excise Division of the federal Department of National Revenue.

The new ruling, which applies to all pictures produced in Canada (Continued on page 21)

Treasury Wins, Collects Taxes

Memphis, June 28.

Chalmers and Edward Cullins along with Nate Evans, theatre owners here lost their bout with the U. S. tax court over \$36,363 which they received as part of a 200G settlement in an antitrust action and claimed was "not taxable." Internal revenue men here maintained Chalmers Cullins' tax returns were "deficient" by \$2,285 for 1947, \$3,369 for 1948; Evans' returns were "deficient" by \$2,483 (Continued on page 20)

National Boxoffice Survey Biz On Upbeat; 'Itch' New Champ, 'Love Me' Takes 2d, 'Davy' 3d, 'Earth' 4th, 'Holiday' 5th

Additional strong product out in release is making for stronger grosses over the country this stanza. Most key cities covered by VARIETY boast three to four big pix in firstruns currently. Another help at the wickets this week is the rain and cooler weather, in some sections, especially the Atlantic seaboard.

Extensive bookings are pushing "Seven Year Itch" (20th) up to first place, supplanting "Love Me or Leave Me" (M-G), which is dropping to second position. "Itch" is playing this round in some 21 key spots, and racking up big to terrific totals. "Love" is comparably as strong but in only some 12 principal cities.

"Davy Crockett" (BV), which was fifth a week ago, is copping third money. It boasts some 17 playdates but is not big in all of them. Start of school vacations is helping in a number of keys.

"This Island Earth" (U), third last stanza, is winding fourth. "Cinerama Holiday" (Indie) is taking fifth position while "Came From Beneath Sea" (Col), just getting around, is landing sixth spot.

"Cinerama" (Indie) is finishing

seventh, "Marty" (UA), still not getting too many big theatre playdates, still is managing to take eighth place. It is landing most of its coin currently from arty houses. "Interrupted Melody" (M-G) is capturing ninth spot while "Blackboard Jungle," also from Metro, rounds out the Big 10 list. Latter has completed nearly all of its bigger first-run engagements.

Big batch of new pix is just being launched currently in time for the July 4 weekend, with many winners in the lot. "Seven Little Foys" (Par) is big both in Chi and L.A., initial dates. "Summertime" (UA) is rated terrific on preem week in N. Y. at the Astor.

"Lady and Tramp" (BV), also new, is great in N. Y., boff in L.A. and wow in Chi. "Land of the Pharaohs" (WB) is another future champ, with a torrid session in Frisco and big returns in L.A. "Cobweb" (M-G) is big in Cleveland, fast in Washington and good in both St. Louis and Pitt this week.

Another promising entry is "Wizard of Oz" (M-G), out on re-issue, with a big session in Cleveland, great in N. Y. and fancy in Philly. "Ain't Misbehavin'" (U) is rated fair in L.A. and Denver. "Dam Busters" (WB) looms big in Louisville but is mild in Buffalo.

"Wayward Wife" (IFE) shapes fast in Chi. "Prize of Gold" (Col) looks stout in Washington. "Eternal Sea" (Rep) looks good in Denver and Omaha. "Wuthering Heights" (Goldwyn) (rerun), big in Frisco, is good in Chi and light in L.A.

"That Lady" (20th) is sad in Balto and thin in Washington. "Far Horizons" (Par) is good in Denver.

(Complete Boxoffice Reports on Pages 8-9)

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Show Biz On The London-Paris-Rome Beat

By ABEL GREEN

(1) AS TO LONDON

A first re-visit in three years shows London nearly its own self, with abundant meats and provisions on window-display and the debris of the war more nearly tidied up. But the main impression upon the theatrical observer is that London is still a great show town—possibly the greatest in the world since the British public puts the legitimate theatre (and the cinema) into its living habits in a way not true in the States.

It helps, of course, that admissions have been kept down. The £1 top (around \$2.80) means that the legitimate can hold its role in the middle class economy. London is a town with twice the number of plays on the boards compared to Manhattan—but with an absence of the "smash" type of Broadway blockbuster where scalpers' prices reflect the premium on the occasional wow. There's still room in London for the "nice little show" which more or less became extinct in New York along with LeBlanc's cut-rate ticket shop 25 years ago. Currently the Yank influence is less dominant in London legit than was true awhile back with "OklaHoma!" and "South Pacific." Against that, Jack Hylton has a hit with "Kismet," in which Alfred Drake stars, and Danny Kaye is a wow at the Palladium, and with the Palace set (Buckingham) like unto his tenure at the Palace in Times Square.

Amusing aside: Danny Kaye did a Frank Libuse "clown welcome" to London when RKO Theatres' president, Sol A. Schwartz, showed up. Kaye impersonated a Hackney (hired limousine) chauffeur who didn't know his way from the airport. Kaye also had Don Hartman of Paramount in tow while he was Londoning.

Keeping Up With Hylton

It's tiring just to make the checkup rounds with Hylton. His box is held out nightly until the last minute, just in case of sudden visiting VIPs, and only sold at each house upon specific release.

Hylton, a prime entrepreneur of hokum comedy, (viz, the "Crazy Gang" annuals, Arthur Askey, et al.) thinks the Kean Sisters' "Ankles Aweigh" may be a bangup novelty for the West End and plans to o.o. it upon his next U. S. trip, which may be like tomorrow. (He maintains a permanent Manhattan flat on West 55th St., because of his multiple N. Y. hops, sometimes as many as six and seven times a year).

Pat Kirkwood, no stranger to Metro films in Hollywood and Las Vegas, where she played with a British vaudevy unit, clicking in the Rosalind Russell role in "Wonderful Town," one of Hylton's five West End legit clicks.

Tommy Cooper, who didn't do as well in Vegas with a "Palladium Follies" floorshow last year, none the less is a funny gent in the Val Parnell-Bernard Delfont West End version of the Follies Bergere revue, "Paris by Night" (by arrangement with Paul Derval, owner of the original French FB), and Michel Gyarmathy, Derval's stager. Dick Hurran produced the Prince of Wales show, under Delfont's supervision.

Benny Hill, BBC star and Decca diskster, is another funny gent and a local fave. The nudity differs in London in that the barechested babes stand immobile; in Paris they can move around. Show is SRO nightly.

Wolf Mankowitz, the Wedgwood art dealer-turned-author-playwright, is a contradictory personality upon first meeting. In his second floor retreat, above his Piccadilly Arcade shop of British art treasures, he is surrounded by lithos and billing of his new pix and plays, and seems content to let the Wedgwood business roll on its momentum, which it does apparently quite successfully. In appearance, he looks more like a brawny halfback (with a little too much heft on him) than an aesthetic art dealer or author.

Ex-Hollywood scripter Sy Bartlett toggling around with Paramount production chief Don Hartman.

Indie pix producers Mike Frankovich and Sam Spiegel all over town (Les Ambassadeurs, etc.), in between their picture packages.

Songsmith Harold Arlen, frequent escort for Marlene Dietrich, helping her routine the Cafe de Paris prem.

Broadway show biz attorney A. L. Berman over on a business quickie, also Billy Mann (ex-Yacht Club Boys).

Vet BBC producer Cecil Madden a much concerned parent with his debutante daughter who apparently is this year's Mayfair counterpart of Brenda Frazier, judging by her generous press.

Dietrich's Nitery Click

Marlene Dietrich may not have a Dinah Shore voice but many an American thrush would trade part of her vocal prowess for what the "glamorous grandma" has—and she proved it at her London \$9-a-head Cafe de Paris premiere, where she's collecting 1,250 pounds and whamming 'em with her throaty style of singing. This time no Las Vegas striptease gown; just a straight haut couturier job, changing to white tie and tails, and just as "pretty."

Miss Dietrich seems to have developed a penchant for the Germanic, causing some to wonder about this yen-for-homeland, especially since she's been so openly out of sympathy with anything Teutonic since coming to Hollywood in 1930 or thereabouts. Her ballad for Berlin seemed out-of-key considering the shellacking taken by London just over a decade ago.

Duchess of Windsor Biog

Cleveland Amory ("The Proper Bostonians," "The Last Resorts," etc.) flitting between the West End and Paris' Ritz Bar whilst huddling on the Duchess of Windsor's memoirs. Also doing a Texas oil tycoon's story, but gathering material q.t., until ready for the publication deal.

Max Lincoln Schuster (Simon & L.) and the Mrs. making the grand tour; ditto Melisse and Milton (adman) Biow; ditto Nettie and Harry M. (Stanley Warner) Kalmine, o.o.ing Cinerama's click all over the European map.

Ex-Warner Bros. zone manager C. J. Latta now an ardent Anglophile, likes the people, their courteous deportment, etc. as does Mrs. Latta. He's now managing director of Associated British Picture Corp. Ltd., the WB partnership headed by Sir Philip Warter. The obvious Biblical play on this byliner's name disclosed a long-held secret that C. J. (Chuck) Latta's square handle is "Cain."

A Viennese St. George

A topflight Viennese-style eatery, affectionately called The George & Dragon has suddenly been "discovered" and necessitates long advance-booking. Owner-manager (femme) has technique of permitting favored guests to mix their own drinks at the miniature bar (on the honor system, i.e., they tell her how many, and likewise they don't lean too heavily on the still-precious Scotch).

The new Knott chain's Westbury Hotel (U.S. owned and managed) seems to have gotten mixed reaction from both the British and Americans.

Ziggi's Bar still a fave international haunt. Ditto the Empress and Caprice restaurants and John Mills' Les Ambassadeurs, with its upstairs Millroy Club.

(2) PARIS POTPOURRI

The Paris boites remain more or less the same. There's a new wave of strip joints and the jazz boites continue in high. For some reason Charlie Beals, so long at Calavados, is out, and a new piano tickler, is in, also good, but somehow people seemed to wind up more when Beals was doing his stuff.

A Gallant Troupier

Gypsy Markoff is at Ciro's, nee Grand Seigneur, on the rue Danou opposite Harry's New York Bar, and like all Russian fiddle joints

there's always that air of man against bistro. If they buy you a "gratis" bottle of wine they gang up to force an extra bottle, at \$20 to \$24 per each, in the territory where they grow the grapes in some next-door neighbor's chateau, so obviously the pitch is for that margin of profit.

The gallant Miss Markoff, like Jane Froman a victim of the Lisbon wartime plane disaster (USO), has been working for lawyers mostly, it seems, to try and force a technical Government to give them a better financial shake. It does seem as if Uncle Sam's gallantry should have asserted itself long ago and not permit the plane carrier to rest on the technical limit of that \$8,000-plus, which is all an air crash victim can collect under these circumstances. Both were soldiers in greasepaint, and Miss Markoff proves herself a peacetime good soldier as she plays her accordion with a crippled right hand, and sings the lullabies of many lands for relatively insouciant pleasure-seeking globe-trotters. Luckily for her professional prowess, Miss Markoff has played the boites from Marakech, Majorca and Madrid to Montmartre, Montparnasse and the fashionable Etoile sectors of Paris.

Chez Gaby's Le Tagada-Club, emceed by the peripetatic and energetic Gaby, remains one of the brighter Paris fun spots. Gaby is a cross between what Leon & Eddie's and Club 18 (Jack White, Jackie Gleason, Frankie Hyers & Co.) used to be. The show is good; the nonsense unsuitable; the versatile corps (a la Herman D. Hover's idea at Ciro's, Hollywood) comes out and each cuts up; and what's more the food is good. Good value all around.

Maurice Carrere now operates Chez Carrere on the second floor of Maggie and Louis Vaudable's Maxim's which, with the Folies Bergeres and the Eiffel Tower, remains one of the three top spots for any Parisian sojourner. Per usual, the ageless Albert greets the world at his doorstep; the Vaudables have expanded their orbits to wholesaling, wines and sauces, not to mention their catering for PanAm Airways; Not forgetting Claude Terrail's fashionable LaTour d'Argent.

The Elysees-Matignon is a new show biz windup spot, also with the "club" gimmick downstairs.

Pierre-Louis Guerin and Rene Fraday's Champs-Elysees boite remains the best buy in town but, the floorshow needs some socko interlude. It's an excellent revue but would be even more surefire with a \$3,000 or \$4,000 headliner added. The show had it when Borrah Minevitch's Harmonica Rascals was the added attraction but they are long since gone.

Folies-Bergere and Casino de Paris

The new Folies-Bergeres show is being improved upon, but the new Casino de Paris show is also no slouch. It's in the same broad idiom of all French revues. A lissome Brazilian looker, Lynda Gloria, of Josephine Baker overtones and style, but more personable and of course more in the present generation, is a cinch for the class American bistors. She has never been in the States. She has disked in Europe.

Two things remain the salient difference between Parisian and New York legit musicals: we put the production values into talent and the production, the French only into the production. The talent is secondary. The other thing is the flagrant us of (1) American pops and (2) recorded versions of familiar airs integrated into the production numbers. Imagine a Victor or Columbia platter of Berlin's "White Christmas," synchronized to a Yule scene, interspersed with Leroy Anderson's "Sleigh Ride"—that's just what's being done in Paris. The unions alone wouldn't stand for it, much less ASCAP. Paradoxically, SACEM (the French ASCAP) is held in high regard among performing rights societies the world over as the daddy of all societies which protect authors and composers. Berlin or Anderson, among others, may have something there to look into. It's the more surprising considering Albert Willemetz's potency as a French librettist and as prez of SACEM.

Chevalier's Philosophy

At a luncheon at Maurice Chevalier's house outside of Paris, Erle and Norman Krasna stated they had "gone native; - "we're never coming home"—while "The Lip" was expounding on his plans for America when he comes over in September for a six-week, one-man show under Gilbert Miller's management.

The 67-year-old French star looks in his 50s and has the enthusiasm of one in his 20s as he reviewed his desire "to prove to the people of America and to my friends in the theatre on Broadway and in Hollywood."

What Chevalier means when he says "prove" revolves around the State Dept. nix of his visa and embarrassment thereto. Now that he has been "cleared," Chevalier's professional and ethical pride is at stake.

He doesn't envision Las Vegas in his plans; may do a couple of tv spectaculars which he says the William Morris agency's Sol Shapiro has offered him and he is very much interested.

Billy Wilder's Par Pic

The topper will be the Paramount filmusical for Billy Wilder, a sort of Chevalier cavalcade, recreating his past U.S. and French successes, including the famed songs from past Par pix when he was partnered with Jeanette MacDonald and on his own—"Louise," "Mimi," "New Kind of Love To Me," etc. One of the song phrases is the working title of the picture.

Chevalier since left for South Africa "to brush up my English," as he puts it in the Schlesinger theatres (under Jack Hylton's booking direction).

Claude C. Philippe, of the Waldorf, who was also present at the lunch with his wife, Momy Dalmes, of the Comedie Francaise (Paris), offered Chevalier his "own deal" as a supper club attraction at the Waldorf; after the theatre tour. Chevalier pointed to his outdoor intimate theatre, on his lavish estate—"reminds you of Long Island, doesn't it?" he asked—and felt he could do a live tv show right from his home, mixing up the hosting-chatting with an occasional song. He favors live; says he never saw the Bob Hope video show with himself and Beatrice Lillie ("it was done in such a crazy mad fashion in London," he footnoted). He saw the VARIETY story of an international live hookup from Canada-to U.S.-to Mexico, and felt that Eurovision (on his native heath) was standing still, despite its great opportunity because of the contiguous geographical terrain.

The Krasnas who had brought over their four children, her sister and their dog, to their house in Malmalson, are in Paris for a film venture. Krasna also had Chevalier in mind for the pic. Both reminisced about Charles Boyer, who costarred with Mary Martin in Krasna's play, "Kind Sir," and Chevalier was even more sympathetic with Mrs. (Erle) Krasna, who was married to Al Jolson, Jolson was Chevalier's idol, and vice versa.

Gadabouts

Joint presence of Eleanor Holm (ex-Mrs. Billy Rose) and Joyce Matthews (romantically linked with the showman) in Paris reached its inevitable coincidence and climax in the George V Bar, with both at separate tables, in company of the international set.

The newlywed Al (Pepsi-Cola prexy) Steeles (Joan Crawford) were likewise all over the Paris map with parties galore; their own; under pix company auspices; under Pepsi's; and just parties. The Louis B. Mayers and the Clarence Browns are travelling in tandem.

Jack Cohn's son Bob supervising Columbia Pictures' multiple bilingual productions abroad and apparently has the hang of it quickly. Used to be supervised out of London's pub-ad-sales department, but

(Continued on page 18)

Angela Clarke Tells Of Party Membership But Clams on Others

Hollywood, June 28.

As one of two witnesses from the entertainment industry slated to testify in the current red probe here by the House Un-American Activities Subcommittee, Angela Clarke, actress, today admitted a seven-year party membership but refused to "discuss my associates or activities; I'll talk about myself if you like, that is all."

Indirect contempt warning was made by Rep. Donald L. Jackson, committeeman. "We have cited in contempt in the past those who admitted their membership," he said. Actress, who said she had had no connection with the party since 1945, came armed with two court decisions supposedly upholding her right not to talk about others.

N. Y. to Europe

Herbert Barrett
Tony Bennett
Archie Bleyer
Walter Branson
Florence Britten
Sol Cornberg
A. J. Cronin
Mildred Dilling
Jose Ferrer
James W. Gardiner
Gloria Grahame
Axel Gruenberg
Russell Holman
Cy Howard
Buster Keaton
Ivy Larric
Juliana Larsen
Dorothy Beth Lefkowitz
Martha Lipton
Ella Logan
Lydia Minevitch
Joseph Newman
David Oppenheim
Vic Orsatti
Jerry Pickman
Eric Sevareid
Lynn Stone
Sol Straussberg
Robert Trout
George Weltner

Europe to N. Y.

Rosita Arguello
Harold Arlen
Jean-Paul Blondeau
Leslie Caron
Frank M. Folsom
Milton Goldman
Norman Granz
Stanley Kramer
Joseph A. McConville
Cathleen Nesbitt
James E. Perkins
Francis Robinson
George Rosen
Zadel Skolovsky
Dr. Bruno Walter
L. Arnold Weissberger

L. A. to N. Y.

Paul Brandon
Roy Brewer
Barbara Britton
Fred Clark
Ronald Colman
Robert Coyne
Bob Crosby
Barley Crum
Alfred E. Daff
Jean Dalrymple
Claude Dauphin
Anthony Dearden
Armand Deutsch
Ketti Frings
Erwin Gelsey
Stuart Hamblen
Fred Hift
Bob Hope
Tony Martin
Mack Millar
Walter Mirisch
Walter Plunkett
Joe Preston
Milton R. Rackmil
Harry Saltzman
Carol Stone
Elaine Stritch
Dan Taradash
Gene Tierney
Betty White

N. Y. to L. A.

Steve Allen
Irvin Arthur
Harry Belafonte
Gaby Bruyere
Herb Coleman
Doris Day
C. O. Erickson
William Farrell
Joseph H. Hazen
Sandy Howard
Richard W. Hubbell
Lisa Kirk
Jack Lemmon
Jack Lord
Laura Manning
Wayne Morris
Janis Paige
Herman Shumlin
James Stewart

SOCKO JULY-AUGUST ENTRIES

New York Sound Track

Curtis Publishing Co. sent out the following publicity release: "George Murphy, who has made more than 50 pictures without once setting box offices afire, is worth more to Hollywood than a dozen stars, says the July 2 issue of the Saturday Evening Post."

Joseph Newman, director who's now in the camp of the indies, complains that the major lots have the inside track on choice story properties, via advance galley proofs, etc. . . . William J. German, 1955's "Pioneer of the Year," now doing the European capitals, postcarding friends it's too cold in Copenhagen . . . RKO insisting on an exclamation point after "Wahamba," just like "Underwater!" . . . American Weekly sending around plugs for its upcoming fourth motion picture annual, nearly the entire Sept. 25 issue being devoted to pix.

Stanley Kramer, whose next is to be "The Pride and the Passion," may be headed for a title conflict with Metro. Latter shop owns "Pride and Prejudice" . . . Frederico March is a probable added starter to the cast of "War and Peace," which rolls July 4 in Rome . . . Ray Bell, Columbia p.r. exec, elected 1st v.p. of the N. Y. Chapter of the Public Relations Society of America.

Universal proxy Milton R. Rackmil and executive v.p. Alfred E. Daff back in N. Y. from the Coast . . . 20th-Fox treasurer Donald A. Henderson in South Africa with proxy Spyros Skouras to assist in negotiations for the acquisition of the Schlesinger theatre interests . . . Sheree North due in tomorrow (Thurs.) to bally 20th's "How to Succeed in Business Without Really Trying" . . . Loew's Theatres pub-ad chief Ernie (and Mrs.) Emerling off today (Wed.) for a month's vacation in Europe . . . In unique switch, actors who have worked for IFE's N. Y. dubbing studio cocktailed the management Monday (20) although there'll be no more income from that source with the closing of the local studio.

Rome has become a port of call for Paramount execs, their interest being "War and Peace," which starts shooting July 4 under the Pont-de-Launent banner. Jerry Pickman, ad-pub v.p., is due back in N. Y. today (Wed.) after a two-day quickie on the Coast, and hops to the Italo capital next weekend, also for only two days . . . Russell Holman, eastern production manager, left early this week for the same spot. Global sales head George Weltner winged out over the weekend, to cover Paris, London and Rome. Par prez Barney Balaban, now vacationing in Europe, will join the group at the "W & P" maneuvers.

Mike Todd is distributing handsomely bound and personally embossed copies of "Around the World in 80 Days" (Verne) and Tolstoy's "War and Peace." Latter also includes Robert E. Sherwood and Fred Zinneman's names. Sherwood's foreword to the Simon & Schuster edition, which already has a foreword by Clifton Fadiman, spells the Russian author's name with a "Tolstoi"; the rest of the book and fancy binding is with the final "y." Anyway, a nice trailer for Todd's (of the Todd-AO Todds) upcoming two celluloid projects.

Metro has eight films before the cameras, the most in six years: "The Tender Trap," "The Last Hunt," "Kismet," "I'll Cry Tomorrow," "Diane," "Bhowani Junction," "Weekend at Las Vegas" and "Tribute to a Bad Man." Howard Arthur Gardner and Jules Levy are prepping two screenplays, "Invasion Privacy" and "Witch of Wall Street," for Columbia release . . . Richard Sale and Robert Bassler will produce a Biblical subject, "The Raising of Lazarus," probably for United Artists release.

Howard Pine ankled his producer berth at Universal to become a member of the new firm known as Pine-Thomas-Shane Productions . . . Metro closed its cartoon department for its annual mass vacation, reopening July 12.

Straight Rates or Capital Gain?

Internal Revenue Soon to Clarify Who-Pays-How-Much When Old Prints Are Sold for Television

In a development that could have a bearing on the sale of oldie feature films to television, some N. Y. picture executives this week got word that the Bureau of Internal Revenue will hand down a clarifying order shortly on the tax angles involved in such deals. It should come within a week.

The revenooers, it's believed, will explicitly state under what circumstances the income from pix-to-video unloading will be subject to the 26% capital gains tax, the 52% corporate profits bite and, in the case of individuals, to personal income tax.

According to treasurer sources at the major companies, a tv deal heretofore meant intensive legalistic study as to the taxation. And even when final decisions were made there still wasn't any assurance that Internal Revenue would okay the percentage earmarked for Uncle Sam.

Excepting sporadic deals in which the films involved were jointly owned with others, the principal pix companies have yet to peddle to video. In addition to other considerations, most of them don't need the money and there has been that 52% tax impost to think about. In other words, more than half of the coin from tv sales would go to the Government right off.

Youngerman's Tenure

Hollywood, June 28. Joe C. Youngerman, exec secretary of the Screen Directors Guild, has a new five-year pact. Contract was awarded in recognition of his record in post during past four years.

Disneyland's Weekly

Hollywood, June 28. Now, it's Walt Disney, publisher.

Cartoon-maker, who's branching out into a super-showman with his upcoming Disneyland project, will publish a weekly newspaper for distribution from this tourist spot.

Initial run of first issue, July 17, will be around 50,000, with sheet carrying advertising

Can't Get Print Or Deposit Back From Turkey

Istanbul has become a source of migraine for Samuel Cummins, head of Eureka Productions. He agreed to a deal with a Turkish exhibitor whereby the latter would import "International Burlesque." Theatreman also posted \$1,000 to cover Cummins' expenses in case the picture couldn't get by the censors.

As it developed, the film was nixed. But Cummins hasn't been able to get the print back, and an Istanbul forwarding agent who holds the \$1,000, won't relinquish the coin.

Cummins has complained to the Turkish consulate in N. Y., claiming this is not the way to do business and it's bad for Yankee-Bosphorus trade relations.

TOP PRODUCT NOW HITS INTO HEAT

Following a policy established a few years ago, the major distributors are prepared to release an avalanche of blockbuster product during July and August. The tradition that these months have been the slump period has been forgotten in the light of the attendance figures and b.o. grosses pictures have chalked up in these prime summer stanzas. The discovery that summer is a picture-going time is only a recent one and has resulted in the film companies scheduling their top attractions of the year for July and August exposure.

The holding up of product specifically for these months has been blasted by exhibitors who maintain that the public will come for a top attraction no matter when it is offered. They blame the poor April to June business on the fact that the distributors are arbitrarily withholding film for July and August release. In any event, the nation's theatres are happy the April to June period is coming to an end and are hopefully looking forward to the summer offerings. Nevertheless, the fight for a more equitable distribution during the year of the major pictures is still going on and there's no doubt that the cry of "withholding" will be raised again when next spring rolls around.

In New York the Broadway release of the blockbusters is being tied in with the city's summer festival, with 24 top pictures scheduled.

(Continued on page 13)

Cameraman Munkacsi Says \$10,000 Bonus Due Him; Myerberg's General Denial

Suit for \$10,000 has been filed in N. Y. Supreme Court against Michael Myerberg Productions for \$10,000 by Milton Munkacsi for professional services rendered as director of photography. According to Munkacsi's complaint, on the basis of two contracts dated June, 1953, and May, 1954, he was promised an additional \$10,000 for his work on "Hansel and Gretel" when and if the picture grossed over \$150,000.

Myerberg has filed a general denial of the charges, answers which Munkacsi termed "sham and frivolous." Judge Edgar J. Nathan denied Munkacsi's motion for a summary judgment but without prejudice to a renewal at such a time as the fact may have been established to show a production gross to Myerberg of \$150,000.

FILM TRUCKER'S ESTATE

Sam Abend Probate Inventory Put At \$237,000

Kansas City, June 28. Sam Abend, exec of Exhibitors Film Delivery Service, who died last November, left an estate valued at \$237,000, according to an inventory and appraisal filed last week.

Bulk of the estate is set up in a trust for his daughter, Mrs. Abbott J. Sher. Requests to relatives totaled \$10,000 and \$1,000 goes to the Jewish Memorial Hospital Assn. The balance will go to the trust for Mrs. Sher.

The estate included 1,410 shares of the delivery company common, valued at \$80,730. Mr. Abend held a one-third interest in the operating partnership of the Vogue Theatre at nearby Lee's Summit, a one-half operating interest in the Jayhawk and a similar interest in the Home Theatre, Kansas City, Kans.

Ben Piazza Very Ill

Hollywood, June 28. Ben Piazza, vet of 40 years in showbiz, is in "poor" condition at Cedars of Lebanon Hospital following a heart attack. He retired in 1949 as RKO casting head.

Majors Pamper Staff Producers, But Films 'A Director's Medium,' And That's Why Joe Newman's an Indie

Pill Gag

Detroit, June 28.

New, mint-flavored chewing tablets, introduced by Charles Pfizer pharmaceutical firm to counteract air, sea and travel sickness, are being handed out to patrons of "Cinerama Holiday" at the Music Hall.

Management suggests they may be helpful in the bobsled and jet plane sequences.

Joseph Newman has a new slant on why indie production has the edge over working on a major lot. ("I've been on both sides and, believe me, it's a relief to be an independent," he states.)

Director Newman claims that picture making "is a director's medium." The majors have placed emphasis on the role of the supervising producer with the result that the director doesn't have control. Naturally, the director would be helpless without a good story, but it's also the director who makes it or dissipates it.

Newman and Vic Orsatti, president of Sabre Productions, discussed plans in N. Y. prior to leaving yesterday (Tues.) for London. They're to scout locations for "Honk Kong Story," initial Sabre production and the first of two to be made with United Artists financing. Newman is to produce-direct from an original by Edward G. O'Callaghan, and it's skedded to start in the fall.

Second on the program is "Pre-lude to Murder," by O'Callaghan and Newman, this to be lensed next year in Yugoslavia. Third is "In the Depths of Space," science fictioner, also by O'Callaghan. Orsatti said he has also taken on option "Sir Pagan," novel by Henri Clouton.

Long prominent in the talent agency field, Orsatti stated he has just about given up percentage to concentrate on Sabre. This new outfit's first project was "This Island Earth." Orsatti and Newman had the property developed to the point of shooting, meaning script polished and scenes plotted, when they realized they needed the facilities of a big studio. The property and Newman's services as director thereupon were sold to Universal.

Frank Quinn, Film Critic, Turns Industry Booster; TV Show in 30 Towns

With the all-industry television show proposal, via the Motion Picture Assn. of America, all but forgotten and the film companies turning to video on their own, various segments of the industry are giving their blessing to "Hollywood Preview," a 30-minute filmed show.

Produced by Frank Quinn, N. Y. Daily Mirror film critic, the series is now hitting 30 markets, with Flamingo Films handling the distribution. Package is owned by Balaban Productions, headed by Bruce Balaban, son of the Roxy's former managing director, A. J. Balaban.

Show, under local sponsorship in each area, is one big plug for the picture industry, featuring clips of upcoming films of all studios and interviews with film personalities. It is filmed in New York.

Interviews and commentary in the first five telepix of the current series were handled by Frank Farrell, N. Y. World-Telegram & Sun columnist. Conrad Nagel has now assumed these duties. Program is seen twice weekly in New York over DuMont's WABD on Tuesday in the 9:30 p.m. slot plus a Thursday at 7:30 p.m. repeat.

Industry organizations which have given "Preview" a nod include the MPPA, the Council of Motion Picture Organizations, and Theatre Owners of America.

HASTINGS RESIGNS

Hollywood, June 28. Ross Hastings, general counsel and studio exec at RKO, ankles post July 30 to set up his own law office in Beverly Hills.

He has been with studio since 1936, swinging over to film company from the law firm of Mitchell, Silberberg & Knapp.

N.Y. Ad Chiefs Gingery About Fingerprinting

Spotlighting of film ad art work and text at the recent Kefauver hearings in Los Angeles had several ad-pub execs in the east, individually, pointing the finger at one another. That the suitability of ads for ptx. is becoming a greater problem for the industry's Advertising Code Administration, headed by Gordon White, was made obvious.

Some of the promotion plotters are taking the attitude that if a rival company can "get away with" this or that kind of ad, they can too. As for those pictures singled out at the Kefauver quiz—well, said the ad-pub boys, the ads for these were okayed by the Code and that's all they need worry about.

It was brought out in the open that Paul Raibourn, Paramount v.p., engaged in a hassle with White over the ads for "Hell's Island." Raibourn made strong protests to White's original frown on the copy and the ads got by with minor changes.

Generally, the situation has been developing along the lines of comparison drawn by whichever ad-pub chief happens to have an ad with more flame than usual. If it's United Artists, for example, UA raises the argument that Warners, say, was permitted to do so much with the "East of Eden" displays and, therefore, UA should not be denied the same privilege.

A few specialists, when queried about certain of their respective ads, diverted attention to 20th-Fox's blowups of Marilyn Monroe for "Seven Year Itch." The 20th campaign, they reasoned, was ample justification for their accenting the sex angles.

'Narcotics Squad' Feature, Made in Soap Factory, Set by Texas Circuit

Wichita Falls, Tex., June 28.

"Narcotics Squad," a motion picture dealing with narcotics addiction among school boys and girls and how the law is combating the problem, will have its premiere showing here on July 8. Will be shown by the Interstate Theatre Circuit at its various houses throughout the state thereafter.

Three-fourths of the film was shot here, the rest in Hollywood. Four local young people have leading roles with about 30 natives, including a number of policemen, in speaking parts.

Charles E. King produced the film, Alex Wells wrote the script, directed and played the second lead. Pros in the cast include Paul Kelly, Cathy Downs and Regis Toomey.

A former soap factory here was used as the studio for the shooting of the film.

The Man From Laramie (CSCOPE-COLOR-SONG)

Rugged, C'Scoped outdoor action with James Stewart; substantial b.o. indications.

Hollywood, June 28.
Columbia release of William Goetz production. Stars James Stewart, Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol, Aline MacMahon, Wallace Ford, Jack Elam, John Wayne, George, James Millican, Greg Barton, Boyd Stockman, Frank de Kova. Directed by Anthony Mann. Screenplay, Philip Yordan; story by Thomas T. Flynn; camera (Technicolor), Charles Lang; edited by Morris Stoloff; songs, Lester Lee and Ned Washington. Previewed June 23, '55. Running time, 94 MINS.

Wyatt Lockhart, James Stewart, Vic Hanbro, Arthur Kennedy, Alex Nicol, Aline MacMahon, Barbara Waggaman, Cathy O'Donnell, Dave Waggaman, Alex Nicol, Kate Canaday, Aline MacMahon, Charles O'Leary, Jack Elam, Frank Darrah, John Wayne, Tom Quigley, James Millican, Gregg Barton, Boyd Stockman, Spud Oxtown, Frank de Kova, Padre.

An outdoor drama starring James Stewart is virtually a certainty to get a boxoffice play. "The Man From Laramie," initialer for William Goetz' Columbia releasing deal, is rugged western filmfare, using good characterizations to make the dramatic points as a story of vengeance is unfolded with explosive violence. The latter makes it rather rough viewing for the timid, but straight action fans will like it. So will those who buy above-average outdoor features, particularly when the star is Stewart.

The CinemaScope production in Technicolor carries a good array of marketable entertainment values as put together under Goetz' supervision, plus a cast capable of adding depth to the characters spearheaded by Philip Yordan and Frank Burt from Thomas T. Flynn's SaEvPeSt story. The outdoor settings obtained from the location lensing in New Mexico, actual story locale, provide picturesque backdrops for the story-telling that takes place under the expertly punched direction by Anthony Mann.

The plot has its familiar aspects, but these in nowise detract from the viewer will see on the screen because the more standard trappings are freshened and trouped to a high gloss by the cast in reacting to Mann's guidance. Basically, the plot concerns the search by Stewart, Army captain on leave, for the man guilty of the repeating rifle on an Apache tribe. The rifle had been used to wipe out a small cavalry patrol to which Stewart's younger brother had been attached so there is a motive of personal vengeance.

Violence gets into the act early and repeats with regularity as Stewart's trail crosses with a number of warped, sadistic characters to be found on the vast grazing lands of the huge ranch owned by Donald Crisp, a cattle king growing blind in his eyes and already blind to the weaknesses of his psychotic son, Alex Nicol, and the ambition of his foreman, Arthur Kennedy. One shocker sequence is Stewart's first meeting with Nicol when the latter holds the captain captive, wantonly butchers his mule teams and burns the freight wagons he had used to get from Wyoming to New Mexico.

Along the way there are other scenes of brutality and violence, but all related to story and characters, before Stewart lets the Indians exact the vengeance from Kennedy that he had been unable to mete out after having caught his man. Nicol firing a bullet at close range through the captive hand of Stewart; the pushing of Crisp over a cliff by Kennedy; the hand-to-hand fight between Stewart and Nicol and then Stewart and Kennedy in the dirt and dust of a corral full of frightened cattle are among some of the rugged sequences acted out during the 102 minutes.

Stewart goes about his characterization with an easy assurance that should have audiences pulling with him at all times. Kennedy, Crisp and Nicol are first-rate in their delineations of the twisted people on the ranch. Distaff characters are done by Cathy O'Donnell, good as the girl who wants to escape from the influence of the ranch, and Aline MacMahon, who gives a socko portrayal of a tough old rancher who has successfully fought the Crisp empire. Wallace Ford stands out as Stewart's driver who aids in the search, and among others who are capable are Jack Elam and James Millican.

The photography by Charles Lang is a major asset and technical assistants line up expertly. George Dunning did the background score, conducted by Morris Stoloff, and there is a title tune, heard behind the credits, which Lester Lee and Ned Washington clefted. Brog.

Wichita (CSCOPE-COLOR-SONG)

Good Joel McCrea western feature in C'Scope with profitable prospects in outdoor action market.

Hollywood, June 28.

Allied Artists release of Walter Mirisch production. Stars Joel McCrea, Vera Miles, Lloyd Bridges, Wallace Ford, Edgar Buchanan, Peter Graves, Keith Larsen, Carl Benton Reid, John Smith, Walter Coy, Walter Sande. Directed by Jacques Tourneur. Story and screenplay, Daniel B. Ullman; camera (Technicolor), Harold Lipstein; editor, William Austin; music composed and conducted by Hans Saiter; songs, Saiter and Ned Washington; sung by Tex Ritter. Previewed June 16, '55. Running time, 90 MINS.

Wyatt Earp, Joel McCrea, Laurie, Vera Miles, Lloyd Bridges, Whitehead, Edgar Buchanan, Morgan, Peter Graves, Bat Masterson, Keith Larsen, Doc Black, Carl Benton Reid, Jim, John Smith, McCoy, Walter Coy, Wallace, Walter Sande, Ben Thompson, Robert Wilke, Hal, Rayford Barnes, Mrs. McCoy, Gene Wesson.

As an initial venture into CinemaScope production for Allied Artists, "Wichita" is an early-western subject that should find the going profitable in the outdoor market. It is particularly suited to drive-in dates, having a good array of action values and the star name of Joel McCrea to attract attention.

All the necessary equipment for a western feature has been marshalled for the Walter Mirisch production, on which Richard Heermance served as associate producer. Under the well-paced direction by Jacques Tourneur, the Daniel B. Ullman screen story is expertly slanted towards the outdoor action fan, who should find this film version of the career of Wyatt Earp generally interesting.

McCrea plays the lawman and gives a genuine western flavor to the character that helps sustain attention. Also on the credible side is Vera Miles, who makes much more of her western heroine role than is usual in this type filmfare. Character types are well-delivered by Lloyd Bridges, Wallace Ford, the former as a gunslinging cowpoke and the latter as publisher of the Wichita newspaper; while Peter Graves and John Smith come through as Earp's brothers. Edgar Buchanan wraps up a heavy role; Keith Larsen gives an interesting account of young Bat Masterson when he was an aspiring reporter; and there the further cast assists from Carl Benton Reid, Walter Coy, Walter Sande and others.

Plot deals, purportedly, with the enlistment of Earp as marshal of Wichita to bring law and order to the cow town when it became a cattle shipping center. When he

When Fernandel plays in a straight comedy there may be a chance, in secondary situations, for his piz in the U.S. But they are highly problematical when he essays his dramatic roles. This one is a hybrid with some of his comedy routines of over-expressive monologs and grimacing not jiving with his character of a restless, peaceful bachelor, in his fifties, whose life is completely changed when he rescues a pretty 18-year-old girl from drowning and falls in love with her and marries.

Director Gilles Grangier has not been able to get a dramatic floor under this theme of youth and age and the pic flounders. Chances are limited, even for secondary spots in America. Technical credits are good but acting is as uneven as the cardboard characters they are called on to do. Fernandel lends his usual expressive mug to the proceedings but is inadequate in the dramatic scenes. Nicole Berger and Philippe Nicaud are lifeless. There is nice musical background by Claude Valery. Mosk.

Le Port De Desir (Port of Desire) (FRENCH) Desir Film production and release. Stars Jean Gabin, Henri Vidal, Andre Debar, Jacques Castelnu, Edith Georges, Mireille Oly, Directed by Edmond Greville; camera, Jacques Viol; camera, Henri Alekan; editor, Aguetand. At the Broadway, Paris. Running time, 90 MINS.

Adventure pic about sordid doings in a port town follows the usual pattern without enough unusual treatment or subject matter to make this more than an or-

bins pistol-toting for townspeople and trail-weary cowpokes alike, and enforces his rules without discrimination, the town leaders are as upset as they were before law came to Wichita. Earp proves his point, however, after several attempts on his life and the death of Mae Clarke, wife of the town banker, during one wild rampage by vengeful cowboys and Buchanan.

Harold Lipstein's camera work puts on a good display of the scenic values to be seen in the tinted footage printed by Technicolor. Other technical credits are good, too, as is the Hans Saiter score. Latter also wrote the title tune with Ned Washington which Tex Ritter sings offstage. Melodically the number is in a familiar outdoor groove; lyrically, it advances story mood. Brog.

Chicago Syndicate (SONGS)

Gangbusting meller for general date bookings in regular situations.

Hollywood, June 28.

Columbia release of the Clover production. Stars Dennis O'Keefe, Abbe Lane; features Paul Stewart, Xavier Cugat and his orchestra, Allison Hayes, Dick Cutting, Earl Aldrich, William Brand, Mark Hanna, George Brand, Hugh Sanders. Directed by Fred F. Sears. Screenplay, Joseph Hoffman; story, William Sackheim; camera, Henry Freulich; Dick Jackson Jr.; editor, Viola Lawrence; music conducted by Ross D'Amico. Previewed June 24, '55. Running time, 84 MINS.

Barry Amsterdam, Dennis O'Keefe, Connie Peters, Abbe Lane, Arnie Arlen, Paul Stewart, George Brand, Allison Hayes, Dick Cutting, Dick Cutting, William Challee, Dolan, John Zaremba, Jack Roper, George Brand, Brad Lacey, Mark Hanna, Pat Winters, Carroll McCormack, Hugh Sanders. (Aspect ratio: 1.35-1)

This gangbusting melodrama has been put together in suitable style to meet the demands of the general action market. As such, it will rate its share of dual dates, going top or bottom of the bill according to the situation and the booking requirements.

Turned out by the Clover production unit at Columbia, with Fred F. Sears directing, the picture tells how the law finally catches up with the head of a big crime syndicate, who believes he has his illegal traffic safely hidden behind various legitimate businesses. Joseph Hoffman does a workmanlike job of fashioning the screenplay from a story by William Sackheim, and the cast performances under Sears' direction have enough restraint to keep the events plausible and interesting.

Paul Stewart is a convincing crime kingpin, and Dennis O'Keefe

is just as convincing as the smart accountant working for a citizens' committee to set Stewart up for an income tax rap. O'Keefe is out to gain Stewart's confidence and find secret books that will spotlight the mobster's income sources. Action plays off with intermittent narration and similar pseudo-documentary techniques against Chicago-filmed footage before O'Keefe is clued to the evidence, a roll of microfilm taken by Stewart's former, now killed, accountant, which can put the crime chief behind bars. Stewart doesn't go to jail, though, dying in the street after a gun battle as the police close in.

Allison Hayes' good looks and natural reserve are used effectively in her role as the slain accountant's daughter who is of aid to O'Keefe in nailing Stewart. Also, her presence provides the footage with the promise of an eventual romance when O'Keefe has a chance to relax. In the other distaff corner is Abbe Lane, for some songs, including "One At A Time," and to play Stewart's jealous girl friend. She gives a satisfactory account of the role's requirements. Xavier Cugat, Dick Cutting, Chris Alcaide, William Challee, John Zaremba, George Brand, Hugh Sanders, Mark Hanna and Carroll McCormack are among other acceptable cast members.

Henry Freulich and Fred Jackson Jr. share lensing credit, and the other technical assists are okay. Brog.

Francis In the Navy

Below standard in the talking mule cycle.

Hollywood, June 22.

Universal release of Stanley Rubin production. Stars Donald O'Connor, Martha Hyer; features Francis, Richard Erdman, Jim Backus, Clint Eastwood, David Jensen. Directed by Arthur Lubin. Story, screenplay, Devery Freeman, based on "Francis and the Navy" by Milton Stern; camera, Carl Guthrie; editor, Milton Caruth, Ray Snyder; music supervision, Joseph Gershenson. Previewed June 21, '55. Running time, 84 MINS.

Li. Peter Stirling, Donald O'Connor, Slicker, Donovan, Donald O'Connor, John Hovan, William Sackheim, Murphy, Richard Erdman, Commander Hutch, Jim Backus, Joseph Gershenson, Clint Eastwood, Lieutenant Anders, David Jensen, Appleby, Leigh Snowden, Martin Muller, Tate, Phil Harris, Helen, Myrna Hansen, Stanley Adams, Virginia O'Brien, Admiral, William Forrest. (Aspect ratio: 2-1)

Engaging screwball spirit of past "Francis" entries gives way to labored comedy in this latest about Donald O'Connor and his talking mule. Producers spent so much time trying to develop the contrived story line that they obviously forgot all about laughs, which are few. Returns will depend upon draw of the star's name and repute of series in the dual market.

Usual format of O'Connor in trouble and Francis, the loquacious hybrid, helping him out of his difficulty serves as a springboard again, but no clear-cut pattern is followed as the Devery Freeman script engages in a frantic case of mistaken identity. O'Connor, an Army lieutenant, gets a call from Francis that he's been drafted into the Navy and is about to be auctioned off as surplus. When shavetail arrives to bid on his friend, he's mistaken for a bos'n's mate whose friends think he's gone off his rocker by impersonating an officer. Picked up by the Shore Patrol, he's returned to quarters. Balance of yarn concerns his trying to break away and resume his own identity. O'Connor in a dual role has his work cut out for him due to lack of good material, trying hard but not up to the standard of past performances in series. Martha Hyer, as the gob's sister, has only a few scenes as costar but is pretty. Richard Erdman fares well as the gob's mate looking out for his best interests, and Jim Backus is in as a commander who looks to O'Connor, the gob, to make him look well in Naval maneuvers. Francis, of course, is Francis, with the voice of Chill Wills.

Stanley Rubin as producer gives film the once-over-lightly treatment, and Arthur Lubin, who has megged all "Francis" offerings, falls to insert his usual punch, the wandering script telling against him. Camera work by Carl Guthrie is good. Whit.

Filmservice Buys Mutual

Hollywood, June 28.

Filmservice Laboratories Inc. has bought out Mutual Film Laboratories, the transaction involving both the property and all accounts. For the present all processing will be completed at Filmservice, but after a rebuilding of developing equipment and chemical facilities at Mutual handling of 35m and 16m color will be done here. Service is expected to be made available by early 1956.

Wakamba!

(COLOR)

Exploitation pic of East African jungle. Combines action with factual material. Box office if given right bally.

RKO release of American Museum of Natural History (Edgar M. Queney) production. Directed by Quincy. Screenplay, Charles L. Tedford; narrated by Paul E. Prentiss; camera, Queney, Fort B. Guerin, Jr. with continuity by Richard Bishop, Fred Wardenburg, Donald I. Ker, S. B. Eckert, E. G. S. Blackart; editor, V. C. Lewis; producer, Howard Jackson. Tradeshown in N.Y. June 24, '55. Running time, 45 MINS.

This exploitable picture combines fantasy with fact for nice results. "Wakamba!" is perhaps the most arresting screen production of its type to come along in years. Camerawork is standout, and that is the reason release differs from the usual native-and-jungle-beast opus. Edgar M. Queney, who directed and produced the film, and Fort B. Guerin Jr., are credited as the photographers but five others are listed as contributing additional footage. All in all, material should fare well at the wickets, especially where smart exhibs bally it intelligently.

Story is a simple one. Veteran native-hunter and bachelor decides he should marry the village belle. Femmes father says okay, but first—he wants elephant tusks of certain size. These belong to the giant bull elephant who lords it over the jungle herd. Remainder of plot concerns the efforts of this hunter-bachelor and his friend to kill the bull elephant.

While the film starts like it would be a typical goona-goona epic, with the breasts of the black native girls in the foreground, cameras quickly leave this department behind and focus on the jungle animals—from the stately giraffes and buffalo to the lions, gazelles and falcons.

The producer has used slow-motion shots on the faster-moving wild life to represent the hunter's dream. There is a shot of the infuriated wild elephant after he has been struck by a poison arrow which is a closeup imitation of a miniature hurricane.

The color job, rather obviously a combination of several types of tinted stock, comes out for the most part a vivid closeup of the jungle's denizens via a Technicolor print. Narration is irksome but Paul E. Prentiss does all he can with it as the chief spieler. Wear.

Vom Himmel Gefallen (Special Delivery) (GERMAN)

Frankfurt, June 28.

Columbia release of Trans-Rhein production. Stars Joseph Cotten, Eva Bartok. Directed by John A. Brahm. Screenplay, Philip Yordan; story, Robert Taylor, after an idea from Gerv Radant; camera, Ted Kormanowicz; music, Bernhard Kaun. At Esplanade Theatre Frankfurt, June 28, '55. Running time, 84 MINS.

John Adams, Joseph Cotten, Sonia, Eva Bartok, Baby, Gerv Radant, Gerv Radant, Kovacs, Rene Delgen, Lull, Brud Loebel, Sidney, John A. Brahm, Wayne, Lexford Richards, Coppenbarger, Don Hammer, Capt. Heinke, Robert Cunningham, Glat.

This light little comedy, produced by Trans-Rhein-Films (Peter Rathvon's German-French production company) has been made in both German and English versions. Latter will be released in the U.S. by Columbia which also is handling the German counterpart. The end result is pleasant entertainment.

It is concerned with a baby left in the garden of the U.S. embassy in an eastern dictatorship. Joseph Cotten, who heads the U.S. group, is faced with a cold war led by the propaganda chief of the dictatorship (Rene Delgen), who wants the baby back.

The major comedy stems from the antics of the all-male embassy personnel in coping with the baby until beautiful Eva Bartok is hired as nurse. Even with old professionals like Cotten and Miss Bartok, real scene-stealer is the baby, Joerg Becker, who wins the most yocks and giggles from the audience.

The development of the plot is fairly predictable, but under director John Brahm's light hand these are amusingly handled. Hollywood director Brahm returned to his native Germany to make a pair of films last year. This one particularly is a nice showcase of his directorial ease.

Music by Bernhard Kaun provides a nice backing, especially during a well-staged ballroom scene. All credits are ably handled. Haze.

Robert W. Self, division manager of Fox Inter-Mountain Theatres, was reelected to his eighth term as president of the board of trustees of the U. of Denver.

Capsule Foreign Film Reviews

Paris, June 21.
Le Printemps, L'Automne Et L'Amour (Spring, Autumn and Love) (FRANCO-ITALIAN). Cita Films production and release. Stars Fernandel; features, Nicole Berger, Philippe Nicaud, Claude Nollier, Georges, Mireille Oly. Directed by Gilles Grangier. Screenplay, Jean Mansse from idea by Edmond Greville; camera, Armand Thirard; editor, Christian Gaudin; Claude Verry. At the Paris, Paris. Running time, 100 MINS.

When Fernandel plays in a straight comedy there may be a chance, in secondary situations, for his piz in the U.S. But they are highly problematical when he essays his dramatic roles. This one is a hybrid with some of his comedy routines of over-expressive monologs and grimacing not jiving with his character of a restless, peaceful bachelor, in his fifties, whose life is completely changed when he rescues a pretty 18-year-old girl from drowning and falls in love with her and marries.

Director Gilles Grangier has not been able to get a dramatic floor under this theme of youth and age and the pic flounders. Chances are limited, even for secondary spots in America. Technical credits are good but acting is as uneven as the cardboard characters they are called on to do. Fernandel lends his usual expressive mug to the proceedings but is inadequate in the dramatic scenes. Nicole Berger and Philippe Nicaud are lifeless. There is nice musical background by Claude Valery. Mosk.

Le Port De Desir (Port of Desire) (FRENCH) Desir Film production and release. Stars Jean Gabin, Henri Vidal, Andre Debar, Jacques Castelnu, Edith Georges, Mireille Oly, Directed by Edmond Greville; camera, Jacques Viol; camera, Henri Alekan; editor, Aguetand. At the Broadway, Paris. Running time, 90 MINS.

Adventure pic about sordid doings in a port town follows the usual pattern without enough unusual treatment or subject matter to make this more than an or-

inary entry. It has the Jean Gabin monicker and some underwear exploitation gambits for limited lesser bookings in the U.S. It concerns a gang, led by an aging pervert, who has hidden a murdered girl in the hold of a sunken ship. Gabin etches one of his usually fine performances as an aging diver who finds the body. Henri Vidal and Andree Debar are conventional as the young lovers. Director Edmond Greville's treatment is ordinary, with the pic never achieving more than passing interest in some well-lensed underwater work. This is weak for both home and foreign markets. Lensing and editing are god. Mosk.

Cheri-Bibi (FRANCO-ITALIAN; COLOR). Ariel Film release of UGC-Taurus-Memorial production. Stars Jean Richard, Jean Gabin, Leg, Fadoni, Daniel Godet, Albert Prejean, Raymond Bussiere. Directed by Marcello Pagliero. Screenplay, Paul Menier from novel by Gaston LeRoux; camera (Ferranacolor), Mario Montorini; editor, Galtena Artini. Running time, 90 MINS.

A famous turn-of-century novel (recently a popular comic strip, "Cheri-Bibi"), now gets his second screening (one before the war). Wisely held in the comic strip tradition with its outrageous coincidence, colorful characters and melodramatic aspects, this makes a pleasing entry here. But director Marcello Pagliero has not been able to give it the verve which would have made this worthwhile in the U.S. Obvious budget limitations show but Jean Richard's solid craftsmanship, as the pug-nacious Cheri-Bibi who gets a face-lifting to take the place of his rival, gives the pic a first-rate mummified look. Mosk.

Color is indecisive in changing hues and flesh tones. Lensing and editing are nice. Georges Auric has given this a proper tongue-in-cheek musical background. Mosk.

'YOUR AMERICAN AIR A TONIC'

Cinerama Inc. Acquires Vitarama (Patents) From Fred Waller Estate

Cinerama Inc., the equipment manufacturing and installation firm, has acquired control of the Vitarama Corp., the Cinerama patent licensing company. Vitarama is the company founded by the late Fred Waller, inventor of the Cinerama process, and has been controlled by his estate since his death. Cinerama Inc., when formed in 1946, obtained a license from Vitarama to manage the exploitation of the process in the entertainment field. Cinerama Inc. maintained the equipment manufacturing rights and turned the production and exhibition rights over to Cinerama Productions which, in turn, leased them to the Stanley Warner chain.

Formalities leading to Cinerama Inc.'s takeover of Vitarama were concluded yesterday (Tues.). According to Hazard E. Reeves, president of Cinerama Inc., "The move is a step in consolidating Cinerama operations and simplifying the corporate structure." Reeves further indicated that a study would be made of all Vitarama patents, including those unrelated to Cinerama. "We expect to continue to further develop the Cinerama process through the Vitarama Corp.," he declared.

Under previous agreements, Vitarama received a 5% royalty after operating costs from the exhibition of Cinerama and also split Cinerama's 10% royalty on a 50-50 basis. The acquisition of Vitarama, it's expected, will prove helpful in improving Cinerama Inc.'s economic position.

C'Scope Spread; Last Week: 116

According to reports reaching 20th-Fox, theatres are continuing to install CinemaScope at the average rate of 100 per week. Last week's total was exactly 116. Present count, according to 20th statistics, is 14,340 C'Scope installations in the United States and Canada. The film company estimates that out of the 14,340 C'Scope sites, there are 12,000 "possibilities" or situations to which it can sell 20th product.

Despite conflicting estimates of the number of theatres in the U. S. and Canada, 20th has set as its working figure 23,139 theatres, of which it feels 15,636 are "possibilities." With 12,000 C'Scopes "in the bag" out of total "possibilities" of 15,636, 20th feels it has already covered at least 80% of its domestic market.

It anticipates a total of 17,000 CinemaScope installations by the end of the year, of which about 14,000 are rated as "possibilities" for the sale of 20th films. Company feels that the point will soon be reached whereby all situations, except fringe theatres, will be equipped for C'Scope. It estimates that out of 4,200 drive-ins in the U. S. (20th's figure), 2,673 are equipped for CinemaScope.

Katie's Venice Romance In 'Summertime' Gets 'B'

Ilya Lopert's production of "Summertime," United Artists release, this week landed in the National Legion of Decency's "B" classification — "morally objectionable in part for all." Story centers on an illicit love affair between an American tourist (Katharine Hepburn) and a Venetian shopkeeper (Rossano Brazzi).

Stated the Catholic reviewing group: The film "tends to arouse undue sympathy for immoral actions; suggestive sequences."

Also in the Legion's "B" class this week are Allied Artists' "Finger Man," because of its "excessive brutality," and UA's "Man Who Loved Redheads," rapped for its "light treatment of marriage" and "suggestive situations."

Heilman Incorporates New Albany Drive-In Biz

Albany, June 28. Heilman Enterprises, Inc., has been chartered to conduct a drive-in theatre business in Albany, with capital stock of 1,000 shares, no par value. Directors are: Alan V. and Barbara Iselin, and Sanford Bookstein.

Iselin is the son-in-law of Neil Heilman, who operates automobile theatres at So. Philadelphia, Pa., Levittown, Pa., and East Greenbush, N. Y., and who owns two Albany indoor theatres. Barbara Iselin is Heilman's daughter, while Sanford Bookstein recently became comptroller of the Heilman operations, with offices in Heilman's new Town House Motel.

Goldenson Testing 'Talent Hunt' In 9 Detroit Nabes

Detroit, June 28. American Broadcasting-Paramount Theatres is at work on a pilot talent hunt plan here which might be adopted on a national basis if it proves successful. Underway is a "Search For A Star" contest to find new faces for television or films. Leonard H. Goldenson, AB-PT prez, stated: "The demand for 'new faces' is unprecedented. This plan may be the one answer to our problems."

Harold Brown, proxy of AB-PT affiliate United Detroit Theatres, said nine of the chain's nabes theatres will hold talent contests for boys and girls between 15 and 19 years of age. The winners will compete in a run-off at the UDT's 4,000-seat flagship Michigan Theatre.

The final winner will get a 13-week contract with WXYZ-TV, ABC o&o station, an all-expense paid trip to New York, where there will be auditions with ABC and ABC-TV, interviews with Paramount talent scouts, and a contract with Dot Records.

TV WELCOME MAT CHEERS KINGSLEY

BY HY HOLLINGER

The enigma that has troubled British film producers for many years—why their films are not more successful in the American market—is being probed by David Kingsley, managing director of the British Government's National Film Finance Corp., as part of his survey of the U. S. theatrical and television film markets.

"There must be some reason for it," said Kingsley, visiting New York for two weeks (his first trip to the U. S., incidentally). "Perhaps I can find out why. I know I can't solve the problem in two weeks. After all it's been a burning question for many years but its still confusing the British producers. They have found that where as their best films do as well in most markets as American films, rarely do the best British films get nationwide distribution in the United States."

One-Way Street

Kingsley termed it a "one-way street," with the British public appreciating the best American films and the American public, for the most part, ignoring the English pictures. Kingsley frankly admitted that inability to crash the U. S. market successfully with theatrical releases has caused the television possibilities for Briton's features. Recent deals with NBC for British producers to eye the U. S. "The Constant Husband" and "Richard VIII" are probably forerunners of similar arrangements in the future.

"It's an experiment for both NBC and the British producers," he said. He said it has an attraction for the British producers because they frankly need the money and a deal provides a way for them to get it quickly. He noted, for example, that a one-shot tv rental might bring in perhaps \$300,000, equivalent to a British company's share for a theatrical release that grossed about \$750,000. "With a television deal," he said, "there is no problem about paying distribution and advertising costs and the money comes in quickly." In addition, there's opportunity for extra revenue through theatrical release. "How well this will work, he said, will be determined after "Constant Husband" and "Richard" are placed into theatrical distribution following their video exposures. He said there were plans to release "Richard" in the U. S.

(Continued on page 21)

Still Another New Screen Process; Rhoden Says Cine-Miracle Licks Installation Cost of Cinerama

Los Angeles, June 28.

Development of still another screen process in the continuing race to provide theatres audiences with new mediums of projection and entertainment is disclosed by National Theatres, whose prexy, Elmer C. Rhoden, reports his chain will embark upon the production and exhibition of this new system, a new three-negative process tagged Cine-Miracle.

Heretofore Cinerama has had the exclusive on three-strip filming, and projection, a costly project both from the standpoint of actual lensing and in the conversion of theatres to handle the screenings.

Initial roadshow-type production in the new process should be ready to roll in about six months, according to Rhoden, and it should hit the screens in approximately a year and one-half.

What has been an objectionable aspect of Cinerama, its extremely high-cost theatre conversion, does not hold in the NT process, Rhoden declares. This factor has been licked, he says, through a portable, three-projector booth developed under the supervision of R. H. McCullough, NT technical director, so that the circuit can move quickly to convert any of its houses to a Cine-Miracle feature just as soon as the first is ready.

\$40,000 Cost

Cost of this portable unit is around \$40,000, including a 22-by-12-foot booth complete with projectors, sound, cables, screen and all other equipment required to exhibit the film. Unit can be moved from theatre to theatre or set up as a permanent installation, as desired.

Entry of NT into actual production (naturally dependent on Dept. of Justice sanction) was made possible through a working arrangement with Smith-Dietrich Corp., N. Y., for the development of a new electronic lens system of photography that will insure matching quality in each of the three negatives and virtual elimination of double exposure.

(Continued on page 20)

Rank's Move To Keep Theatres British-Owned

London, June 28.

The J. Arthur Rank Organization will always remain in British hands. This has been assured by special measures taken by Rank, which were the subject of a personal statement by him last week.

The British film tycoon was prompted to make his announcement as a result of recent reports of the takeover by 20th Century-Fox of control of African Theatres, the Schlesinger exhibiting group. These reports referred to Odeon Cinema Holdings and to the casting vote which Rank has in that company "by which I am said to retain control of the Odeon Theatres Group or companies." In the circumstances, he felt he should make clear the reasons for his interest in the cinema industry and the present position with regard to control of Odeon Theatres.

His personal aim had always been to improve the quality and entertainment value of British

(Continued on page 62)

RETAIN 'ITALIAN' PURPOSES OF IFE, BUT POE GETS BROAD AUTONOMY

By ROBERT F. HAWKINS

Rome, June 28.

The board of Italian Film Export here has granted IFE releasing Corp of New York full autonomy of operation, plus an undisclosed sum of money with which to continue. Seymour Poe, who takes over as exec veep of the outfit on July 1, receives the full confidence which he made a condition and which brought him here from Manhattan.

Among the important changes in company policy operation are the following: (1) IFE New York receives complete autonomy of operation (2) it can do business in the U. S. according to accepted American business practices (3) it can offer minimum guarantees without first checking with Rome (4) it can completely free choice of Italy product for U. S. release (5) Value of distribution of certain non-Italian product is recognized by the board, and IFE will release, if it feels the product is worth it, selected pictures from any country, including American indie product.

Poe's immediate task includes a general "streamlining" of the or-

ganization, which is "not intended to compete with Metro or any other big company." There will be some cuts in personnel and budgets (in a slight degree already felt in Rome), plus overhead. Officers in unproductive areas will be moved to production zones, and so forth. According to Poe, IFE must and can function and sell on a low overhead.

The releasing outfit will drop its number of releases for next season to an 8-12 total, with which, however, Poe hopes to reach a number of theatres conservatively estimated at 3,000. Features will be mainly dubbed, for general release, but "some" (perhaps 2-3) items would go out subtitled for the art market. All pressure from Rome has been removed in regard to choice of Italy pix for IFE release, but all non-Italian items must be passed by the Rome board before they are accepted by IFE Releasing. This, as well as several other clauses were added here in order to maintain precedence and preponderance of Italian product and prevent clouding of the company's objectives, which after all are to aid the release of Italian films in the U.S.A.

Poe reported he had seen a promising lot of new pictures here in Rome, but that none so far had been set. Dubbing of those eventually bought, he added, would be done either in New York or in Rome, wherever the best job in each case could be done. The company, which at present releases only in the U.S. and Canada, hopes in the theoretical future to expand to cover the entire western hemisphere. As of now, IFE does not plan to advance money for pictures being shot in Italy. Later, funds may be advanced to productions 65% or more completed, on which rushes may be seen, and estimates of U. S. results made. In such cases, IFE might step in with a "modest contribution."

Queried on why some top product ("Bread, Love, and Jealousy") had been sold away from IFE, Poe denied that many big Italian pictures had gone to other releases, adding that "if IFE had gone as far out on a limb (in bidding for "Bread . . . Jealousy") as the people who eventually got it, we might have had it."

On the general, U. S. foreign import situation, Poe said that look-

Viewer Circled By 11 Screens: Newest

Hollywood, June 28.

Remarkable sense of participation is experienced by the audience with still another photography-projection system. This one is Cincarama, which literally surrounds the viewers by throwing pictures simultaneously on 11 encircling screens from the same number of projectors.

Process is to highlight American Motors Corp.'s exhibit at Disneyland and, for the time being, at least there's no slant toward theatrical adaptation.

AMC has \$350,000 invested in Cincarama, which was developed jointly by the Disney Studio, Eastman Kodak and Ralke Co., latter being an EK subsid. AMC is now considering mobile units for use at auto shows. Footage lensed to date centers on Hudson and Nash cars in action, with the viewer feeling the sensation of banks and turns and seeing the passing landscape from the various windows. Films were taken by 11 synchronized Cine-Kodak cameras arranged in a circle on a common base.

O'Seas Press Reps Fuse

Hollywood, June 28.

The Hollywood Foreign Correspondents Assn. and the Foreign Press Assn. of Hollywood has agreed to merge under the name of Hollywood Foreign Press Assn., Inc.

The new corporation now comprises the great majority of active representatives of publications throughout the world.

L.A. Still on Upbeat; 'Lady' Terrific \$40,000, 'Foy's' Stout 20G, 'Pharaohs' Hot 58G, 'Misbehavin'' Fancy 40G

Los Angeles, June 28.—Biz is still on upbeat here with the addition of three big-grossing entries currently. Boff \$40,000 or near is seen for "Lady and the Tramp," showcasing at the Fox Wilshire.

"7 Little Foys" shapes strong \$20,000 or over, soloing at Hollywood Paramount. "Land of Pharaohs" looks big \$8,000 in three theatres. Two other newcomers are not so forte. "Come From Beneath Sea" is slow \$14,000, with transit strike severely felt at downtown Hillstreet. "Ain't Misbehavin'" is rated small \$10,000 in three houses, plus \$30,000 from two nabes and six ozoners.

Good second weeks shape for "Seven Year Itch" with hefty \$25,000, and "Love Me Or Leave Me" with \$28,000 in two locations, plus \$68,000 in two nabes and seven drive-ins.

Estimates for This Week
Fox Wilshire (FWC) (2,296; \$150-\$2) — "Lady and the Tramp" (BV). Boff \$40,000. Last week, "Prodigal" (M-G) (7th wk-6 days), \$2,900.

Hollywood Paramount (F&M) (1,430; \$1-\$150) — "Seven Little Foys" (Par). Strong \$20,000. Last week, "Hell's Island" (Par) and "Quest For Lost City" (RKO) (2d wk), \$2,000.

Downtown Paramount, Egyptian, Wilshire (ABPT-UATC-SW) (3,200; 1,536; 2,344; \$1-\$150) — "Land of Pharaohs" (WB). Boff \$58,000. Last week, without Wilshire, "Sea Chase" (WB) (4th wk-5 days), \$8,000.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 80-\$1.25) — "Come From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Slow \$14,000. Last week, Hillstreet, with New Fox, Ritz, "Prize of Gold" (Col) and "Chicago Syndicate" (Col), \$14,600; Hawaii, "Son of Sinbad" (RKO) (3d wk), \$1,700.

Orpheum, New Fox, Ritz (Metropolitan-FWC) (2,213; 1,363; 80-\$1.25) — "Ain't Misbehavin'" (U) and "Man From Bitter Ridge" (U). Small \$10,000. Last week, in different units.

Chinese (FWC) (1,905; \$1-\$2) — "Seven Year Itch" (20th) (2d wk). Hefty \$25,000. Last week, \$33,000. State, Pantages (UATC-RKO) (2,404; 2,812; \$1-\$1.50) — "Love Me, Leave Me" (M-G) and "Santa Fe Passage" (Rep) (2d wk). Nifty \$28,000. Last week, \$46,800, plus \$68,400 in two nabes, seven ozoners.

Warner Downtown, Vogue (SW-FWC) (1,757; 885; 90-\$1.50) — "This Island Earth" (U) and "Tall Man Riding" (WB) (2d wk). Mild \$8,000. Last week, with Wilshire, \$27,000, plus \$68,900 in one nabe, seven drive-ins.

Iris (FWC) (816; 80-\$1.25) — "Mad At World" (FM) and "Glass Tomb" (Lip) (2d wk). Slow \$2,400. Last week, Orpheum, \$10,500.

Los Angeles, Hollywood, Uf (Continued on page 21)

'Itch' Torrid 24G, 2d, Cleve.; 'Wizard' Big 9G

Cleveland, June 28.—"Seven Year Itch" continues to dominate firstruns here this session, with a terrific take in second round at the Allen. "Wizard of Oz," out on reissue, shapes as biggest newcomer with a smash total at the Stillman. "The Cobweb" also is very strong in second stanza at the State. "Davy Crockett" did only one week at the Palace, the management feeling that television showings hurt.

Estimates for This Week
Allen (S-W) (3,000; 70-\$1) — "Seven Year Itch" (20th) (2d wk). Sock \$24,000. Last week, \$29,000. Hipp (Telemt) (3,700; 70-\$1.25) — "Ma, Pa Kettle" (U) and "Man From Bitter Ridge" (U). Light \$7,500. Last week, "Prize of Gold" (Col) and "Seminole Uprising" (Col), \$10,000.

Lower Mall (Community) (585; 70-90) — "Daughters of Destiny" (Indie). Okay \$2,000. Last week, "Companions in Night" (20th), \$2,200.

Palace (RKO) (3,285; 70-\$1) — "The Looters" (U) and "The Mummy" (U). Mild \$6,500. Last week, "Davy Crockett" (BV) (2d wk), \$5,000.

State (Loew) (3,500; 70-\$1.25) — "The Cobweb" (M-G) (2d wk). Big \$12,000. Last week, \$15,000.

Stillman (Loew) (2,700; 70-90) — "Wizard of Oz" (M-G) (reissue). Sock \$9,000. Last week, "Moonfleet" (20th), \$5,000.

Broadway Grosses

Estimated Total Gross
This week \$559,600
(Based on 20 theatres.)
Last year \$607,800
(Based on 23 theatres.)

'Itch' Paces Pitt Albert NSH 15G

Pittsburgh, June 28.—"Seven Year Itch" at Fulton topping everything this week but even so Marilyn Monroe starrer isn't exactly coming up to expectations in light of what the pic has been doing elsewhere. "Interrupted Melody" got away to fairly good start at Penn. Harris is doing better than okay on holdover of "The Cobweb."

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1) — "Seven Year Itch" (20th). Doing the best in town but \$15,000, while nice is still considerably under what it was figured to do. Holds. Last week, "This Island Earth" (2d wk-5 days), \$3,000.

Guild (Green) (500; 65-\$1) — "Green Scarf" (AA) (10th wk). Shooting back up again after figured to be through; stays again. Heading for \$2,300 after \$1,900 last week.

Harris (Harris) (2,165; 65-\$1) — "Cobweb" (M-G) (2d wk). Holding up surprisingly well and sticks extra two days; in nine should get \$9,000 or better. Last week, \$12,000.

Penn (UA) (3,300; 65-\$1) — "Interrupted Melody" (MG). Not too bad for this one at \$12,500. Last week, "Love Me Or Leave Me" (M-G) (2d wk), \$13,000.

Squirrel Hill (SW) (900; 65-\$1) — "3 Cases Murder" (AA). Looks fair \$2,000. Last week, "Doctor in House" (Rep), (4th wk), \$1,800.

Stanley (SW) (3,800; 65-\$1) — "Davy Crockett" (BV) (2d wk). Management held it, not because getaway biz warranted, but on hopes that school vacation would help. Off to slow \$7,500. Last week, \$10,000.

Warner (SW) (1,365; \$1.25-\$2.40) — "Cinarama Holiday" (Indie) (21st wk). Shown to good \$11,000. Last week, \$12,000.

'Holiday' Smash \$25,000, Cincy; 'Earth' Good 11G, 'Itch' Lusty 15G in 2d

Cincinnati, June 28.—Downtown theatres are all in smart stride this round. "This Island Earth," one of the few new bills, shapes okay at the Palace. Sturdy holdovers are led by "Seven Year Itch" at RKO flagship Albee. "Davy Crockett" and "Strategic Air Command" continue in clover. "Cinarama Holiday" is off to sockeroo start as successor to "Cinarama" at the Capitol, where it ran a full year.

Estimates for This Week
Albee (RKO) (3,100; 75-\$1) — "Seven Year Itch" (20th) (2d wk). Holding at big \$15,000 after \$21,000 takeoff. Likely to stay a third week.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Cinarama Holiday" (Indie). Smash \$25,000 looms after \$30,000 on full-year windup week for "Cinarama" (Indie). Changeover ceremony Thursday (23) participated in by Cincinnati and Stanley-Warner execs, Indiana Gov. George Craig, reps of Ohio and Kentucky governors and mayors of seven tri-state cities. Also anticade, three bands and kleig lights.

Grand (RKO) (1,400; 75-\$1) — "Davy Crockett" (BV) (m.o.). Good \$7,500. Last week, "Tall Man Riding" (WB) and "Kisanga" (Indie), \$5,500 at 75c-90c scale.

Keith's (Shor) (1,500; 75-\$1.25) — "Strategic Air Command" (Par) (4th wk). Great \$6,500 after \$7,900 third stanza.

Palace (RKO) (2,600; 75-90) — "This Island Earth" (U). Good \$11,000 or near. Last week, "Davy Crockett" (BV), \$14,500 at \$1 top.

'Earth' Smooth \$12,000, Buff.; 'Love Me' 12½G, 2d

Buffalo, June 28.—Standout newcomer here this session is "This Island Earth" which is rated fancy at the Lafayette. "Seven Year Itch" still is sock in second week at Century as is "Love Me Or Leave Me" at the Buffalo.

Estimates for This Week
Buffalo (Loew) (3,000; 60-85) — "Love Me Or Leave Me" (M-G) and "Marauders" (M-G) (2d wk). Sock \$12,500. Last week, \$18,000.

Paramount (Par) (3,000; 50-80) — "Dam Busters" (WB) and "Road to Denver" (Rep). Mild \$8,000. Last week, "Tall Man Riding" (WB) and "Hell's Island" (Par), same.

Center (Par) (2,000; 50-80) — "Five Against the Hour" (Col) and "Double Jeopardy" (Rep). Fair \$8,000. Last week, "Soldier of Fortune" (20th) (2d wk), \$6,000.

Lafayette (Basil) (3,000; 50-80) — "This Island Earth" (U) and "Smoke Signal" (U). Fine \$12,000 or close. Last week, "Prize of Gold" (Col) and "Jungle Moon Men" (Col), \$6,500.

Century (Buhausk) (3,000; 70-\$1) — "Seven Year Itch" (20th) (2d wk). Sturdy \$11,000. Last week, \$20,000.

Teck (Cinema Products) (1,200; \$1.20-\$2.40) — "Cinarama" (Indie) (17th wk). Nice \$11,500. Last week, \$10,000.

'Davy' Dandy 15G, K.C.; 'Itch' Big 21G

Kansas City, June 28.—Strong new pictures hanging up big marks in at least two situations, "Davy Crockett" at the Missouri and "Seven Year Itch" in four Fox Midwest houses both being in the chips. "Tight Spot" is slow at the Midland as is "Wayward Wife" at Paramount. "To Paris With Love" at the Vogue is holding strong. Weather continued mild.

Estimates for This Week
Glen (Dickinson) (700; 85-\$1) — "Rome 11 O'Clock" (IFE) (3d wk). Good \$1,200, and holds. Last week, \$1,500.

Kline (Dickinson) (504; 85-\$1) — "Kamille" (M-G) (reissue) (3d wk). Mild \$1,100. Last week, \$1,200.

Midland (Loew's) (3,500; 60-80) — "Tight Spot" (Col) and "Chicago Syndicate" (Col). Slow \$7,000. Last week, "Love Me Or Leave Me" (M-G) and "New Orleans Uncensored" (Col) (2d wk), \$6,500.

Missouri (RKO) (2,585; 50-75-\$1) — "Davy Crockett" (RKO) with children's price upped to 50c. Great \$15,000; holds. Last week, "City Across River" (U) and "Girls in Night" (U) (reissues), \$5,000.

Orpheum, Uptown, Fairway, Granada (Fox Midwest) (1,913; 2,043; 700; 1,217; 75-\$1) — "Seven Year Itch" (20th). All playing at \$1 top. Sock \$21,000; holds at Orpheum. Last week, Orpheum "Daddy Long Legs" (4th wk), \$5,500.

Paramount (United Par) (1,900; 70-90) — "Wayward Wife" (IFE). Modest \$7,000. Last week, "Far Horizons" (Par), \$6,500.

Roxy (Durwood) (870; 75-\$1) — "Blackboard Jungle" (M-G) (5th wk). Oke \$3,700. Last week, \$4,700.

Tower (Fox Midwest) (2,100; 65-85) — "Soldier of Fortune" (20th). Acceptable \$5,500. Last week, coupled with Uptown, Fairway and Granada, "Soldier" was \$16,000.

Vogue (Golden) (550; 75-\$1) — "To Paris With Love" (Indie) (2d wk). Fancy \$2,600; stays. Last week, \$4,000.

ST. LOO LIKES 'ITCH' LOFTY 19G; 'DAVY' 10G

St. Louis, June 28.—"Seven Year Itch" shapes stand-out newcomer here this session. "Sea Chase" wound up with a neat figure at the Fox. Both "The Cobweb" and "Davy Crockett" loom good currently, the former in its second stanza at Loew's. "Cinarama Holiday" continues very big in 19th week at Ambassador. "Doctor in House" still is drawing well in eighth frame at Shady Oak.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.80) — "Cinarama Holiday" (Indie) (19th wk). Lusty \$16,000. Last week, \$7,000.

Box (F&M) (5,000; 51-75) — "Pearl of South Pacific" (RKO). Opened today (Tues.). Last week, "Sea Chase" (WB) and "Santa Fe Passage" (Rep), neat \$14,000.

Loew's (Loew) (3,172; 50-85) — "The Cobweb" (M-G) (2d wk). (Continued on page 21)

New Pix Boost Mpls.; 'Itch' Sockeroo 20G, 'Davy' Big 11G, 'Earth' 4G, 2d

Key City Grosses

Estimated Total Gross
This week \$2,783,309
(Based on 24 cities and 231 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last year \$2,355,700
(Based on 23 cities and 212 theatres.)

'Itch' Wham 45G, Philly; 'Love' 26G

Philadelphia, June 28.—"Seven Year Itch" is running away from competitors here this session with a mighty take at the Fox. "Marty" continues to draw long lines at the handbox Studio Theatre, with another great week and about the same as the opening round. "Wizard of Oz" looms great on reissue at the Viking. "Love Me Or Leave Me" still is smash in second, stanza at the Randolph.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.49) — "End of Affair" (Col) (3d wk). Sad \$4,700. Last week, \$6,000.

Boyd (SW) (1,430; \$1.25-\$2.60) — "Cinarama Holiday" (Indie) (19th wk). Fine \$18,000. Last week, \$18,000.

Fox (20th) (2,250; 99-\$1.40) — "Seven Year Itch" (20th). Terrific \$45,000. Last week, "Soldier of Fortune" (20th) (3d wk), \$16,000.

Goldman (Goldman) (1,200; 65-\$1.30) — "Marauders" (M-G). Poor \$8,000. Last week, "This Island Earth" (U), \$17,000.

Mauburn (SW) (4,370; 75-\$1.30) — "Davy Crockett" (BV) (2d wk). Mild \$12,000 or near. Last week, \$16,000.

Midtown (Goldman) (1,200; 65-\$1.40) — "Angela" (20th). Dull \$8,000. Last week, "Wuthering Heights" (Gold) (reissue), \$8,000.

Randolph (Goldman) (2,500; 75-\$1.40) — "Love Me Or Leave Me" (M-G) (2d wk). Fast \$26,000 or over. Last week, \$35,000.

Stanley (SW) (2,900; 74-\$1.40) — (Continued on page 21)

'Davy' Rousing \$30,000, Toronto; 'Sinbad' Brisk 16G, 'Marty' Tall 9½G

Toronto, June 28.—In for a seven-house combo, for first time in Famous Players history, "Davy Crockett" is off to phenomenal biz for a smash \$30,000 opening week. In addition to pair of first-run—the University and Eglinton, five additional nabe deluxers are linked up. Also big this round is "Son of Sinbad" at five houses.

Another newcomer, "Marty," is yow at Towne. "Violent Saturday" is so-so and "Strange Lady in Town" nice. "Love Me Or Leave Me," now in third stanza looks fancy.

Estimates for This Week
Beach, College, Eglinton, Palace, Rummymede, St. Claire, University (FP) (1,298; 1,499; 1,080; 1,425; 1,430; 1,556; 1,385; 25-85) — "Davy Crockett" (BV). Wham \$30,000. Last week, 2d-run.

Downtown, Glendale, Scarborough, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75) — "Son of Sinbad" (RKO) and "Paris Model" (Col). Big \$16,000 or near. Last week, "Navy Air Patrol" (RKO), \$12,000.

"Fates of Time" (Col) (3,200; 2,580; 75c-\$1) — "Life in Balance" (20th). Sad \$5,000. Last week, "That Lady" (20th), same.

Imperial (FP) (3,373; 60-\$1) — "Violent Saturday" (20th). So-so \$11,000. Last week, "Underwater" (RKO), same.

Loew's (Loew) (2,090 60-\$1) — "Love Me Or Leave Me" (M-G) (3d wk). Snappy \$16,000. Last week, \$19,000.

Shea's (FP) (2,386; 60-\$1) — "Strange Lady in Town" (WB). Nice \$10,000. Last week, "Daddy Long Legs" (20th) (5th wk), \$10,000.

Towne (Taylor) (693; 75-\$1) — "Marty" (UA). Wham \$9,500. Last week, "Gate of Hell" (Indie) (4th wk), \$3,500.

Uptown (Loew) (2,745; 60-\$1) — "Blackboard Jungle" (M-G) (4th wk). Fine \$11,000. Last week, \$12,000.

Minneapolis, June 28.—Big boxoffice pix are helping all around this week. Two new champs are "Seven Year Itch" and "Davy Crockett." Former at Radio City is smash while "Crockett" is nearly as big at the smaller Orpheum. The 63d week of "Cinarama" is great at the Century. "This Island Earth" still is sturdy in second stanza at the Lyric.

Estimates for This Week
Century (S-W) (1,140; \$1.75-\$2.65) — "Cinarama" (Indie) (63d wk). Continues to climb as the amazing recordbreaking run nears end. Five more weeks to go. Tremendous \$17,000. Last week, \$16,500.

Gopher (Berger) (1,000; 85-\$1) — "Blackboard Jungle" (M-G) (9th wk). Hefty \$4,000. Last week, \$4,700.

Lyric (Par) (1,000; 65-85) — "This Island Earth" (U) (2d wk). Has come through okay. Mild \$3,500 this round. Last week, \$7,500.

Radio City (Par) (4,100; 85-\$1) — "Seven Year Itch" (20th). Wham from start. The legit show didn't begin to stir up as much h.o. commotion as this is doing. Will hold. Hefty \$20,000. Last week, "Love Me Or Leave Me" (M-G) (3d wk), \$8,700.

RKO Orpheum (RKO) (2,800; 75-\$1) — "Davy Crockett" (BV). Small fry admission of 50c helping to swell the total. Good \$10,500. Last week, "Cell 2455, Death Row" (Col), \$7,000.

RKO-Pan (RKO) (1,600; 65-85) — "Lone Gun" (UA) and "White Orchid" (UA). Mild \$4,000. Last week, "Stranger on Horseback" (UA) and "Battle Taxi" (UA), \$4,200.

State (Par) (2,300; 85-\$1) — "Far Horizons" (Par). Fair \$7,500. Last week, "Eternal Sea" (Rep), \$5,600.

D.C. Cool, B.O. Torrid; 'Davy' Whopping \$19,000, 'Prize' 8G, 'Love' 18G, 2D

Washington, June 28.—Cool weather and a rainy Saturday are helping to boost current mainstem h.o. despite lack of great newcomers. Four entries this session, but only one, "Davy Crockett," at RKO Keith's, is sock. "Prize of Gold" at Trans-Lux is sturdy, thanks to pleasing reviews. "Magnificent Matador" at Loew's Capitol is near rock-bottom for this big house. In holdover class, "Love Me Or Leave Me" at Loew's Palace continues smash, with "Cobweb" in second stanza at the Columbia a close second.

Estimates for This Week
Ambassador (SW) (1,490; 60-85) — "5 Against the House" (Col). Okay \$4,500. Last week, "Foxfire" (U), \$4,000.

Capitol (Loew's) (3,434; 70-95) — "Magnificent Matador" (20th). Near rock bottom at \$10,000. Last week, "Soldier of Fortune" (20th) (2d wk), \$12,000.

Columbia (Loew's) (1,174; 70-95) — "Cobweb" (M-G) (2d wk). Bright \$12,000 after \$17,000 opener. Stays.

Dupont (Lopert) (372; 75-\$1) — "Holiday for Henrietta" (Indie) (3d-final wk). Oke \$3,500 after \$4,000 last week.

Keith's (RKO) (1,939; 70-\$1.25) — "Davy Crockett" (BV). Tops city with fast \$19,000 at tilted scale; large part of this is juve admission.

(Continued on page 21)

'Davy' Robust \$13,000, Indpls.; 'Itch' 12G, 2d

Indianapolis, June 28.—Biz still is running strong at firstruns here this stanza, with "Davy Crockett," King of Wild Frontier, putting up big matinee trade at Circle to set pace. "Seven Year Itch" is hefty again on holdover at the Indiana. "Love Me Or Leave Me" also is holding up nicely in second stanza at Loew's.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-85) — "Davy Crockett" (BV). Robust \$13,000. Last week, "This Island Earth" (U) and "The Looters" (U). Good \$10,000.

Indiana (C-D) (3,200; 75-95) — "Seven Year Itch" (20th) (2d wk). D and Y \$12,000 after \$15,000 opener.

Keith's (C-D) (1,300; 50-85) — "Escape to Burma" (RKO) and "I Never Understood" (Rep). Oke \$5,000. Last week, "Long John Silver" (DCA) and "Air Strike" (Lippert), \$4,000.

Loew's (Loew) (2,427; 50-80) — "Love Me Or Leave Me" (M-G) (2d wk). Nice \$8,000 after \$10,000 first stanza.

N.Y.'S PRE-FOURTH FIREWORKS

**Hub Tapering; 'Itch' Boffo \$25,000,
'Earth' Solid 12G, 2d, 'Love' 18G, 3d**

Boston, June 28.

Holdovers are off but doing better this frame than many of the newcomers. Opening of surrounding strawhatters and general summer slump are blamed by some. Leading the Hub's boffo biz is the Astor with "Seven Year Itch." Two heading for a terrific total. "Ain't Misbehavin'" and "Costello Meets the Mummy" at the Metropolitan, and "Tall Man Riding" and "Angela" at Paramount and Fenway, are not so good. "This Island Earth" shapes big in second Memorial week. "Love Me or Leave Me" at State and Orpheum, in third week, looks solid. "Doctor In House" looks fancy at the Exeter in sixth frame.

Estimates for This Week

Astor (B&Q) (1,500; 75-\$1.25)—"Seven Year Itch" (20th). Socko \$25,000 over. Last week, "Interrupted Melody" (M-G) (4th wk), \$8,000.
Beacon Hill (Beacon Hill) (800; 75-\$1.25)—"Little Kidnappers" (UA) (2d wk). Thin \$5,000. Last week, \$5,500.
Boston (Cinerama Productions) (1,354; \$1.25-\$2.85)—"Cinerama" (Indie) (78th wk). Nice \$13,500. Last week, \$15,500.
Exeter (Indie) (1,300; 60-\$1)—"Doctor In House" (Rep) (6th wk). Sturdy \$7,000. Last week, \$8,000.
Fenway (NETA) (1,373; 60-\$1)—"Tall Man Riding" (WB) and "Angela" (20th). Mild \$5,500. Last week, "Far Horizons" (Par) and "Las Vegas Shakedown" (AA), \$5,500.
Memorial (RKO) (3,000; 60-\$1)—"This Island Earth" (U) and "The Looters" (U) (2d wk). Great \$12,000. Last week, \$22,000.
Metropolitan (NET) (4,367; 60-\$1)—"Ain't Misbehavin'" (U) and "Abbott-Costello Meet the Mummy" (U). Mild \$9,000 or close. Last week, "Annapolis Story" (AA) and "Big Tipoff" (AA), \$8,000.
Paramount (NET) (1,700; 60-\$1)—"Tall Man Riding" (WB) and "Angela" (20th). Fair \$8,000. Last week, "Far Horizons" (Par) and "Las Vegas Shakedown" (AA), \$10,500.
Orpheum (Loew) (3,000; 60-\$1)—"Love Me or Leave Me" (M-G) (3d wk). Big \$13,000. Last week, \$16,000.
State (Loew) (3,500; 60-\$1)—"Love Me or Leave Me" (M-G) (3d wk). Mild \$5,000. Last week, \$8,000.

**'Pharaohs' Wow \$26,000,
Frisco; 'Itch' Lush 32G,
'Sinbad' 11G, 'Earth' 10G**

San Francisco, June 28.

International Lutheran convention being held here currently is held responsible for helping the local boxoffice. Standout among newcomers is "Land of Pharaohs" doing landslide biz at Paramount. "Seven Year Itch" also is big at the huge Fox while "Son of Sinbad" looms torrid at United Artists. "This Island Earth" still is stout in second round at Golden Gate. "Love Me or Leave Me" also shapes big in second Warfield stanza. "To Paris With Love" continues great in third week at the small, Air Bridge.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1)—"This Island Earth" (U) and "West of Zanzibar" (U) (2d wk). Holding at nice \$10,000. Last week, \$19,000.
Fox (FWC) (4,651; \$1.25-\$1.50)—"Seven Year Itch" (20th) and "Santa Fe Passage" (Rep). Big \$32,000 or close. Last week, "Magnificent Matador" (20th) and "Cover The Underworld" (Rep), \$15,000.
Warfield (Loew) (2,656; 65-90)—"Love Me or Leave Me" (M-G) (3d wk). Sock \$13,000. Last week, \$15,000.
Paramount (Par) (2,646; 90-\$1)—"Land of Pharaohs" (WB). Hotsy \$26,000. Last week, "Come From Beneath Sea" (Col) and "Creature With Atom Brain" (Col), \$24,000.
St. Francis (Par) (1,400; \$1-\$1.25)—"Come From Beneath Sea" (Col) and "Creature With Atom Brain" (Col) (m.o.s.). Great \$11,000. Last week, "Far Horizons" (Par) and "Crash-out" (Indie), \$10,000.
Orpheum (Cinerama Theatre, (Continued on page 21)

**'ITCH' LIVELY \$21,000,
PROV.; 'MELODY' 10 1/2 G**

Providence, June 28.

Despite promisingly warm Sunday weather, the Majestic did well with "Seven Year Itch," and is headed for holdover. Fair total looms for State's "Interrupted Melody." Albee's "Davy Crockett" shapes tall.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Davy Crockett" (BV). Tall \$9,000. Last week, "Tall Man Riding" (WB) and "The Looters" (WB), \$6,000.
Majestic (Fay) (2,200; 70-\$1)—"Seven Year Itch" (20th). Hot \$21,000. Last week, "Magnificent Matador" (20th) and "Santa Fe Passage" (Rep), \$6,500.
State (Loew) (3,200; 50-75)—"Interrupted Melody" (M-G) and "Twist of Fate" (UA). Fair \$10,500. Last week, "Prize of Gold" (Col) and "Bedevilled" (M-G), \$9,000.
Strand (Silverman) (2,200; 50-76)—"Chicago Syndicate" (Col) and "They All Kissed the Bride" (Col) (reissue). Poor \$3,500. Last week, "Far Horizons" (Par), \$3,300.

**'Love' Sturdy 16G,
Balto; 'Itch' Same**

Baltimore, June 28.

Strong product means better than average biz here for second consecutive week. "Love Me or Leave Me" is fancy at the Century. Second week of "Seven Year Itch" continues big at the New. "Davy Crockett" is still solid in its second week at the Hipp. "Marty" is holding firmly in second round at the Playhouse. "Prize of Gold" at the Stanley looks light.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Love Me or Leave Me" (M-G). Fancy \$16,000. Last week, "Purple Plain" (UA), \$6,000.
Cinema (Schwaber) (468; 50-\$1)—"Holiday For Henrietta" (Indie) (3d wk). Fairish \$2,500 following \$3,000 in second.
Film Centre (Rappaport) (960; 50-\$1)—"Great Adventure" (Indie). Big \$5,500. Last week, "Doctor In House" (Rep) (6th wk), \$3,000.
Hippodrome (Rappaport) (2,100; 50-\$1)—"Davy Crockett" (BV) (2d wk). Big \$10,500 after \$15,000 opener.

Keith's (Fruchtman) (2,400; 25-\$1)—"Strategic Air Command" (Par) (5th wk). Okay \$6,000 after \$7,000 in fourth.
Mayfair (Hicks) (980; 20-70)—"Escape To Burma" (RKO). Good \$4,000. Last week, "The Looters" (U), \$3,300.
New (Fruchtman) (1,600; 35-\$1.25)—"Seven Year Itch" (20th) (2d wk). Solid \$16,000 following \$21,000 getaway.

Playhouse (Schwaber) (320; 50-\$1)—"Marty" (UA) (2d wk). Neat \$6,000 after \$7,000 opener.
Stanley (WB) (3,200; 30-80)—"Prize of Gold" (Col). Light \$5,500. Last week, "Tall Man Riding" (WB), \$5,000.
Town (Rappaport) (1,600; 50-\$1)—"House of Bamboo" (20th). Starts tomorrow (Wed.). "That Lady" (20th), sad \$4,000.

**'Sea' Snappy \$15,000,
Seattle; 'Earth' 10G**

Seattle, June 28.

Newcomers are hefty on the thrill side, with "It Came From Beneath Sea" big at the Coliseum and "This Island Earth" solid at Orpheum. Fifth Avenue's "Seven Year Itch" looms big. "Love Me or Leave Me" is stout in repeat stanza at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-\$1.25)—"Sea Chase" (WB) and "Tall Man Riding" (WB) (4th wk). Good \$4,000. Last week, \$3,300.
Coliseum (Evergreen) (1,870; \$1-\$1.25)—"Come From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Great \$15,000. Last week, \$10,000.
(Continued on page 21)

**'TRAMP,' \$90,000;
'SUMMER,' 51G**

Cooler weather plus rain over the past weekend is producing a sharp uptick in business this session at Broadway firstruns. Start of school vacations also is a plus factor. After the torrid weather had wilted the boxoffice earlier in the week, exhibitors got real relief from the rainy, cool weekend. Yankee-Cleveland doubleheader on Sunday (26) drew the year's record crowd of around 66,000, hurting films' matinee trade.

Biggest coin total for new entries is going to "Lady and Tramp," heading for a wow \$90,000 opening week at the Roxy. Standout showing is being made by "Summer-time" with a terrific \$51,000 or over for first stanza at the Astor. This is the best opening week at that house in many months.

"Moonfleet" with "Vaudeville looks to hit a fancy \$21,500 at the Palace. "Chicago Syndicate" is getting only a light \$11,000 in nine days at the Criterion, with "7 Little Foys" preeming there with benefit performance tonight (Wed.). "Not As A Stranger" starts its regular run at the Capitol today.

"Love Me or Leave Me" with stagework still is champ money-getter, with a great \$145,000 in prospect for fifth session ending today (Wed.) at the Music Hall. Cagney-Day opus is holding in amazing fashion, this beating the fourth week's total. It insures a sixth and possibly a seventh round.

"Sea Chase" looks to hit an okay \$29,000 in current (3d) stanza at the Paramount; it stays a fourth. "Seven Year Itch" is heading for a great \$48,000 in the fourth round at the State. "This Island Earth" continues stout, with \$20,000 in prospect for the third frame at the Victoria. "Marty" still is sock, doing \$17,300 in 11th week at the Sutton. "Cinerama Holiday" was great \$47,400 in 20th week at the Warner.

"Wizard of Oz" looks to hold with a smash \$11,000 in its second week at the Normandie. "Davy Crockett" was holding with an okay \$8,500 in fifth frame at the Globe.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$1.75)—"Summertime" (UA) (2d wk). Initial round ended last night (Tues.). Was terrific \$51,000 after special benefit preem the night of June 21. In ahead, "Magnificent Matador" (20th) (4th wk), \$9,500.
Little Carnegie (L. Carnegie) (550; \$1.25-\$2.20)—"Green March" (IFE) (7th wk). Sixth stanza ended Sunday (26) was okay \$4,300 after \$4,400 for fifth week.
Capitol (Loew's) (4,820; 85-\$2.20)—"Not As A Stranger" (UA). Regular run starts today (Wed.) following a gala preem last night (Tues.). In ahead, "The Prodigal" (M-G) (6th wk-11days), dull \$13,000 after \$10,500 for fifth week.

Criterion (Moss) (1,700; 75-\$2.20)—"7 Little Foys" (Par). Opens with benefit preem tonight (Wed.). Regular run starts tomorrow (Thurs.). In ahead, "Chicago Syndicate" (Col), landed light \$11,000 in 9 days.

Fine Arts (Davis) (468; 90-\$1.80)—"To Paris With Love" (Indie) (14th wk). The 13th stanza ended Monday (27) was fancy \$5,500 after \$6,400 for 12th week. Stays on.

Globe (Brandt) (1,500; 70-\$1.50)—"Davy Crockett, King Frontier" (BV) (6th wk). The fifth session ended last night (Tues.) was okay \$8,500 or near after \$10,000 in fourth.

Guild (Guild) (450; \$1-\$1.75)—"Gate of Hell" (Indie) (29th wk). The 28th round completed Monday (27) was fancy \$7,800 after \$8,000 for 27th week. Continues.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Purple Mask" (U) (3d wk). First (Continued on page 21)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

**Chi Hefty; 'Foy's'-Stage Hotsy 72G,
'Itch' Torrid 44G, 'Earth' Solid 28G,
'Holiday' Sock 48G, 'Lady' Loud 56G**

Chicago, June 28.

**'DAVY' BANGUP \$7,000,
OMAHA; 'LOVE' 10G, 2D**

Omaha, June 28.

Another lively week is shaping for the downtown houses here. Disney's "Davy Crockett" opening session at the State looms sock. "Gangbusters" is a smash at the Omaha, while "Eternal Sea" is average at the Brandeis. "Love Me or Leave Me" in second Orpheum round, still looks stout.

Estimates for This Week

Brandeis (RKO) (1,100; 50-85)—"Eternal Sea" (Rep) and "Yellow-jacket" (Rep). Mildish \$3,500. Last week, "Prize of Gold" (Col.) and "Chicago Syndicate" (Col.), \$4,500.
Omaha (Tristates) (2,000; 65-85)—"Gangbusters" (Indie) and "Jump Into Hell" (WB). Smash \$7,500. Last week, "This Island Earth" (U) and "Man from Bitter Ridge" (U), \$8,000.
Orpheum (Tristates) (2,890; 70-90)—"Love Me or Leave Me" (MG) (2d wk). Good \$10,000. Last week, \$14,000.
State (Goldberg) (875; 65-90)—"Davy Crockett" (BV). Big \$7,000. Last week, "Blackboard Jungle" (M-G) (4th wk), \$3,500.

**'Itch' Smart 18G,
L'Vile; 'Dam' 5G**

Louisville, June 28.

Cool weekend helped the downtown houses, all four offering new, top product. Strongest of lot is "Seven Year Itch" at the Rialto, with smash total. "Dam Busters" at the Mary Anderson likewise is shaping strong. "Smoke Signal" at the Kentucky looms good.

Estimates for This Week

Kentucky (Swiftow) (1,200; 50-75)—"Smoke Signal" (U) and "Abbott and Costello Meet Mummy" (U). Sock \$6,000. Last week, "Hell's Island" (Par) and "Bowery to Baghdad" (AA), \$6,000.

Mary Anderson (People's) (1,200; 50-75)—"Dam Busters" (WB). Big \$5,000 or near. Last week, "Long John Silver" (DCA), \$6,500.
Rialto (Fourth Avenue) (3,000; 75-\$1)—"Seven Year Itch" (20th). Going great at \$18,000 with upper scale. Last week, "This Island Earth" (U), \$11,000 at standard prices.

State (United Artists) (3,000; 50-75)—"Tight Spot" (Col) and "Cell 2455, Death Row" (Col). Modest \$5,000. Last week, "Love Me or Leave Me" (M-G) and "Seminole Uprising" (Col), \$14,000.

**'Sea' Mighty \$27,000 in
Det.; 'Itch' 19G, 'Love'
12G, Sock in 2d Wks.**

Detroit, June 28.

Detroit downtowners continue to ride the crest on strong product. "It Came From Beneath Sea" is heading toward a whale of a payoff at the Broadway-Capitol. "Seven Year Itch" continues at a strong pace in second round at the United Artists. "Davy Crockett" shapes at the Michigan and "Love Me or Leave Me" at the Adams, both are great in second rounds. "Cinerama Holiday" stays strong in 20th outing at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Magnificent Matador" (20th) and "Master Plan" (Indie). Oke \$21,000. Last week, "Bullet for Joey" (UA) and "Hunter of Deep" (Indie) (2d wk), \$16,000.

Michigan (United Detroit) (4,000; \$1-\$1.25)—"Davy Crockett" (BV) (2d wk). Great \$17,000. Last week, \$25,000.

Palms (UD) (2,961; 80-\$1)—"Purple Mask" (U) and "Air Strike" (Lipp). Fair \$11,000. Last week, "Coll 2455" (Col) and "Chicago Syndicate" (Col), \$18,000.
Madison (UD) (1,900; \$1-\$1.25)—"Long John Silver" (DCA) and (Continued on page 21)

Loop biz is hefty this round, with much new product-luring vacationing school kids. This also helped offset weekend drop caused by pleasant weather.

"Seven Little Foys," with Dorothy Collins topping the stage-show, heads for a hotsy \$72,000 in first frame at the Chicago. "Seven Year Itch" garners a lofty \$44,000 for the same week at the Oriental. "This Island Earth" should do a sock \$28,000 opener at McVickers. An okay \$7,000 looms for first week of "Stranger's Hand" at the Esquire. "Abbott & Costello Meet The Mummy" and "Man From Bitter Ridge" combo shapes mild \$8,500 in same session at the Grand. "Too Young For Love" should get a light \$3,600 in first round at the Ziegfeld. "Wuthering Heights" looks to do a nice \$3,200, also in first at the Surf.

"Lady and The Tramp" continues smash at State-Lake in second week. "Cinerama Holiday" looks very big in same round at the Palace.

"Interrupted Melody" is slowing down in third session at United Artists as "Wayward Wife" and "Outlaw Girl" combo stays sturdy in third at the Loop.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Adventures Sadie" (20th). Okay \$3,600. Last week, "Camille" (M-G) (reissue), \$2,000.

Chicago (B&K) (3,900; 98-\$1.50)—"Seven Little Foys" (Par) with Dorothy Collins topping vaude. Big \$72,000. Last week, "Sea Chase" (WB) with the McGuire Sisters heading stage-show (2d wk), \$57,000.

Esquire (H&E Balaban) (1,400; 85-\$1)—"Stranger's Hand" (Indie). Okay \$7,000. Last week, subsequent run.

Grand (Nomikos) (1,200; 98-\$1)—"Abbott-Costello Meet Mummy" (U) and "The Man From Bitter Ridge" (U). Fair \$8,500. Last week, "Escape To Burma" (RKO) and "Rage At Dawn" (RKO) (2d wk), \$6,700.

Loop (Telem't) (608; 90-\$1.25)—"Innocents in Paris" (Indie) (2d wk). Eo-so \$8,500. Last week, \$8,500.

McVickers (JL&S) (2,200; 65-\$1.25)—"This Island Earth" (U). Sock \$28,000 or near. Last week, "Las Vegas Shakedown" (AA) and "Case of Red Monkey" (AA), \$12,300.

Oriental (Indie) (3,400; 98-\$1.25)—"Seven Year Itch" (20th). Tall \$44,000. Last week, "Soldier of (Continued on page 21)

**'Earth' Hefty \$15,000,
Denver; 'Itch' Big 26G**

Denver, June 28.

"Seven Year Itch" is easily topping firstruns here this week, and stays at the Center. Other biz is fair to fancy. "This Island Earth" looks hangup at the Paramount while "Eternal Sea" is nice at two ozoers.

Estimates for This Week

Centre (Fox) (1,247; 60-\$1)—"Seven Year Itch" (20th). Great \$26,000. Holding. Last week, "Purple Mask" (U), \$12,000.

Denham (Cockrill) (1,750; 60-\$1)—"Far Horizons" (Par). Good \$8,500. Last week, "Strategic Air Command" (Par) (5th wk), \$10,000.

Denver (Fox) (2,525; 60-\$1)—"Ain't Misbehavin'" (U) and "City of Shadows" (Rep). Fair \$10,000. Last week, "Come From Beneath Sea" (Col) and "Creature Atom Brain" (Col) \$20,000.

East Drive-In (Wolfner) (700 cars; 75)—"Eternal Sea" (Rep) and "Double Jeopardy" (Rep). Fine \$7,500. Last week, on subsequents.

Lakeshore Drive-In (Civic) (1,000 cars; 75)—"Eternal Sea" (Rep) and "Double Jeopardy" (Rep). Nice \$6,000. Last week, on subsequents.

Orpheum (RKO) (2,600; 75-\$1)—"Davy Crockett" (BV) (2d wk). Good \$10,000. Last week, \$17,500.

Paramount (Wolfberg) (2,200; 60-\$1)—"This Island Earth" (U) and "Looters" (U). Sockeroo \$15,000. Last week, "Marty" (UA) and "Top of World" (UA) (2d wk), \$10,500.

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Heavy Taxes, Foreign Product Blight To German Pix Biz, Aver Producers

Berlin, June 21.
Despite the fact that German films register strongly in the domestic market, the situation of the German film industry is anything but rosy. German producers even talk about an "economical crisis" and put the blame on the heavy tax load which prevents most of them from reaching satisfactory financial stability. There are actually only very few local companies which are able to make pictures with their own money. And there is, of course, still a certain menace from foreign product.

Despite these drawbacks, the development of the West German postwar film industry can be considered partly successful. About 500 feature pils have been produced from 1946 to the start of this year. Percentage of playdates cornered by domestic films in the German market has grown to about 50%. Without the help of federal and private financing, however, the rise of the West German postwar film industry would hardly have been possible. Considerable assistance has also been granted by the recently established German Export Union which, via its agencies in Paris and Rome, is on its way to exploit the German film in new foreign markets.

Profits For Producers NSG
Completely unsatisfactory, however, is the profit situation of the Teutonic producers. First they are hit by the turnover tax of the theatres as well as the amusement tax. After deduction of charges and other expenses (including what each cinema retains), only 88.5 million D-Marks (about \$22,200,000) remains for German producers to cover production costs. This sum has to be divided among about 105 pic made last year. This leaves, it's figured, only 890,000 D-Marks or \$222,500 per film.

The average production costs, however, surpass by far this amount per film. This explains the current unhealthy situation of the German film industry. Responsible for this situation is not alone the heavy tax load but also the unsatisfactory film rentals.

It is generally felt on the part of German producers that they should get at least 30% instead of the current 21%. Percentage deals in other countries, such as Italy, France and England, are currently up to 38% and 40%.

Several proposals have been made to change this unhealthy situation. One is the institution of a boxoffice surcharge. Later is to collect 10 pfennigs (2½c) on every ticket for the prime benefit of producers.

Austrian Pix Producer, Flour King, Newspaper Owner, Seeks Radio Net

Vienna, June 21.
Ludwig Polsterer, flour mill king, film producer and newspaper owner (Der Kurier), is today the most talked-about man in Austria because he is attempting to get a fourth stronghold in the country. This time it is radio, and naturally television in the near future.

Polsterer intends to run the Red-White-Red network (still American sponsored) on a commercial basis. "No listeners' fees" is the slogan. Just how in a country of 7,000,000 inhabitants he will be able to find sufficient sponsors is one of the mysteries behind the whole project. Polsterer declared he will ask the Supreme Court to decide on the matter of granting a license to him if the government refuses it.

A new development is Polsterer's plan to buy the Rosenhugel film studios, still in Russian hands until the state treaty becomes effective.

AUSTRO-ITALIAN FILM PACT

Rome, June 21.
The Austro-Italian film talks, held here June 7-11, have resulted in a reciprocal agreement between the pic industries of the two countries on all joint problems.

Among items discussed and agreed upon were the exchange of cultural and feature films, the possibilities of future co-production activity, and with special attention to twin products intended for children.

Paris Lawsuit Reveals

Illegal Duping of Pix

Paris, June 21.
A couple of lawsuits are attracting attention here, with Metro acting against some illegal distribution. The other sees a civic liberty org being sued by a film producer. Metro, repped by lawyer Suzanne Blum, brought suit against some distributors for illegal duping of some throwaway prints and selling them to exhibitors. A regular trade in "hot prints" was uncovered.

Many old prints are sold to industrial companies for use as base for manufacturing paints, etc. For years one of these companies had sold much of this film to a junkman who in turn sold the negatives to various small houses.

These prints were sold cheaply, using their original titles. Such pils as "Keeper of the Flame" "Bala-laika" and "Postman Always Rings Twice" have shown up. Legal action will probably put an end to this racket.

The civic group (Movement Against Racism, Antisemitism and For Peace), is being sued by the producers and distributors of "Les Nouveaux Messieurs" (The New Gentlemen), released in 1950. Producer and distrib claim the MRAP tried to force this pic from circulation, charging it's a work of antisemitism. Producers claim it is not.

8 Commie Pix Playing in Tokyo

Tokyo, June 21.
Eight films from Russia and Red satellites are currently playing in Japan, with three more expected, shortly. Two of the current pils have been designated "selected films" by the Education Ministry here. Distributing the Red imports is Dokuritsu Eiga Co., long known for its partiality to product from behind the Iron and Bamboo Curtains.

Czechoslovakian Film's "One Too Many Cups," a puppet film, and Moscow Comic Film Studio's "Golden Antelope" cartoon are the two imports which have received the accolade from the Education Ministry.

Other leftie imports currently in distribution are "The Last Stage," produced by the National Polish Film Borski; "White Haired Woman," a production of the Film Bureau of the People's Republic of China; Fantasy of Water Balls," another puppet film from the National Czechoslovakian Film, "Wall Paintings of Tung Huang," a documentary from Red China; "Life in Arctic," a USSR-made documentary; and "Romeo and Juliet," ballet pic from the USSR.

In addition, three more films from Poland are expected to be imported soon. These are "Treasure," "The Last Days" and "Chopin's Youth."

Japs, Russia in Pact For Exchange of Pix

Frankfurt, June 21.
Reports from the East Zone of Germany are that Japan has closed an agreement with Russian film production firms to take 10 USSR pils during the 1955-56 season.

In return, the Russians will show Jap films. First Japanese production to appear as part of the exchange pact is "Woman Goes Through the World Alone," set for Moscow showing shortly.

Nat Miller Rolls 'Tent'

London, June 28.
Nat Miller, who left Granada Theatres last year to enter indie production, started last week on his first feature, "Secret Tent," which is being made in association with Clive Nicholas. Film is based on a play by Elizabeth Addyman, and will be released through British Lion.

Picture is being directed by Don Chaffey, with Donald Gray and Andree Melly. Jan Read authored the screenplay.

Latin Song Festival

Teeing Off in Genoa

Genoa, June 21.
Impresario Armando Rizzo of the New Lido in Genoa has organized a Festival of Latin Songs here, from June 28 to July 3. Fest will take place at the New Lido, a large establishment that includes a hifery, skating ring, swimming pool, private beach on the sea, restaurant and a theatre. Countries represented will be Italy, Spain (with a 30-strong group from the Barcelona radio station), France and Portugal.

A panel of eight judges, two from each country, will award gold and silver statuettes and money prizes for the best singers, songs and orchestras. Shows will be transmitted on the radio and tv in Italy, France, Spain and Switzerland.

Titanus Films

Int'l Conclave

Attracts 1,500

Rome, June 28.
Titanus Films held its first large-scale international convention here last week, with some 1,500 delegates, exhibs and distributors from all over the world present. On the agenda, following inaugural ceremonies held in Rome's World's Fair exhibition halls, were studio visits, a gala evening at the Palazzo Restaurant, an audience with the Pope and a reception offered by the mayor in the City Hall.

Then, while the majority of conventioners remained in Rome for company business and briefing on coming season's program, the foreign-trade press guests were treated to a two-day junket to Sorrento where they witnessed location work starting on Titanus' new "Bread, Love, and..." series. Estimated cost of the affair, a pioneering venture of its kind on the local scene, was about \$150,000.

Titanus' topographer Goffredo Lombardo, who dedicated the event to the memory of his father, an Italo cinepioneer (company's been going since 1903), in the opening speech sketched the company's history from its beginnings through the war years to a from-scratch rise following wartime destructions. Lombardo cited the company's production program for next year, listing "Goya," "Sodom and Gomorrah," "King Ferdinand of Naples," "The Swindlers," "La Bella Mugnaia" and many others among upcoming items, many of them to be shot in color and CinemaScope with U.S. and other foreign stars of international calibre. Titanus has also bought Colette's "Duo," which will be shot in color and CScope with an American director helming and taming two international stars.

Lombardo's speech was followed by talks by ANICA topper Eitel Monaco and Government Entertainment head Nicola DePirro. Monaco told of the rapid production comeback undertaken this year by the Italian industry following early uncertainty due to indefinite government filmic legislation. Monaco claimed the currently planned European production pool setup, far from constituting a threat, would aid the general development of the film industry on all continents.

NEW SYLVAIN FARGE FOR GLASGOW PREEM

Glasgow, June 28.
A new farce by Vernon Sylva, "Three Times A Day," will play the King's Theatre here July 4, with Robertson Hare and Ralph Lynn starred. Lawrence Huntington, film director, has collaborated with Sylva on the piece. It is being presented by Linnit & Dunfee.

The cast is a large one and includes Lloyd Pearson as an aged millionaire in search of a medicine which will rejuvenate him. Lynn will be seen as the millionaire's wastrel nephew and Hare as the man who brings back from the African Congo a medicine which he believes will serve the millionaire's purpose.

The author will direct the play, his 14th farce in 19 years.

End of Rail Strike Tilts West End;

'Battle' Smash \$10,500, 'Legs' Same; 'Dam' 17G, 5th, 'Marty' 8½G, 3d, Wow

Selznick Opens Golden Laurels to More Films

London, June 28.
The Selznick Golden Laurel Awards will this year be made at the Edinburgh Film Festival, which opens Aug. 21. This is the sixth successive year of the awards, but for the first time restrictions on entries have been lifted, and all films, other than those made in the U.S. or by American producers abroad, will be eligible. This will enable motion pictures from Latin America, Russia, eastern Europe and the Far East to be entered.

As a result of widening the field, the nominating procedure has been modified. Films to be considered for awards will be limited to those first shown in the U.S. from May 31, 1954, to May 31 this year. The local American nominating committee is headed by Richard Griffith, curator of film library of the Museum of Modern Arts. Other members are drawn from the critics of the U.S. daily, weekly and trade press.

'General' Paces

W. German B.O.

Berlin, June 21.
The German film, "The Devil's General," Real's filmization of the Zuckmayer stage play, released here by Europa, became top grosser of May in West Germany's eight most important key cities. The Gallic film, "French Cancan" (NF), took the second spot, while "Ja, So Ist Das Mit der Liebe," an Austrian film released by Herzog, captured third place.

In West Berlin, one of the best grossing pils is still "Rear Window" (Par), now in its fifth week at Filmtheatre Berlin, an unusually long run at this cinema. New American releases here include "Suddenly" (UA) and "The Racers" (20th). "Suddenly," premeed at Bonbonniere, received only so-so reviews but crux lauded the good acting turned in by Frank Sinatra. "The Racers," premeed at Delphi and Titania Palast, was found worth seeing because of film's superb camera work.

One of the more talked-about new German pils is "Heldentum nach Ladenschluss" (Heroism After Shutting Up Shop), a NF release, premeed at Marmorhaus. Film farce centers around German soldiers who escape from prison ship after the end of the last war. One of the most hilarious films in some time, it is considered controversial by some. While some crux praised it highly, others opined one should not poke fun about such subject as long as there are still Germans in Siberian prison camps.

London Votes Coin To Save Oxford Rep

London, June 28.
In a bid to save the Oxford Playhouse, the local city council has decided to guarantee the resident repertory company against loss up to a total of \$4,200 from July 1 next until March, 1956.

In that period, the council will give the company an opportunity of testing its new policy of producing less expensive plays with smaller casts. The council later will decide whether or not to buy the lease of the Playhouse.

WB's Scot 'Battle' Preview

Glasgow, June 21.
WB will tradeshow its "Battle Cry" at the Orient Cinema, Ayr, July 3, thus switching to a holiday and seaside setting in place of the conventional branch center of Glasgow. This was done to give exhibs and crux an opportunity of combining biz with pleasure on a Sunday.

Reaction of exhibs to the new idea has been good.

London, June 21.
Settlement of the railroad strike and continued unseasonable weather combined to keep most first-run situations strong last round. The West End boxoffice boom has now been almost continuous for more than a year, with no sign of a letup. Main new entries are "Daddy Long Legs" at the Carlton, with a smash \$10,500 in its second starza and "Battle Cry" still smash at \$10,500 in second round at the Warner.

"Dam Busters" is still leader of the holdovers, with fifth frame at the Empire headed for smash \$17,000 or more. "Marty" also continues big at the Odeon, Leicester Square, with a fast \$8,500 in its third week. "20,000 Leagues" hit nice \$7,000 in its fifth week at the Odeon, Marble Arch.

Estimates for Last Week
Carlton (20th) (1,128; 70-\$1.70)—"Daddy Long Legs" (20th) (3d wk) second round, closed with fancy \$10,500. First week was \$11,800 in six days. Holds.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama" (Robin) (37th wk). Steady \$9,500. Continues until fall. Empire (M-G) (3,099; 55-\$1.70)—"Dam Busters" (ABP) (5th wk). Continues smash with great \$17,000 this round. Likely to stay at least another fortnight.

Gaumont (CMA) (1,500; 50-\$1.70)—"One Desire" (Indie) and "Kiss of Fire" (Indie). Well below average at about \$2,200.

London Pavilion (UA) (1,217; 50-\$1.70)—"Come From Beneath Sea" (Col) (3d wk). Okay \$4,700 after \$5,200 in previous week. "Kiss Me Deadly" (Col) premees June 24. Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Marty" (UA) (3d wk). Winding current run at fast \$8,500. Second week was \$10,100. "Strange Lady In Town" (WB) opens June 23.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"20,000 Leagues Under Sea" (Disnev) (5th wk). Holding at good \$7,000 or near. Last week, \$7,600. Stays another two weeks.

Plaza (Par) (1,902; 70-\$1.70)—"Strategic Air Command" (Par). Below expectations at around \$8,000. Holds.

Rialto (LFP) (592; 50-\$1.30)—"Violent Saturday" (20th) (4th wk). Solid \$4,200. "Prince of Players" (20th) bows June 23.

Ritz (M-G) (432; 50-\$1.30)—"Britagood" (M-G) (5th wk). Average \$2,500. "Camille" (M-G) (re-issue) June 23.


Studio 1 (APT) (600; 30-\$1.20)—"Vanishing Prairie" (Disnev) (10th wk). Good \$2,500 or near. Stays on. Warner (WB) (1,735; 50-\$1.70)—"Battle Cry" (2d wk). Over \$10,500, sock likely this frame after \$11,300 opening round. Holds.

Mex Tourist Head Says Dearth of Hotels Cuts Into Tourism Traffic

Mexico City, June 21.
The \$800,000 the government's tourist department is spending abroad this year for various forms of publicity to attract tourists, particularly Americans, is money down the drain, because of lack of sufficient hotel accommodations, according to Alberto Amaya, who this year was named tourism coordinator for Mexico.

Mexico City lacks 3,000 rooms for tourists per month, a deficit that is proving that many cancellations by prospective visitors, Amaya said. Hotelmen themselves are dealing tourism a stiff body blow by following a system of arbitrarily shortening the time visitors may occupy rooms, apparently with the narrow view of a quick turnover. However, this invariably adds up to the tourists spending much less time and less money than they had intended here. Amaya reiterated his appeal for private interest to provide more hotels for tourists; otherwise he feared a flourishing trade will surely die.

The department is shaking up the tourist guide corps, pruning out what it brands undesirable, and demanding that all of them be bonded for \$800.



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"OZ" PROMOTION IDEAS!

TRAILERS: Endorsement over P. A. system. Advance teaser copy trailer followed by regular trailer. **"OVER THE RAINBOW":** Song was plugged several weeks in advance inside the theatre and in the lobby. **LOBBY:** Cut-out letters over entrance doors. 40 x 60 in foyer. Illuminated still and cut-out board. **NEWSPAPERS:** Critics urged to re-review the picture. Enlist aid of movie editors. **RADIO AND TV:** M-G-M Records and Decca have albums and window display cards. **WINDOW DISPLAYS:** Travel agency tie-up. "Happy Land of Make Believe to Happy Land of Sunshine." **BOOK STORES:** "Oz" books. Good displays for windows and ads. **SCREENING:** For staffs of college and high

school newspapers, also for Teen Council. **MAILING:** To membership of local Film Society and to local women's clubs for bulletin boards. **BALLY:** Walking book used several days before opening, also at schools. **LIBRARIES:** Natural for local library tie-up with stills. **SPONSORSHIP:** One individual, amusement editor or columnist makes the appeal that it was by his personal intervention that the picture has been brought back. He continues to plug it, arranges stunts. **CHILDREN'S SHOW:** A popular local TV children's show stages a contest, "Why I Like This Show." Prizes are tickets to a special screening Saturday morning. **GET FREE PRESS BOOK FROM NATIONAL SCREEN SERVICE.**

— ★ —

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Have you mailed your Audience Awards Nominations?

Buoying Up Summer's Heavy Craft Comes Now the Big Ballyhooligans

In keeping with the policy of releasing blockbuster product during July and August, the major film companies are unleashing one of the biggest ballyhoo barrages for the summer months. New York is the focal point, since it is the nation's communications centre with its concentration of national magazine offices, syndicate outlets, wire services, radio-TV network headquarters, foreign press representatives, and influential daily newspapers.

The promotional activity started the last two weeks of June and will hit a peak during July. Universal's publicity staff, for example, is gearing itself for one of its busiest months of the year. Already in New York are producer Ross Hunter who is promoting "One Desire" and screenwriter Ketti Frings who is working on "The Shrike." This week saw the arrival of José Ferrer to promote "The Shrike" and director Arthur Lubin to promote "Francis in the Navy." Next week will see the arrival of Audie Murphy for the advance promotion of "To Hell and Back," which will be highlighted by a military review at Governors' Island honoring Murphy and a special invitational premiere. He will be followed by Julia Adams, moppet actor Tim Hovey, and U. S. schoolteacher Gladys Hoene who will be drumbeating "The Private War of Major Benson." Miss Adams will also help promote "One Desire."

Paramount kicked off its summer bally drive recently with the Catskill premiere of Martin & Lewis' "You're Never Too Young," with Jerry Lewis in attendance. This week Par has in two Bob Hope and the seven kids who play his children in the "The Seven Little Foys." Hope and the kids launched the promotion with an appearance on Ed Sullivan's "Toast of the Town" Sunday (26). They'll be around for the charity opening (for Cerebral Palsy) at the Criterion this week, and for a series of interviews and radio-TV outtings.

Sheree North is carrying the ball for 20th-Fox, with 37 events and interviews scheduled when she arrives from the Coast tomorrow (Thurs.) to promote "How to Be Very, Very Popular." Miss North may be 20th's answer to a recalcitrant Marilyn Monroe; hence the whirlwind buildup. Shirley Yamaguchi, the Japanese actress who stars in 20th's "House of Bamboo," has been brought to New York for personals in connection with the film. Twentieth is also arranging a press junket to Portland, Maine, for the world premiere of "The Virgin Queen," starring Bette Davis. Contingent of 20th praises this week flew up to the Maine city, where Miss Davis makes her home, to set plans with local officials for a late July junket which would bring in the press from New York and New England.

Warner Bros. has been concentrating on "Mr. Roberts" opening shortly at the Radio City Music Hall. Last week it employed James Cagney, Henry Fonda and producer Leland Hayward for a full hour Sullivan tv'er devoted entirely to the picture. This week Jack Lemmon is singing "Mr. Roberts" praises in newspaper and radio-TV interviews.

Set Academy Committees

Hollywood, June 28. Academy prexy George Seaton disclosed the following committee appointments for the coming year: **Awards Planning Committee**—Sol C. Siegel, John Aaleri, John Boyle, Teet Carle, Valentine Davies, Robert Emmett Dolan, Samuel G. Engel, Field Gray, William Holden, B. B. Kahane, Perry Lieber and William Lyon.

General Membership Committee—Samuel G. Engel, Hal Elias, Fred Metzler and Edward Powell.

Forum and Screening Committee—George Stevens, Field Gray, Claire Trevor and Harry Tyler.

Finance Committee—John Aalberg, Hal Elias, Jacob Karp and Fred Metzler.

Doubling Monkey

Hollywood, June 28. "Fuzzy" is a Hollywood film monkey who has now taken on the stature of a full-fledged screen actor—he's bicycling between picture assignments, setting a record for the simian world. It's an old Hollywood custom for actors.

While working in Jeff Chandler's "Away All Boats" at Universal, it was discovered that a monkey was needed immediately in an experimental lab scene in "Tarantula" on the same lot, and Fuzzy was recruited. It's believed to be the first time that production skeks have ever been juggled to suit an animal thesp.

Franchises Divided In Commercial Licensing Tiff Involving 'Davy Crockett'

Walt Disney's Baltimore suit involving merchandising rights to the Davy Crockett name is in process of settlement. Producer's action was filed early last month in Baltimore District Court against Morey and Hannah Schwartz and Davy Crockett Enterprises Inc. In the complaint, Disney contended that while the defendants had registered "Davy Crockett, Frontiersman" trademark, they had abandoned it. However, when Disney popularized "Crockett" via his tv and theatrical film release, they sought to cash in through claims of exclusive ownership of the name in merchandising, said the plaintiff.

Basis of the impending settlement provides the Schwartzes and their company with the right to license the Crockett name in the apparel field. Disney takes the same right with toys and other products. Heretofore, many retailers had been hesitant about handling "Crockett" merchandise for fear of legal entanglements, thus impeding what had become almost an industry in itself.

Prompting Disney to settle the issue is the fact that the "Crockett" character might be of short-lived prominence and the results of a court suit would be meaningless, regardless of which side won, if the verdict came after the fad had passed.

SOUND EDITORS SEEK ACADEMY AFFILIATION

Hollywood, June 28. Motion Picture Sound Editors, which will be three years old in September, has made application for affiliation with the Academy of Motion Picture Arts and Sciences. Of the 150 sound eds in the film industry a total of 120 belong to the MPSE.

Organization since its formation has been making its own annual awards for best sound editing, but now wants to become a part of the Academy's yearly Oscar sweepstakes, according to prexy Morse Oppen.

NEW LADY CENSOR

Kansas Board Continues Under
Technicality Respite

Kansas City, June 28.

First move of Governor Fred Hall after the recent revival of the Kansas Board of Review (film censoring group) was to appoint a new member. She's Mrs. Willard Cook of Leeward, northeast Johnson County suburb of Kansas City.

Mrs. Cook was named to a four-year term succeeding Mrs. Bertha Hall, Olathe, whose term expired. Mrs. Frances Vaughn, Bonner Springs, continues as the chairman of the three-woman board.

The censor group was revived earlier this month when the Kansas Supreme Court held the law by which the legislature would have abolished the board was unconstitutional.

July-August

Continued from page 5

uled for unveiling during the festival period, June 21 to Labor Day. Influx of tourists, with Broadway as a natural lure, is seen as a plus for the Main Stem houses featuring important films.

As an extra come-on for the tourists, many Broadway openings are being given the glamor treatment complete with klieg lights, Hollywood personalities, and other celebrities. The preem of United Artists' "Summertime," with the glamor trappings, kicked off the festival last Tuesday (21) at the Astor Theatre.

Another important opening followed Thursday (23) with the preem of Walt Disney's newest feature-length cartoon, "The Lady and the Tramp." Three pictures will bow next today (Wed.) UA's "Not As a Stranger" opens at the Capitol, Paramount's "Seven Little Foys" debuts at the Criterion, and Universal's "Foxyfire" moves into the Mayfair.

Other summer openings include Warner Bros. "Mr. Roberts," U's "The Shrike," 20th's "How to Be Very, Very Popular," "Sir Walter Raleigh," and "The Left Hand of God," Metro's "It's Always Fair Weather," WB's "Land of the Pharoahs" and "Pete Kelly's Blues," U's "Female on the Beach" and "To Hell and Back," Metro's "The King's Thief" and "The Cobweb," and Paramount's "We're No Angels."

In addition, the unveiling of "Oklahoma" in the Todd-AO process is also listed as a late summer attraction at the refurbished Rivoli Theatre.

Local chains are also tying in with the festival promotion. Loew's circuit, for example, launched its own summer film festival last Wednesday. Starting with a demonstration in front of Loew's State on Broadway, Loew's sent out a caravan of floats, with models, music and fanfare, to herald the various attractions coming to Loew's neighborhood theatres.

Sarkes, Bloomington, Ill. To Make Electronic Gear For New Camera Vision

Hollywood, June 28. Camera Vision Productions Inc. has closed a deal for Sarkes Tarkian Inc., Bloomington, Ill., to manufacture all electronic equipment to be used in Camera Vision, a process which calibrates motion pictures and the electronic camera for simultaneous viewing on a closed tv circuit.

Orders include audio equipment and accessories, monitors and amplifiers, switching, rack and sync equipment, power supplies, electronic cameras and all related equipment. Delivery will enable Camera Vision to put into service four complete units consisting of 16 cameras.

UA 31% Up (to June) Over '54

Will Not Distribute Films First Shown on Video, Like Korda's 'Richard III'

United Artists' domestic business for the January-June period represented a 31% gain over income for the same period of 1954. William J. Heineman, distrib v.p., told a press conference in N. Y. yesterday (Tues.). It's understood the gross for the new period amounted to about \$15,000,000.

The exec further reported: UA will release 26 films from the current month through next December; the company, as a matter of policy, will not handle any film in the theatrical market if it is shown on television first, this being in reference to Sir Alexander Korda's NBC-TV pact providing for the tv-ing of "Richard III" next fall; 17 new independent productions will be either shooting or completed within the next four months.

Heineman clearly was elated with the product situation, which, of course, is in sharp contrast with the situation a few years back when the company was experiencing a desperate shortage. Of the 26 pix on the release

See 'Crockett' Fad Momentum Good for Another Big Year; Bowie, Boone Also Dusted Off

Hollywood, June 28.

More Davy Crockett

Albany, June 28.

Incorporated here the same day:

(1) Davy Crockett Clubs of America Inc., to deal in franchises for a merchandising plan, with offices in Brooklyn; (2) Davy Crockett Footwear Co., with office in New York.

Filing Attorneys Sidney Schreiber and Alfred Newman, respectively.

Hinterland Preems Aid Imported Pix to Better Sendoffs: Arthur Davis

New York is no longer essential as a preeming place for foreign films in the opinion of importer-distributor Arthur Davis. For in the future he plans to unveil most, if not all his product, at out-of-town showcases. First of the Davis imports to open "off Broadway" is "Thirst," a Swedish-made film, scheduled for an August premiere at the Roosevelt Theatre, Miami Beach.

Advantages of a hinterland preem, Davis said in N. Y. this week, are five-fold. Firstly, extra publicity can be had from the local papers as they're impressed by the glamor and hoopla of an opening in their area. Another favorable point, he added, is that "both the exhibitor and his patrons are flattered that their town and theatre has been chosen for a premiere."

Further accenting the values, Davis stressed that opening in the provinces can be especially beneficial as compared to Gotham in respect to newspaper reviews. For, he pointed out, if the N. Y. notices turn out to be unfavorable, then news of this invariably penetrates to hinterland exhibs. Such tidings, of course, serve to build up the theatreman's sales resistance.

"On the other hand," Davis said, "if the picture has anything at all the distributor can get a fair rental out-of-town and still clean up later with a N. Y. opening." He also emphasized that frequently Gotham art houses have product backlogs that force this distrib to keep his import on the shelf with no rental coin coming in. Obviously, hinterland bookings are the sole solution to that problem.

Coonskin cap and buckskin industry need have no immediate fears of overstocking its dealer inventories. Greatest merchandising garment gimmick since Hopalong Cassidy hit the juvenile fancy, it should run another year with no trouble at all, aided and abetted, of course, by the avalanche of frontier films, all of the Davy Crockett period, which are now and later scheduled to reach the nation's screens.

Fad got its inception from Walt Disney's three television subjects starring Fess Parker and Buddy Ebsen, which were edited down to the feature for motion picture theatrical release, "Davy Crockett, King of the Wild Frontier." The kids took it from there, and immediately a new merchandising product was born, coonskin caps replacing Stetsons and space helmets, and what-have-you former faves.

The market is about to rejoice in tales of the frontier again, following the producer practice of making hay while the sun shines, and cashing in on a popular trend. Warners, which already has plans for "Daniel Boone," with Gary Cooper sometimes reported as possibly taking over role, now will have a rival in Republic, which has registered "The Adventures of Daniel Boone" with the MPPA Title Registration Bureau and assigned property for development to producer Edward J. White.

See "Jim B.O. and Dan-Dan-Dandy" Republic is right in there pitching on this period of the early West. Additionally, it registered "Jim Bowie, Fabulous Pioneer" and "Jim Bowie, Frontiersman," which it obviously plans for production. Frank Lloyd also recently completed "The Last Command," story of the Alamo, in which Davy Crockett was one of those heroes who lost their lives fighting the forces of Mexican General Santa Ana. Gordon MacRae has recorded "Jim Bowie," theme song of the picture, for one of firm's highlights. MacRae likewise has out the number for Capitol Records.

Universal, while going to another part of the country, the Northwest Territory, for background, nonetheless will unfold its upcoming Jeff Chandler starrer, "Pillars of the Sky," in a frontier setting. Davy had no monopoly on coonskin-and-buckskin in his Southwest roaming... Army scouts and trappers will sport them in the Chandler film.

To carry on with what he started, Disney currently has a troupe in Kentucky filming two one-hour shows for television, "Davy Crockett and the Keel Boat Men" and "Davy Crockett and the River Pirates." Both will be shown on upcoming "Disneyland" programs. While no decision, it's understood, has been made by the Disney organization on whether pair will be trimmed into another motion picture feature, it's not far thinking to predict they very likely will also later go out as a theatrical release.

Edward Small and United Artists currently are capitalizing on the craze by reissuing "Davy Crockett, Indian Scout," starring George Montgomery. Producer turned it out for UA distribution in 1950. Warners in 1952 released "The Iron Mistress," with Alan Ladd portraying Jim Bowie, not yet slated for reissuance but could be.

Pidgeon's Charity Post

Hollywood, June 28.

New chairman of the 1955-56 campaign of Motion Picture Permanent Charities is Walter Pidgeon, who also serves as president of the Screen Actors Guild. He succeeds Ralph Clare who served as chairman for the past year.

Final report of the 1955 campaign reveals a total of \$1,087,864, distributed among 17 charitable organizations in the Los Angeles area.

**Destined to
be the most
talked about
Motion Picture
of the Year!**



**JOSÉ
FERRER · JUNE
ALLYSON**

**EVERY SHOCKING EMOTION
OF THE GREAT
PULITZER PRIZE PLAY!**



THE

Shrike

*Universal
International*

with **JOY PAGE · KENDALL CLARK · ISABEL BONNER**

Directed by **JOSÉ FERRER** · Screenplay by **KETTI FRINGS** · Based on the play by **JOSEPH KRAMM** · Produced by **AARON ROSENBERG**

**Note to Exhibitors — Be sure to mail
your nominations for Audience Awards.**

DCA to Ask Production Code Seal for 'Romulus' 'I Am a Camera'

Distributors Corp. of America, following a policy meeting last week, has decided to submit "I Am a Camera" to the Production Code in the hope of obtaining an industry-approved seal. The Romulus-DCA production made in England has already had minor skirmishes with censor bodies but so far has emerged unscathed. It was okayed by the N. Y. State Censor Board after several screenings. Previously N. Y. Customs officials delayed the entry of the print for several weeks. In England, the British Board of Censors has tagged the film with an "Adults Only" label.

Indications are that DCA will release the film without a seal if it fails to obtain Code approval. Industryites who have seen the film are extremely doubtful that the Code office will sanction the picture unless substantial cuts are made.

The picture, based on John Van Druten's dramatization of Christopher Isherwood's stories, is about a disturbed, completely amoral girl. DCA feels that if there are any deletions about her interest in sex—and there are many—the picture will be completely destroyed.

"A picture with artistic integrity dealing with an adult theme," said a spokesman for DCA, "has a place on the American screen and we feel confident the motion picture industry shares this sentiment. We are submitting in full confidence a print of 'I Am a Camera' to the Motion Picture Assn. of America."

The spokesman further added that a critics' award play performed in every major American city based on stories by Isherwood, a prestige poet and writer, and written by van Druten, a well-known playwright, "should not be denied to motion picture audiences."

Despite uncertainty about the Code seal, DCA is planning an August N. Y. opening for "Camera." Company is weighing a simultaneous engagement at a Broadway theatre and at an eastside art house. The Criterion is in the running for the Broadway booking.

NACE BUILDING FIVE ARIZONA OPEN-AIRERS

Phoenix, June 28. Westside Theatres, Inc., new corporation headed by Harry Nace Jr., is blueprinting plans for construction of five new drive-in theatres in Arizona during next four months. Open-airers will be located in Goodyear, Litchfield, Scottsdale, Tempe and Kingman and will accommodate about 800 cars each, with construction costs ranging from \$75,000 to \$125,000, depending upon the locale of the individual theatres.

Partnered with Nace in the upcoming project are Vince Murphy, general manager of the Nace circuit; Jack Van Leer, film buyer and booker for the film chain, and John Wood, head of construction. Nace, along with Malcolm White, will also build a 1,200 car drive-in in Scottsdale under a separate corporation setup, Valley Theatres, Inc.

HUGH FLICK PROMOTED

N. Y. State 'Censor' Moves Up In State Career Hierarchy

Albany, June 28. Appointment of Dr. Hugh M. Flick, director of the motion picture division for the past five years, to the post of executive assistant to the State Education Commissioner, effective July 1, was revealed Friday (24). Selection of Flick, a career man, followed the monthly meeting of the State Board of Regents.

Dr. Lewis A. Wilson, education commissioner, who retires Sept. 1, made the appointment with the concurrence of his successor, Dr. James E. Allen, Jr., present deputy commissioner. The assistant's position had recently been vacant.

Job pays \$12,000 a year, contrasted with the \$9,934 which Flick received as head of the MPD. (and thus State censor).

Dr. Ward C. Bowen, chief of the bureau of audio and visual aids in the State Education Department, succeeds Flick.

Theology Angles

Canadian edition of Time magazine relates that Catholic authorities in Quebec actually paved the way for Protestant groups to show "Martin Luther" in the face of its ban by the Board of Cinema Censors. The Catholics, says Time, imported prints for private showings at monasteries and convents for purposes of explaining their version of the Luther story.

The Protestants thereupon used the same "private showing" loophole in the censor's ruling, exhibiting the picture in 11 churches that had an attendance over a week's period of 30,000.

Martin Lebedoff's 'New Type' Suit

Minneapolis, June 28. A new type of antitrust litigation, aimed at film companies disregarding clearance schedules and holding up pictures for indefinite periods, is being weighed by circuit owner Martin Lebedoff. He charges that collusion exists among the film companies to hold back pictures and deprive him and other subsequent-run exhibitors of their "proper playing position."

Lebedoff has instructed his attorney, Lee Loevinger, to proceed with such an action, seeking monetary damages and a termination of the practice if the lawyer determines a cause for such a suit exists.

Under the clearance schedule in effect in the Twin Cities, pictures are supposed to be available for the earliest subsequent-run neighborhood houses 28 days after they've finished their downtown first-runs at the initial theatres played. According to Lebedoff, the growing practice has been to take pictures out of release following the end of their loop first-runs if it suits the distributor's purpose to do so and holding the films back until the boxoffice prospects appear to be better for them.

Ex-Actor George K. Arthur In From England With New Slants on Shorts

George K. Arthur, actor of the silent era who's now producing short subjects, and comes to the U. S. to personally sell them, figures the conventional way of peddling his product would hardly turn a profit. As a result, he's angling for sideline revenue.

First, his product, which is made in England, is somewhat offbeat and Arthur has lined up a "circuit" of 20 art accounts—that is, theatres in key areas which have agreed to take his pix as they're made. A part of this approach is to suggest package bookings that include his shorts along with features and/or other briefs owned by someone else. One such package promoted by Arthur included four of his own pix and 10 United Productions of America cartoons which are available at Columbia exchanges.

Arthur, in N. Y. this week, related he has a new group of shorts for licensing either singly or in groups, including "On the Twelfth Day," two-reeler selected for showing at the Venice Film Festival. This is a literal film interpretation of the English carol. Arthur is lining up U. S. dates beginning in the fall.

As for the sideline income, Arthur is seeking to tap new sources of coin for his shorts via records and cartoon merchandising. The sound tracks from "Stranger Left No Card," "Martin & Gaston" and "A Prince for Cynthia" have been recorded on the M-G-M label and a deal with the same diskery is set for "Night."

The producer said he is now at work on a deal for manufacturing children's dolls, fashioned from his film. As he puts it, "there's not enough money in the old way of just selling shorts to theatres."

Writers Echo Directors; Urge Industry Firmness Against Legion Pressure

Hollywood, June 28. A resolution endorsing the present Production Code Administration (Geoffrey Shurlock) and asking MPAA proxy Eric Johnston to see to it that the PCA "vigorously resist pressures" from outside groups has been unanimously adopted by the council of Writers Guild of America West, second talent guild here to move into the fight against censorship.

WGAW resolution actually is an endorsement of a similar resolution adopted recently by the Screen Directors Guild, first talent guild to speak out in support of the Production Code, recently under fire from the Legion of Decency, chiefly for allegedly allowing "excessive violence" in pix.

Writers' resolution, like that of the directors, urges the MPAA to "vigorously resist any and all acquiescences to any unwarranted and unjustified demands for changes and deletions in any of our films that have already received a Code certificate, by organized groups, be they religious, economic or civic."

Sen. Kefauver at his hearings here last week summoned top brass of the pix industry to ask them why scenes of purported "excessive brutality" were permitted. Legion of Decency and other groups have also hit the Production Code in recent weeks.

\$4,500 in Fines For Stripix In Carolina Ainer

Greenboro, N. C., June 28. Charged with exhibiting "Cinderella's Love Lessons" (Lili St. Cyr) and "Striporama" (Georgia Southern) at a local drive-in theatre, the ozone operator and two of his employees were handed fines totalling \$4,500 and given six-month suspended sentences in Cumberland County Recorder's Court here.

Fined \$1,500 each were Jesse Wellons, principal stockholder in the Sky-View Theatre; Raymond A. Toler, projectionist, and John D. Garner, theatre manager. They gave notice of appeal to Superior Court.

Judge Seavy Carroll's verdict and sentence followed a private showing of the disputed films. He said the pictures "come within the definition of the statute against obscene and immoral films."

The dancing of Miss Southern particularly drew the fire of Solicitor Lester Carter. He described it as "a hootchie-cootchie to arouse sex desires in the minds of those who might be corrupted by them."

Autry Heads Masquers

Hollywood, June 28. Gene Autry has been elected proxy of the Masquers Club for the next year, succeeding Rhys Williams.

Newly-installed officer panel also includes Paul Maxey, veepee; Raymond Hatton, treasurer; Barry Kelley, recording secretary; Robert Vinson, corresponding secretary and Lumsden Hare, reader.

Welfare Dept. (Or Police) Still Usurp Censorship Authority in Kansas City

Kansas City, June 28. Censorship, though officially ruled out, still is in effect in Kansas City (Missouri) with authority exercised by the Welfare Dept. of the city. There has also been some police authority exercised.

Latest episode is the case of "Garden of Eden," the nudist colony technicolor documentary, which was scheduled to play at the Dickinson circuit's Glen Theatre where an art film policy is in operation. Welfare officials stepped in and forced the theatre to stop using the trailer for the nudist

'Prior' Censorship of Films Dies As Ohio Toughens 'Obscenity' Laws

Behind Scenes

New York film industry sources cracked: "We came close to being Lausched up on the censorship front in Ohio last week." The behind-the-scenes intrigue was intensive. Gov. Frank J. Lausche and various groups, particularly Church champions of the blue pencil, worked feverishly in attempting to line up State Senate support for a return of official guardianship of citizens' moral welfare.

Motion Picture Assn. of America, pictures and Ohio exhibitor reps had a tough battle all the way in winning, and retaining, anti-censorship sympathy among the Buckeye legislators. It was not until the final legislative session of the year that the uncertainty disappeared and a victory for the picture business was clearly established.

Get a Load Of Hope's Ballyhoola

If the nation isn't made knowledgeable of a Bob Hope picture titled "Seven Little Foys," it won't be Hope's fault. Plugging away for the film in one of the most crowded skeds on the books, Hope had okayed this calendar of N. Y. radio-tv dates beginning last Saturday (25) night:

9 p.m., rehearsals for Ed Sullivan "Toast of the Town" show; 11:15 to midnight, special show on WRCA-TV (interview with Sydney Smith); Sunday, noon to 12:30, music rehearsal for Sullivan show; 12:45-2 p.m., "Woolworth Hour" on CBS Radio; 2:30-4 p.m., camera rehearsal with Sullivan; 4:30-6:30 p.m., dress rehearsal for Sullivan 6:45-7:15 p.m., "Monitor" program on NBC Radio; 7:45-9 p.m., Sullivan show; 9:30-11:30 p.m., cocktail party at the Harwyn Club with radio-tv, press and theatre people.

Monday, he was permitted to sneak out of town for the day.

Tuesday, 10-11:30 a.m., Arthur Godfrey show, CBS radio and tv; afternoon, golfing.

Wednesday, 7-10 a.m., interview with Dave Garroway, NBC-TV, repeated three times to cover changing time zones; 10:15-12, "Home" show on NBC-TV; 1-6 p.m., taped interviews in special room at the Pierre with Phil Tonkin (WOR), Martha Deane (WOR), Bill Leonard (CBS), Red Benson (ABC), Martin Block—this one is to be done live—(ABC), Fred Robbins (CBS), Ruby Mercer (WOR), Frank Parrell (ABC), Lanny Ross (CBS); 6-8 p.m., dinner and prepare for theatre; 8-8:45 p.m., Criterion Theatre for "Foy's" preem, stage appearance and WOR lobby show; 9-10 p.m., "I've Got A Secret" show on CBS-TV; 10:45-11:15 p.m., special telecast, ABC-TV; 11:20-12:30 p.m., NBC Radio program with Tex and Jinx tieing in with United Cerebral Palsy dinner at the Sheraton-Astor room.

Columbus, June 28. Ohio film censorship died here Friday (24) as the State Legislature adjourned without voting on a bill to revive the practice. A fixture in Ohio for 40 years, censorship had been in comatose state since December, when the Ohio Supreme Court held it was "unreasonable and unlawful" under the U. S. Supreme Court rulings on "M" and "The Miracle."

The court did not rule state censorship unconstitutional per se, however, and thus left the door open for a new law.

Fresh legislation was drawn up and submitted to the Legislature. It was OK'd by the House, but tied up in hearings before the Senate Education Committee. There it met its demise when the Senate refused to bring it to the floor and the Legislature concluded its business for the year.

"Obscenity" Joker? The Senate did approve a House-OK'd bill on obscene films and comic books, which now goes to Gov. Frank J. Lausche for his signature.

This bill prohibits films which are obscene, contribute to juvenile delinquency or provoke crime. Penalties for violators range from \$1,000 to \$5,000 fines and six month jail sentences.

No prior censorship is involved in the legislation, however. The new law will merely serve to tighten up existing Ohio laws which the anti-censorship people have always claimed were adequate.

Death of the first bill spells the end of the Ohio Department of Education's Division of Film Censorship. The division's nine employees, retained on a temporary basis, will presumably be dropped. No provision for their salaries was made in the new state budget.

New legislation can't be introduced until the Legislature meets again in January, 1957.

The censorship bill was virtually assured of passage had it reached the Senate floor. But the chairman of the Senate Education Committee, Sen. Charles A. Mosher (R., Oberlin, O.) is a bitter foe of censorship. And the Senate, following long-established tradition, refused to override the chairman and bring the bill out of committee and onto the floor for a vote.

Censorship proponents who helped draw up the bill had made sure its was much more specific than the old law. Key section of the latter said:—

"Only such films as in the Department of Education of a moral, educational, or amusing and harmless nature shall be passed and approved by such department."

Directors of the Independent Theatre Owners of Ohio issued a statement immediately after the Senate action.

"We strongly recommend that our fellow theatre owners place their reliance on the seal of the Motion Picture Production Code," they said. "Inevitably there will be some pictures available which do not bear this seal. We urge that you screen these carefully and that you play nothing that would subject you or the motion picture industry as a whole to criticism."

End of censorship should ease the print situation, said the ITTO officials.

"Simultaneous runs of pictures should now be easier, since prints may be borrowed from out-of-state exchanges at no extra cost other than transportation."

Ohio Department of Education is now left without a source of funds for its visual education program. This was formerly financed by the \$3 per thousand feet of film censorship fee. The department took in \$233,774 in fees in the fiscal year ending June, 1954. Officials admit they don't know where the money will come from now.

They're also stuck with an elaborate projection set-up including a wide screen, 3D facilities and a pair of projectors, all housed in the State Office Building here.

Kaplan to Schwalberg

Murray M. Kaplan has joined A. W. Schwalberg's Artists-Producers Associates as a v.p.

He started in the business 20 years ago, as a booker for Warners and since has been associated with International Pictures, Eagle Lion and Specialty Features.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 13
This Date, Last Year 10

"BOBBY WARE IS MISSING"

Prod.—Vincent M. Fontelli
Dir.—Thomas Carr
Neville Brand, Arthur Franz, Walter Reed, Paul Picerni, Kim Charney, Thorpe Whitman, William Schallert, Regina Gleason, Jean Willes
(Started June 20)

COLUMBIA

Starts, This Year 15
This Date, Last Year 14

"PICNIC"

(Shooting in Kansas)
Prod.—Fred Kohlmar
Dir.—Josh Logan
William Holden, Geraldine Russell, Kim Novak, Cliff Robertson, Betty Field, Susan Strasberg, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verma Felton, Rita Shaw
(Started May 19)

"INSIDE DETROIT"

Prod.—Sam Katzman
Dir.—Fred Sears
Pat O'Brien, Dennis O'Keefe
(Started June 20)

METRO

Starts, This Year 10
This Date, Last Year 8

"SHOWANI JUNCTION"

(Shooting in London)
Prod.—Pandora S. Berman
Dir.—George Cukor
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Mattland, Lionel Jeffries, Frieda Jackson, Joseph Tompely
(Started March 1)

"DIANNE"

Prod.—Edward Knopf
Dir.—David Miller
Lana Turner, Pedro Armendariz, Marisa Pavan, Roger Moore, Taina Elg, Ronald Green, Henry Daniel, John Lupton, Sean McClory, Alan Napier, Torin Thatcher
(Started May 2)

"KISMET"

Prod.—Arthur Freed
Dir.—Vincent Minnelli
Howard Keel, Ann Blythe, Dolores Gray, Vic Damone, Monty Woolley, Jay C. Flippen, Sebastian Cabot
(Started May 23)

"TRIBUTE TO A BAD MAN"

Prod.—Sam Zimbalist
Dir.—Robert Florey
Spencer Tracy, Irene Pappas, Robert Francis, Vic Morrow, Stephen McNally
(Started June 1)

"I'LL CRY TOMORROW"

Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton
(Started June 15)

"THE TENDER TRAP"

Prod.—Lawrence Weingarten
Dir.—Charles Walters
Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Carolyn Jones, Janna Lewis, Lola Albright, Willard Sage, Howard St. John, Joey Jay
(Started June 20)

PARAMOUNT

Starts, This Year 4
This Date, Last Year 9

"THE TEN COMMANDMENTS"

Prod.—Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Jacob Baer, Peter Hanson, Donald Curtis
(Started Oct. 10)

"ANYTHING GOES"

Prod.—Robert Emmett Dolan
Dir.—Robert Lewis
Bing Crosby, Donald O'Connor, Jean-Made, Mitzel Gage, Phil Harris, Kurt Kasnar, Walter Sade
(Started April 7)

"THE MAN WHO KNEW TOO MUCH"

(Shooting in London)
Prod.—Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen, Bernard Miles, Ralph Truman, Brenda De Banzie
(Started May 12)

"TOO LATE, MY LOVE"

Prod.—Dir.—Michael Curtiz
Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques Aubuchen, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley, Johnstone White, Nat King Cole, James Todd, James Stone
(Started June 6)

RKO

Starts, This Year 8
This Date, Last Year 3

"TEXAS LADY"

Prod.—Nat Holt
Dir.—Tim Whelan
Claudette Colbert, Barry Sullivan, Ray Collins, Herbie Marshall, James Bell, George Walcott, Walter Sande, Don Haggerty, Alexander Campbell, Douglas Fowler, John Littel
(Started June 6)

"THE WAY OUT"

(Todon Productions)
(Shooting in London)
Exec. Prod.—Tony Owen
Prod.—Alec Snowden
Dir.—Montgomery Tully
Gene Nelson, Mona Freeman
(Started June 6)

REPUBLIC

Starts, This Year 8
This Date, Last Year 2

"COME NEXT SPRING"

(Shooting in Sacramento)
Dir.—R. G. Springsteen
Ann Sheridan, Steve Cochran, Walter Brennan, Sonny Tufts, Sherry Jackson
(Started June 1)

20th CENTURY-FOX

Starts, This Year 9
This Date, Last Year 5

"GIRL IN THE RED VELVET SWING"

Prod.—Charles Brackett
Dir.—Charles Brackett
Ray Milland, Joan Collins, Farley Granger, Gale Robbins, Glenda Farrell, Philip Reed, Cornelia Otis Skinner
(Started June 1)

"THE VIEW FROM POMPEY'S HEAD"

Prod.—Dir.—Philip Dunne
Richard Egan, Dana Wynter, Cameron Mitchell, Sidney Blackmer, Marjorie Rambeau
(Started June 6)

UNIVERSAL

Starts, This Year 15
This Date, Last Year 16

"AWAY ALL BOATS"

Prod.—Howard Christie
Dir.—Joseph Pevney
Jeff Chandler, George Nader, Julie Adams, Les Barker, Keith Andes, Richard Boone, William Reynolds, Charles McGray, Jack Mahoney, Frank Faylen, Grant Williams, Floyd Simmons, George Dunn, Kendall Clark, Charles Horvath, Arthur Space, Don Coker, Hal Baylor, David Jannsen
(Started April 13)

"WORLD IN MY CORNER"

Prod.—Aaron Rosenberg
Dir.—John Hodge
Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire, Tommy Ball, Howard St. John, Chico Velaz, Tommy Hart, Steve Ellis, Dan Crayne
(Started May 31)

"BACKLASH"

Prod.—Aaron Rosenberg
Dir.—John Sturges
Richard Widmark, Donna Reed, William Campbell, John McIntire, Barton MacLane, Henry Morgan, Rex Lease, Roy Roberts, Gregg Barton
(Started June 3)

"THE SQUARE JUNGLE"

Prod.—Albert Zugsmith
Dir.—Jerry Hopper
Tony Curtis, Pat Crowley, Ernest Borgnine, Paul Kelly, Jim Backus, John Day
(Started June 22)

WARNER BROS.

Starts, This Year 12
This Date, Last Year 9

"MIRACLE IN THE RAIN"

Prod.—Frank P. Rosenberg
Dir.—Rudy Mate
Jane Wyman, Van Johnson, Paul Picerni, Barbara Nichols, Eileen Heckert
(Started May 16)

"GIANT"

(Shooting in Marfa, Texas)
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Alan Withers, Chill Willis, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor
(Started May 19)

"SINCERELY YOURS"

Prod.—Henry Blanke
Dir.—Gordon Douglas
Lizabeth Scott, Joanne Dru, Dorothy Malone, William Demarest
(Started May 31)

"THE COURT-MARTIAL OF BILLY MITCHELL"

Prod.—Milton Sperling
Dir.—Otto Preminger
Gary Cooper, Ralph Bellamy, Fred Clark, Herbert Heyes
(Started June 16)

INDEPENDENT

"ALEXANDER THE GREAT"
(UA Release)
(Shooting in Madrid)
Prod.—Dir.—Cecil De Mille
Richard Burton, Freddie March, Danielle Darrieux, Claire Bloom
(Started Feb. 17)

"GUYS AND DOLLS"

(For MGM Release)
Prod.—Sam Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Sherry Kaye, Johnny Silver, B. S. Pully, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Redd Foxx, George E. Stone, Joe McTurk
(Started March 14)

"SURVIVORS TWO"

(Warwick Productions)
(Columbia Release)
(Shooting in Portugal)
Exec. Prods.—Allen and Broccoli
Prod.—Phil C. Samuel
Dir.—John Ford
Jose Ferrer, Trevor Howard, Victor

Madden, Anthony Newley, Peter Arne
(Started April 8)

"JOE MACBETH"
(Film Locations Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Cukor
Dir.—Ken Hughes
Paul Douglas, Ruth Roman, Bonar Colleano, Harry Green, Minerva Pious
(Started May 9)

"THE INDIAN FIGHTER"
(Bryna Productions)
(UA Release)
(Shooting in Bend, Oregon)
Prod.—William Schorr
Dir.—Andre de Toth
Kirk Douglas, Peter Matthau, Walter Abel, Elsa Martinelli, Edward Franz, Diana Douglas, Lon Chaney, Alan Hale, Jr., Elisha Cook, Hank Worden
(Started May 23)

"1944"
(Holiday Productions)
(Columbia Release)
(Shooting in London)
Exec. Prod.—N. Peter Rathvon
Prod.—John Croft
Dir.—Michael Curtiz
Edmond O'Brien, Jan Sterling
(Started May 31)

"NEWS IS MADE AT NIGHT"
(UA Release)
(Columbia Studio)
Prod.—Bert E. Friedlob
Dir.—Fritz Lang
Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, John Barrymore, Jr., Sally Forrest, Jane Frazee
(Started June 3)

"A KISS BEFORE DYING"
(Crown Productions)
(UA Release)
(Shooting in Tucson)
Prods.—Robert L. Jacks, Robert Goldner
Dir.—Gerd Oswald
Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor
(Started June 6)

"TOP GUN"
(UA Release)
Dir.—Ray Nazarro
Sterling Hayden, Karin Booth, William Bichard, James Millican, Regis Toomey, John Dehner
(Started June 10)

"FOREVER, DARLING"
(Crown Productions)
(Metro Release)
Prod.—Desi Arnaz
Dir.—Alexander Hall
Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, Natalie Schafer, John Emery, John Hoyt, Mabel Albertson, Nancy Kulp, Ralph Dumke
(Started June 14)

"THE SEARCHERS"
(G. V. Whitney Pictures, Inc.)
(UA Release)
Prod.—Merian C. Cooper
Dir.—John Ford
John Wayne, Jeff Hunter, Ward Bond, Curtis, John Qualen, Oliver Carey, Henry Brandon, Harry Carey, Jr., Hank Worden, William Steele, Pippa Scott, Robert Lyden, Beulah Archuleta, Antonio Moreno, Cliff Lyons
(Started June 14)

"APACHE WOMAN"
(Golden State Production)
(American Releasing Corp. Release)
Exec. Prod.—Alex Gordon
Prod.—Dir.—Roger Corman
Lloyd Bridges, Joan Taylor, Lance Fuller, Paul Birch, Jonathan Haze, Dick Miller, Morgan Jones, Gene Marlowe
(Started June 20)

"KONG STORY"
(Continued from page 3)

Kong Story" and the shooting's to be in Hong Kong, Macao, Istanbul, Bangkok, Tangiers, Lisbon and London. All this is on a \$500,000 budget, to be anted up by United Artists, which has the distribution rights.

For one or more of the aforementioned reasons, there's a flock of upcoming pix from all directions. Leland Hayward's "Spirit of St. Louis," which starts July 1, will contain footage from Spain, France, Ireland, Germany, Greenland and Newfoundland. Hayward will location in Cuba and Peru with his 1956 production of "Old Man and the Sea."

"Magnificent Devils," which George Seaton and William Perleberg launch July 16, has four weeks of location work on the sked in the Virgin Islands and Puerto Rico. Hecht-Lancaster's "Trapeze" rolls August 1, all the shooting to be in Paris.

Indie producer Sam Spiegel, who covered Hoboken last time with "On the Waterfront," is now en route to Singapore to set his sites for "The Bridge of River Kwai."

RKO is cutting "Boy and Bull" and "Treasure of Pancho Villa," both shot in Mexico, and has "This Way Out" shooting in London. Robert Rossen is now winding up "Alexander the Great," done in Spain. Stanley Kramer is just back from the same country; he plans producing "The Pride and the Passion" there as his next.

Metro is now shooting "Showani Junction" in London. Columbia has "Survivors Two" going in Portugal. Also under way in the British capital are Mike Frankovich's "Joe Macbeth" and N. Peter Rathvon's "1984." Buddy Adler's 20th-Fox production of "House of Bamboo," backgrounded in Tokyo, has reached the screening stage. Numerous other already-completed entries are of foreign soil origin.

Here's a twist: Producers Jed Harris and Michael Meyerberg will produce "Patterns" in Brooklyn!

Telegenic Palace of Progress

Continued from page 1

formally filed with the N. Y. Dept. of Housing & Buildings a check for \$21,927.36, or 20% of the \$109,636.80 which this department will receive ultimately for checking and okaying the blueprints.

Rose's Role

Rose's contribution is more as a businessman than as a showman. However, the show biz phase of it will not be slighted. He has in mind an unique science-fiction display as the "star" draw of the Palace of Progress. "Entertainment-wise," says Rose, "it will not be on the Broadway level but on the exposition level. It will have scope, size, substance, industrial savvy combined with the 'popular' appeal that comes from the showman's flair. It will dramatize big business and its many services. The common denominator with the ultimate consumer will be showmanized as nothing ever before did."

"Motoramas," "Futuramas," "Poweramas" are Big Business cognomens thrown around in the inner council planning.

Stern Flight of TV to L.A.

The flight of tv production to Hollywood, with the PopF as a hedge against tv following radio to the west coast, is part of the planning. Big Business and big tv shows and big showmanship originating from the PopF are all part of the pattern.

The venture itself will call for "three or four of the world's finest restaurants," private "merchants' club," several bars along with sundry bistros for the millions who would be attracted annually. That is where Robert K. Christensen, former head of the Hotel Astor and now prez of the Ambassador Hotel, N. Y., comes in. He is the restaurant and concessions consultant to Webb & Knapp.

N. Y. Must Be Happy

But Zeckendorf stresses to his sizeable staff of architects, public relations men, legalists and traffic engineers—"the primary keynote now its credibility." The public must believe this is a realistic boom and boon to the community, that it will enhance Gotham and make it an even greater "greatest city in the world."

Arthur Rubiloff, a prolific Chi reaty operator, Lloyds of London, engineers and architects from Cleveland, L. A., and N. Y., and a whole battery of p.r. consultants are cohesively tied into furthering Zeckendorf's newest and biggest project.

Space-wise, the largest office structure (despite its 10 stories in height) in the history of the City of New York, the two square-block structure that Webb & Knapp plan to erect above the Penn Station will contain nearly 183,000,000 cubic feet. The balance of the fee need not be paid until the final plans are approved and building is about to begin.

In the one-year option deal, from June 7 last, which Zeckendorf signed with James M. Symes, prez of the Pennsy Road, a \$250,000 research program is a basis of the entire negotiation.

Gotta Be All Clear

Zeckendorf is not going to pay \$30,000,000 for the "sky rights" above the Pennsy station, 7th to 8th aves., 31st to 33d streets, until all details have been argued out. Zeckendorf already has the same streets sewed up two blocks further west, i.e. 9th to 10th aves.

The research program will determine to everybody the practicability of zoning, traffic, construction, and the manifold problems which "any new building in Manhattan nowadays over three stories high must encounter."

Rose and Major General William J. ("Wild Bill") Donovan, diplomat and World War II head of the Office of Strategic Services, plan an extended world's tour to round up foreign exhibitors, along with American industries, as permanent tenants in the Permanent World's Fair and Merchandise Mart to be called the Palace of Progress.

A major problem, of course, is the Pennsylvania R.R.'s decision not to go ahead with any remodeling until absolutely sure that none of its railroad traffic—689 trains a day—will be impaired or interrupted. Of its \$30,000,000 fee, some \$13,000,000 will be expended to rebuild and improve the RR facilities below street level. Webb & Knapp

has the "sky rights" to the Penn RR above street level.

The sundry city departments and the engineers will make the decision, after all the research and presentations, whether this can be done. And it must be done with all the present train traffic unimpeded. The fact that Grand Central Bldg was erected with trains running uninterrupted is no assurance because RR traffic then doesn't compare with present-day schedules, either at GC or Pennsy stations.

The Traffic Problem

Zeckendorf's initial opinion that "traffic is the City's problem" was challenged by Traffic Commissioner T. T. Wiley on WRCA's "Citizens' Union Searchlight" program this past Sunday, but since then Webb & Knapp and the city fathers are also coordinating on that one.

A tv tower "as tall as the Empire State Bldg. tower" is on the agenda and in this respect the U. S. Air Force and Civil Aeronautics Board must be consulted for safety reasons.

These are mere samplings of the many complications and problems involved. None the less, in anticipation of clarification, coordination and final approval, the "videal dimension" is the architectural keynote that Pereira & Luckman have laid down. Latter, ex-prez of Lever Bros., and Pereira a former Hollywood film producer, are no novices in show biz and/or architecture. CBS Television City, in Hollywood, with its 400,000 square feet of floor space on a 25-acre setup, is one of their items. They're doing the new Berlin Hilton Hotel in West Berlin, Germany; the Missile Systems Division Electronic Labs for Lockheed Aircraft, Van Nuys, Cal.; ditto for Northrop Aircraft, Hawthorne, Cal., and the National Aviation Centre, Washington. They already put up the National Bureau of Standards, Radio Propagation Labs in Boulder, Colo., and the master planning and general engineering concepts of the \$250,000,000 U. S. Air Force bases in Spain.

30% Tenancy

Webb & Knapp, realistically, cannot sign a lease until they have a nucleus of 30% tenancies committed. This was the history of the Empire State Bldg. and Rockefeller Center. Both these New York landmarks proceeded with "letters of intent" from new tenants. The Rose-Donovan team will have the job of slowly building up tenancies—big business, all with an eye to television. It would be tv for closed-circuit, intra-organizational and/or general audience appeal.

The Zeckendorf undertaking differs from Commissioner Robert Moses' new Coliseum on Columbus Circle in that the latter is a city venture; Webb & Knapp's is commercial. But Moses is rooting for Zeckendorf because both ventures, it is hoped, will help hasten the cross-town express highway which City Construction Coordinator Moses favors as one means to unsmash the Manhattan traffic jam.

Parking, off-street loading, and kindred vehicular problems fall within the purview of Coordinator Moses, Traffic Commr. T. T. Wiley, Fire Commr. Edward F. Cavanagh Jr., Corporation Counsel Peter Campbell Brown, Housing & Bldgs. Commr. Bernard J. Gilroy, Transit Authority's general manager Sidney H. Bingham, and other officials, with whom Zeckendorf is in constant consultation.

Webb & Knapp are not the pioneers in the "air rights." Simon Bros. of New York has the air rights above Chicago's sprawling Union Station, and the Prudential Bldg., which will tower 41 stories, is being built above the Illinois Central Railroad's suburban station in Chicago. "It has 80 acres of air rights along a lakefront," according to George A. Fuller Construction Co. spokesman. Webb & Knapp has dreams of an 80-story office structure on stilts above Grand Central, after the Pennsy project. A Roosevelt Field (N. Y.) Shopping Center is another new W&K project.

The PopF, with its 3,000,000 square feet high rising 10 stories, would be ready in 1959—it would take a year to demolish and two years to build from next year when the year's opinion option expires.

A GIANT OF A MAN... A GIANT OF A FILM!

With the box-office
giant of "APACHE"
and "VERA CRUZ"!

HUNTER...
ADVENTURER...
FRONTIERSMAN...
From greatness like
his, America marched
into history!

BURT LANCASTER

as The KENTUCKIAN

in
CINEMASCOPE

print by
Technicolor

Also starring

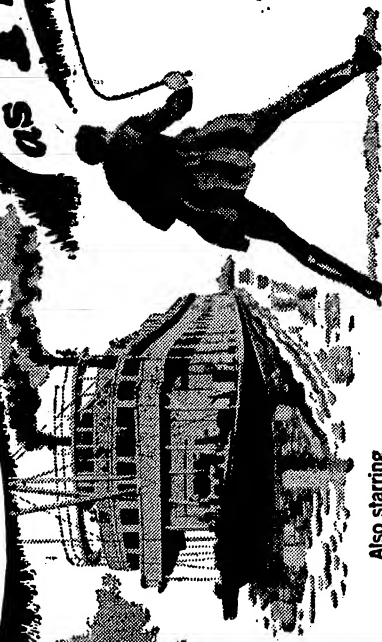
DIANNE FOSTER
DIANA LYNN

with **JOHN MCINTIRE** • **UNA MERKEL** • **JOHN CARRADINE** • **JOHN LITEL** and **WALTER MATTHAU** • **DONALD MACDONALD**
Screenplay by **A. B. GUTHRIE, JR.** • Based upon the novel "The Gabriel Horn" By **FELIX HOLT** • Directed by **BURT LANCASTER** • Produced by **HAROLD HECHT**
A **HECHT-LANCASTER** Production

NEW
SCREEN
EXCITEMENT

THRU
UA

GREAT



London-Paris-Rome Beat

Continued from page 4

now he is the general coordinator, with Paris as his base. As many as 25-30 pix a year, including indie packages, location shots and the like. Joan Crawford is in an upcoming Col picture, hence the company hosted her at a cocktail party at the Matignon-Elysee, a new show biz haunt. (By the same token, a Universal sales convention in Rome, recently, likewise billed her upcoming picture with Rock Hudson, as one of its sales leaders for the new season.)

Von Stroheim's Appeal

Eric Von Stroheim now as much a part of the Paris scene as the Eiffel Tower and keeping beaucoup-busy. Somehow this vet stalwart attracts more attention than some of the new glamor babes, as evidenced at one party where the international show biz bunch gravitated more to Von Stroheim. His wife, Denise, a French girl, could be in pictures, on her photogenic values alone.

Sheldon Reynolds a busy guy with his vidpix series all over the map. Now yens feature film production, with Hollywood ties, to be made here or on the Coast. Was a pioneer with "Foreign Intrigue," "Sherlock Holmes" and kindred video series, but is intent on making feature-length pictures for theatres—"just want it for a change of pace if nothing else," he says.

Olivia deHavilland taking it easy with her newspaperman-husband, Pierre Galante (Paris-Match). Had not been feeling well and he made the Venice "Summertime" junket solo but cut out Istanbul Hilton party in order to be with his bride.

Elsa Maxwell readying for her Greek Isles' tour, aboard a donated yacht, with a VIP freeloading group. Excited over her "RSVP" memoirs being serialized in France and Italy, and selling well in the translated book-versions.

Farouk, the ex-monarch of Egypt, a kind of forlorn soul, as witnessed at the ex-Mrs. Jim (TWA) Nolan's party, i.e., he's just another portly feller to most of the mob. But apparently he doesn't mind it that way.

The George (20th-Fox story ed on the Continent) Martons' son, Peter Stone professionally, with thespic ambitions.

Mrs. Barney (Tillie) Balaban had plenty of Paramount executive escort service—Par's longtime Continental chieftain John B. Nathan and Pilade Levi, Par's sales topper in Rome, who came to Paris on business. Since then the Par prexy has joined his wife in Europe.

Charles Torem (Coudert Bros., Paris and American attorneys) for once was home in France and not flitting to N. Y. and L. A. on Rita Hayworth-Aly Khan business—he represents the latter.

The Silent Treatment

The peeping Paris taxi horns, which George Gershwin gloried in his concert, "An American in Paris" are now as much a part of the past tradition of the City of Light as those once renowned \$1 table d'hotes, vin compris. They're tabu; the horn may be used only in emergency. The "rule of the right" now obtains, i.e., the zooming, madly careening (or so it seems to Americans) voitures, which approach the sundry "places" and boulevards from the right side (of the driver) have the right of way. They're a shade wiser than the Coast drivers—if you drive in either place you're a road wiz.

(3) ROME ROMP

In Rome, too, the horns are tabu but peep-peep type of whistles have replaced the Klaxons (as they call 'em here) to warn the careless pedestrian or motorist.

As to Rome, the trail from its Excelsior Hotel to the Gritti Palace in Venice to the George V in Paris, the Savoy in London and thence, by junket (as reported in detail last issue) to the new Hilton Istanbul in Turkey; this byliner many a time could feel that he was not in Europe at all but viewing the familiar denizens of such theatrical rendezvous as the Brown Derby and Romanoff's on the Coast, the Pump Room in Chicago or the Stork and Toots' in Manhattan. This surely is the year of the "grand tour" for unprecedented numbers of theatrical gentry.

The gag about the George V lobby in Paris needing a sign, "ici on parle Française" may in time need adaptation for Rome's Excelsior. Its managing director, Armando Armani, concedes the point that the Excelsior and the neighboring Cafe Doney are thickly accented in English.

Bricktop's Boystown (Milan) Work

At the same time, Bricktop, the perennial colored songstress whose boites from Paris to Rome have been Continental high spots for Americans and the international set alike, has her own pet Boystown charity, outside of Milan, which she sparks. Unlike the Boystown, near Rome, she feels she needs a little extra assistance and she requests old clothes addressed to her at Via Veneto 155, Rome.

A local newspaper eulogized "Bricktop who smokes cigars, drinks whiskey and has a heart of gold" for her work with the Milan Boystown.

The "Porgy and Bess" company had just folded in Rome—nsg at the b.o., due to the fact that it was the "wrong" time of the year—hence many of the cast were doubling into the local bistros. Joe Attles (Sportline Life) clicked at Bricktop's.

Another of the "Sportin' Lives," Earl Jackson, was at the Open Gate, class club underneath Cinema Flaminetta. Helen Thigpen, the "Serena" of "Porgy," headlined and clicked. While both seemed to err by oversteering, their generosity was not unrewarded.

The Silvano Tortorella orchestra, with the clarinetist at the helm, is a slick combo which evidences professional training and savvy. RCA Victor's a&r g.m. George R. Marek plans auditioning time for disk ing while he's in Rome on some longhair recording assignments. In Nello Alraidi and Renato Primaldi, maestro Tortorella has a couple of good male vocalists; their English is okay too for the bilingual lyrics.

The Open Gate is a sample of the sundry "private club" gimmicks that now dot the capitals on the grand tour axis from Rome to London. But as soon as any American checks into a deluxe hotel he is inundated with "guest" and "courtesy" cards. English is the general open sesame to these "privates."

Most of the Continental bistros, incidentally, have an irritating device of so much for the first "consummation" (from \$1.50 to \$5) and then it drops to half that on repeats. An average price for one or two or 10 drinks might save some of the squabbles about the seemingly uneven range of prices. Then, too, the obligatory 15% "service," plus local or state taxes, and the expectancy of a "supplement," is also militating against good will—but then, by now, Americans have taken the attitude of either stretching the budget for a little calculated "breakage" or bistro larceny—or doing like the natives and leaving no extras. It's easier for the natives, however—once you speak English, you're dead.

The "Porgy" singers seemed to be on a strange kick of interspersing their Gershwin with overtones of Cole Porter and "Papa Loves Mambou." Incidentally, how the new tunes get over so fast to the European capitals, so that the visiting Yanks are as much at home with the Hit Parade pops and show tunes, is probably answered only by some friendly airline pilot or stewardess caddying orchestrations and disks over hot off the griddles.

Tony Pranter's La Cabala nitery atop the Hostaria Dell'Orso (which was Dante's poetic retreat a couple of centuries ago) is another fave spot. Another "retreat," of another sort, is the Palazzi, which was Mussolini's mistress' suburban palace. It's a class eatery environment although sometimes they say "the groceries ain't what they should be."

Mike Stern & Mike Chingio . . . 'Signors Roma'

Michael Stern, back for Argosy mag in Rome, after being Fawcett Publications' roving European correspondent is the "Mr. Rome" of the

Continent. His villa is a social centre and in the Hollywood tradition of hospitality, beaucoup vlands and vintages.

Hearst's Michael Chingio is another male Elsa Maxwell to the Yank press-show biz bunch. The family of his bride of two years, Marajan, owns midwest newspaper and radio properties. Chingio, an American in Rome for 23 years, is content with intermittent trips back to the States. They're currently furnishing a new summer villa, recently acquired. Bill Hearst Jr. (Joe Kingsbury Smith, head of INS in Paris) and the Bradley Kellys (Hearst in N. Y.) among the Chingio guests.

The Motion Picture Export Assn.'s Alexander Manson is another livewire in Italy, holding down the fort while Eugene Van Dee is commuting to Madrid, where the current Spanish-American film hassle is a top industry problem. The Van Dees had a scare when their 11-year-old daughter, a diabetic victim, was wrongly diagnosed for something that didn't turn out to be as serious as first thought. Manson, incidentally, issues a tiptop newsletter; in Italian of course, which is dominantly a digest of VARIETY, with generous credits, and which the Italian film trade press receives with unusual interest.

Kurt Ungar, ex-VARIETY correspondent in Israel, doing a good job (to quote bossman Bob Benjamin, recently here for Venice preem of Ilya Lopert's "Summertime") as top sales exec for United Artists in Italy. Local UA distrib is D.E.A.R. Films. Another Yank in D.E.A.R. is Erna Mankiewicz, sister of Joe and the late Herman J.; she's doing special public relations.

Gloria Swanson, in Rome on her style business, still talking about a legit musicalization of "Sunset Boulevard."

Ricardo Cortez showing his bride of five years Europe for the first time.

The Louis (Peggy) Sobols ditto.

The Charles Venturas honeymooning; he's N. Y. World-Telegram & Sun society editor.

Ditto the Alfred N. Steeles (Joan Crawford); the Pepsi-Cola prexy's 18-year-old daughter, Betty, looking forward to meeting the bride's four adopted children, now back in Hollywood. Miss Crawford's son, Peter, had only one request—a snapshot of his stepfather and the star in front of the Eiffel Tower.

NBC-RCAites all over the map, mostly with their tape-recorders for the new NBC "Monitor" radio show—Caroline Burke, Dave Carroway, Art Buchwald, Tex & Jinx McCrary, John Cameron Swayze.

Folsom A Vatican V.I.P.

RCA prexy Frank M. Folsom was setting up worldwide merchandising deals for his company in between doing a Governmental survey job for Uncle Sam (the PX's etc.). He was chief procurement officer for the Navy during World War II, and still does Defense Dept. consultative work, as does RCA board chairman General David Sarnoff. In Rome, Folsom had his international field men from Germany, Spain and France converge for an operations refresher course. He pointed out that if Marilyn Monroe outsells Toscanini, on Victor records, in the maestro's native Italy, it is food for thought for all kinds of diskery merchandising.

A prominent U.S. Catholic layman, Folsom was getting the VIP treatment from the Vatican officials along with a special mass and a citation from the Pope; special tours in secret excavations, recently discovered underneath the Vatican. The Jim Mulveys (prez of Samuel Goldwyn Productions) the Harry Kalmine and the Ben Fishes accompanied him on one or two, as did G. A. (Joe) Biondo, head of RCA in Italy. Fish is Samuel Goldwyn's brother; he and Mrs. Fish were making the European tour with Mr. and Mrs. Mulvey.

Robert Alda busy in Italian film production; ditto Maria Gambarelli (the ballerina Gaby of the old Roxy's Gang); ditto Linda Darnell, who just completed a film.

Berlin Film Fest

Continued from page 2

was learning the art and craft of filmmaking.

Many Scribes Covering

Although not so far distinguished in star talent, the festival has attracted scribes from all parts of the world, including reps from N. Y. and Hollywood as well as from every European centre. More than 300 reporters are expected to cover the fete; which is already garnering front page coverage in every Berlin daily sheet.

The British picture industry, which last year collected first prize with "Hobson's Choice," has great hopes for its initial entry, "Constant Husband," which opened the festival. Because of stage and film commitments, it was impossible for Rex Harrison, Margaret Leighton and Kay Kendall, the three stars of the pic, to attend. Both Harrison and Miss Leighton are appearing on the West End stage and Miss Kendall is starring in a new Pinewood pic.

First American festival entry was Metro's "Beau Brummell," although this Royal Command selection was actually made in Britain last year. Film was shown last Sunday at each of the two festival theatres under its German title, "Der Elegante Rebell." Peter Ustinov, who starred with Stewart Granger and Elizabeth Taylor, is currently filming in Munich and it's hoped he will be able to put in an appearance. Metro, however, has Edmund Purdom & Ann Miller here as star reps.

Another American pic shown in the opening days of the fest was Disney's "The Vanishing Prairie," which came in with the added kudos of a special booster on the Berlin tv network. The tele web, state-run and strictly non-commercial, is devoting a couple of hours daily to boost the festival, either by screening trailers of the main productions, or by showing some of the key documentaries.

Disney Hopeful of Repeating

Last year, Disney collared the first prize for the top documentary with "The Living Desert," notching a higher audience score than any other festival candidate. The local Disney outfit is hopeful that the 1954 triumph will be repeated. One feature of the festival is

the acceptance of the German-made film, "The 20th July," as a candidate, as this is one of two films made at the same time in rival studios, and dealing with the famous plot to overthrow Hitler. The other film, "It Happened on July 20," made in Munich, is currently on release throughout Germany, and in some situations playing opposing dates. "July 20th" had its festival airing last Saturday (25).

Because of the concentration of exees from all branches of German industry, a number of special business sessions are being staged alongside the festival presentations. The Central Assn. of German Cinemas, the Assn. of German Film Producers, the Assn. of Distributors and the Chief Organization of the German film industry are among those planning special confabs. In addition, the Federal Parliamentary Committee for Press, Radio and Film, is due to meet here tomorrow (Wed.).

'SAC' Set for 2 Showings

Main interest this week is centered on Paramount's "Strategic Air Command" as the first pic to demonstrate the horizontal projection of VistaVision. Film is set for two consecutive showings at the Gloria Palast tomorrow (Wed.). Subsequently it will be screened at the Corso Theatre for the benefit of East Berliners who want to cross the Iron Curtain frontier and glimpse the latest output of the Western world.

Another strong Hollywood entry for showing this week is "Seven Year Itch" (20th), which is to be unveiled Friday (1). It will follow Britain's "The Divided Heart," a film with particular local appeal because it stars Cornell Borchers, the actress imported from Germany to star in this real life drama. Miss Borchers, who collared a British Oscar for her performance, subsequently went to Hollywood for a film chore.

The Irving Allen-Cubby Broccoli Warwick Production, "Prize of Gold," which started location lensing in Berlin during last year's fest, was given an arena screening at the 25,000-seat ozoner, the Waldebbuhne, where it formed the highlight of a special program

celebrating 60 years of films. Richard Widmark, Mai Zetterling and Donald Wolfelt were among last year's festival celebrities when they were engaged in the production.

Ringling May

Continued from page 1

likely that New York City would open up Central Park.

Those "talking up" a new circus for the Garden are reported to include Arthur Concello, who was Ringling general manager until two years ago, and now with the Clyde Beatty outfit. Concello is credited in circusdom with many of the mechanical innovations (cat cages that can fly, etc.) introduced since the war.

Resents Garden Rental

John Ringling North, managing owner, resents having to pay Madison Square Garden's straight daily rental of \$10,000, but latter's landlords see no reason for any time discounts. It costs Ringling about \$1,000,000 each spring to mount and open its new show. When the circus goes under canvas (after Boston and Washington) and travels, there's a minimum daily operating cost of \$22,000 which must be liquidated before any profit. The owning family finds its annual take considerably reduced at the end of the 170-odd dates when the show goes into winter quarters at Sarasota, Fla.

North has been seeking latterday solutions to circus economics increasingly from men outside the circus world. Currently he is seeking a "financial wizard" to apply cost-accounting to the show. A previous "efficiency expert" of this sort sweated out the problem last year. One of North's closest advisers currently is Milton Pickman, one of the Pickman brothers of the motion picture industry.

(Sarasota all-year office is now practically only a clerical staff, another evidence of North's "economy-mindedness.")

It's now an "open secret" that the oldtimers are highly disapproving of the switch to full price admissions for children and the slashing of the newspaper courtesies which always assured the circus of lavish free publicity. Although no lineage figures are available to prove or disprove the charge, the circus is apparently getting much reduced newspaper breaks this season. North has been angry at the circus vets who "apologize" for his new press policy rather than attempt to "sell it" as an up-to-date necessity. To which the oldtimers reply, "Sure, sure, but he can't expect any of us to take the rap personally for his decisions."

Future Lies With Moppets

"Economy" demands of North reflect the practical hardships and growing risks of putting a show on the road, in the circus sense. North believes that the future largely lies with the children, and that supermarket grocery tieups and television plugs outrank daily press breaks in getting out circus customers. A "Davy Crockett" angle is under consideration for 1956, as a further kiddie comeon.

Ringling still moves by rail, as does the 15-car Clyde Beatty Circus. Most of the 20-odd circuses still extant use trucks and stick to one geographic zone rather than traverse the continent as does Ringling, King-Cole and a couple of others.

The typical risks of trouping a circus are bad weather and the curious unpredictability of towns (some are hopeless) but these risks are underscored by the occasional disasters, such as the ghastly fire in Hartford, which cost Ringling millions of dollars in settlement of litigation and kept the circus out of Connecticut over 15 years (it played New Haven, profitably, this season). Circusstrandings are not by any means a thing of the past, one new show this season, Parker Bros., having recently collapsed in a Michigan town when the owner absconded. Another circus, Rogers Bros., folded in Indiana owing salaries.

Best opinion is that "the future of circuses in this television age" demands a great deal more business savvy and working capital than has ever before been necessary. It is because of the dwindling annual net profit that John and Henry North are worried: how to build up a cash pool to finance the show against any possible depression, series of bad breaks, a cold summer, or any other run of the miseries?

LOOK TO REPUBLIC FOR THE PICTURES YOU WANT!

for
July

MAGIC FIRE

LAY THAT RIFLE DOWN

THE **GREEN BUDDHA**

MYSTERY OF THE
BLACK JUNGLE

CROSS CHANNEL

HEADLINE HUNTERS

for
August

THE LAST COMMAND

STERLING HAYDEN, ANNA MARIA ALBERGHETTI,
RICHARD CARLSON, ARTHUR HUNNICUTT
ERNEST BORGNINE
TRUCOLOR BY CONSOLIDATED

FLAME OF THE ISLANDS

YVONNE DECARLO, HOWARD DUFF, ZACHARY SCOTT
TRUCOLOR BY CONSOLIDATED

**TWINKLE IN
GOD'S EYE**

MICKEY ROONEY, COLEEN GRAY,
HUGH O'BRIAN, JIL JARMYN

THE DIVIDED HEART

CORNELL BORCHERS, YVONNE MITCHELL, ARMIN DAHLEN

SECRET VENTURE

KENT TAYLOR, JANE HYLTON

for
September

A MAN ALONE

RAY MILLAND, MARY MURPHY, WARD BOND
TRUCOLOR BY CONSOLIDATED

THE **VANISHING AMERICAN**

SCOTT BRADY, AUDREY TOTTER, FORREST TUCKER
TRUCOLOR BY CONSOLIDATED

MAN TO MAN

ROD CAMERON, JULIE LONDON, BEN COOPER

JAGUAR

SABU, CHIQUITA, BARTON MACLANE

TRACK THE MAN DOWN

KENT TAYLOR, PETULA CLARK

TANGABUKU

TRUCOLOR BY CONSOLIDATED

in production

NO MAN'S WOMAN

CIRCUS GIRL

COME NEXT SPRING

JESSE JAMES

WAS MY NEIGHBOR

in preparation

THE **MAVERICK QUEEN**

HIGH IRONS

LISBON

ANNIE JORDAN

THE **LONG WATCH**

HEART STRINGS

Now
in
release

DOCTOR IN THE HOUSE

TIMBERJACK

THE **ETERNAL SEA**

SANTA FE PASSAGE

I COVER THE **UNDERWORLD**

DON JUAN'S NIGHT OF LOVE

CITY OF SHADOWS

THE **ROAD TO DENVER**

DOUBLE JEOPARDY

Rampancy of Television Space Curbed in Boston Globe As Pix Biz Prods All Beantown Dailies

By GUY LIVINGSTON

Boston, June 28. First results of the fight by picture interests to win more space in Hub daily newspapers and Sunday supplements against the heavy television and radio space saturation became apparent this frame when the Boston Globe considerably increased the amount of space previously allocated to its motion picture editor, Marjorie Adams. The entire amusement department, under the supervision of Cyrus Durgin, dramatic and music editor, is running now a good one and one-half times as much space as before.

The Boston Globe was the first of the four Hub newspapers to be visited by a delegation of picture VIPs and asked to examine the situation with a view towards at least giving film text equal representation. Delegation is visiting each newspaper in turn and is currently "negotiating" with the Boston Herald and Traveler.

TV Went Wild

The film space problem in the four Boston morning newspapers and the four Boston evening papers along with the four Sunday newspapers has been simmering for a long, long time, but was brought to a head when national television press yarns, fillers, puffs and cuts threatened to practically wipe out picture publicity in Boston papers. Working quietly, the motion picture interests analyzed the problem and took their findings first to the Boston Globe.

Before the summer has elapsed, it is expected that the picture interests will achieve their goal in winning more space from all the Hub papers. The situation was paradoxical in one instance, that of the Hub Hearst tabloids, Boston American and Boston Daily Record, where more film advertising means less white space for film publicity and reviews. This, due to the format of the papers, may still remain a problem.

However, the rash of television blurring has grown to such an extent since the first of the year that the saturation has been noticeable even to those not connected with either industry.

The better balance now in the Boston Globe is proving pleasing to picture interests as well as legit theatre and music. The constant shrinking of picture space in the Hub papers had reached a point where if no action had been taken about all that would have been left in the dailies would have been the movie timetable.

'MARTY' SCOOPS CREAM, THEN GOES INTO ARTIE

San Francisco, June 28. Frisco run of Hecht-Lancaster's "Marty" has developed into the booking oddity of the year.

Film originally was destined for an art house, the Clay, but United Artists, aware that it had a sleeper on its hands even before Cannes blue ribbon was awarded, decided to put it into general release.

Result was booking into the 1,207-seat United Artists on Market Street where "Marty" did \$35,000 in four weeks closing last Thursday. North Coast chain then moved film into its second-run house on Market Street, the Esquire, where it will stay either one or two weeks at a \$1 top.

But instead of moving into the neighborhoods from the Esquire, "Marty" is next scheduled to go into a swank downtown art house, the 400-seat Stagedoor, where customers will pungle up a first-run price for seeing film six blocks closer to Nob Hill.

Mark Sheridan Promoted

Dallas, June 28.

Mark Sheridan, 20th-Fox's local branch manager for five years, has been upped to district manager. With offices here, his territory will include the Dallas, Houston, Memphis and Oklahoma City exchanges.

William B. Williams, city sales manager here, was also promoted to branch manager here, succeeding Sheridan.

Fire-Lover's Visit

Philadelphia, June 28.

The Fox Theatre was also struck in the outbreak of arson, which caused 19 blazes in three midtown department stores last week.

With extra police and fire details guarding all big stores, the arsonist was seen running from the stage door of the Fox (24) moments before employees discovered a blaze in a trash can on the stage of the 2,250-seat first-run.

Stage electricians chased the firebug down the alley but lost him in the Market St. crowds. An usher extinguished the blaze in the trash can.

Million-\$ Weeks Giving Paramount Chance to Top '53

Paramount, whose string of click pix were noted in a recent VARIETY story, in which company execs said not too much luck was involved, has been grossing slightly over \$1,000,000 per week every week since the beginning of the year and from only U. S. theatres. (Canada is not a part of the "domestic" market on the Par books; the only major distrib which figures it that way.)

If this keeps up, the outfit will establish a new grossing record since the separation of theatres, topping 1953's total U. S. revenue of \$53,000,000. Significantly, the 1953 high mark was achieved with 24 new productions in release, whereas the 1955 lineup includes only 18 new entries. This proves out to Par's complete satisfaction that the way to the tall coin is the "fewer but bigger" approach.

The economics also should serve to underline the futility of exhib pitches for more product; Par obviously isn't going to switch to any new policy when the status quo is providing such a hefty payoff.

So far this year, the money has been coming in evenly—that is, no slim weeks followed by compensating fat ones. The take each stanza is showing little variation.

The tall revenue releases have been these: in the \$5,000,000-and-over class, "Country Girl," "Strategic Air Command" and "White Christmas"; \$4,000,000 to \$5,000,000, "Bear Window" and "Bridges of Toko Ri"; \$3,000,000 to \$4,000,000, "Sabrina" and "Three Ring Circus." Figures are domestic (only U. S.) gross rental. "Sabrina," "Window" and "Christmas" are 1954 entries which still had plenty of dates to play in the first half of this year. Bulk of the revenue from the others all came in 1955's first half.

Par hopes to sustain the pace with these second-half items: "Seven Little Foys," "You're Never Too Young," "We're no Angels," "To Catch a Thief" and "The Girl Rush."

COPYRIGHT SOCIETY ELECTS

Mostly Composed of Attorneys In Show Business

The Copyright Society of the U.S.A., made up of attorneys who specialize in copyright law, including a large percentage of show biz lawyers, has named Joseph A. McDonald as its new president. He succeeds Samuel W. Tannenbaum.

Other officers named include Horace S. Manages, veepee; Walter J. Derenbergh, veepee; Edward A. Sargoy, secretary; Paul J. Sherman, treasurer; Theodore R. Kupferman, assistant secretary; and Sidney W. Wattenberg, assistant treasurer.

The Society, now in its second year, keeps a close eye on copyright problems throughout the world, and provides a translation service of the copyright laws and rulings of many countries.

Censorship's Pinch

Continued from page 1

clause in Metro's distribution contract is proving a major stumbling block in that company's deal to distribute in the Western Hemisphere the upcoming "Bob Hope-Katharine Hepburn starrer, "Not for Money" (Ben Hecht), which will be filmed in England next fall. Romulus (Woolf Bros.) is putting up \$700,000 English money for the Eastern Hemisphere rights, while Metro is to provide \$500,000 for the Western Hemisphere distribution. Incidentally, this is also the first such hemispheric deal entertained by Metro.

United Artists has had a clause similar to Metro's for some time now, this restriction on producers having replaced UA's old clause which gave the distributor the right to immediately call all bank loans on a producer if the latter would not make the changes in a "C" picture that would make it generally bookable by the circuits. At the same time, however, UA did not leave the producer free to negotiate elsewhere for distribution of any picture "condemned" by the Legion.

It was under the old clause that UA forced the producer (Robert Aldrich) to make the 30 cuts on "Kiss Me Deadly" to avoid the Legion's "C" rating, one of the cuts including the entire ending of the picture. When he made a new deal with UA for his recently completed "The Big Knife," Aldrich insisted that UA change its distribution clause so that the producer-director, in the event UA called its bank loans, could take his picture to other distributors.

How About 'Bonjour'?

In view of Metro's new distribution clause, traders are wondering if that company's reported deal with Otto Preminger for distribution of "Bon Jour Tristesse," best-selling French novel by Françoise Sagan, will ever become an actuality. "Tristesse" by Legion standards, particularly, has many censorable aspects.

This type of novel could be a large risk for any company fearful of Legion Decency condemnation, since the Catholic censoring body refuses to ever pass judgment on a production until it is in final, release form. Thus, unlike Hollywood's Production Code, the Legion will not comment on a script, nor scenes from a partially produced film, and thus "advise" or guide" while a picture is being put together.

Peronists

Continued from page 1

division is headed by Robert Corkery, neatly sidestepped the issue, for the time being at least, by merely saying a polite no and explaining that it's simply not good business practice to give pictures away. There was no expression of sentiment for either side in the internal hassle.

Apold has not pressed the bid for Yank pictures, which he had made just prior to the Argentine revolution. But on the Sunday preceding the uprising, five theatres showed Hollywood films without authorization of the distributors. Numerous other exhibitors showed French, Spanish, Argentine and Mexican productions. At these it was apparent this was not a benevolent project for just children—adults as well as kids were in the audience.

The revolt against Peron appears to have gotten the American outfits off the hook, for as far as they're concerned, the "youth and children" gimmick has been dropped. No one knows if Peron has in mind to reactivate it at some future date.

Treasury Wins

Continued from page 3

In '47 and \$3,317 in '48 and Edward Cullins' return was "deficient" by \$1,513 for 1948.

The government maintained the money the three Memphis theatre operators recovered from the suit, in which they were joined by five others was a return of lost profits and "as such was taxable." The Memphians maintained the money represented "punitive damages" and that the amount "wasn't taxable."

Lady Censor Holds Her 'Reasons' For Court Test on 'Blackboard'

Atlanta, June 28.

Big Town Boy

Omaha, June 28.

Bob Agee, Omaha World-Herald roving reporter, last week drove into Cambridge, Neb., checked in at a motel, showered, ate at a cafe and went to the local movie house.

He got his popcorn, watched the final moments of a Western and then the second feature. He saw that, and the remainder of the cowboy flicker when he was tapped by the girl usher. "Sir, have you seen the whole program? If so, we'd like to go home?"

The reporter looked around, saw he was the only person in the house. He sneaked out, followed shortly by the usherette and the projector op.

Cine-Miracle

Continued from page 7

nation of the joining lines that normally cause a distraction when projected simultaneously from three separate projectors.

Cameras Being Built

First two camera units already are in the manufacturing stage under Smith-Dietrich supervision and should be ready in six months for actual production use. Rhoden declares that preliminary discussions already have been held with producers familiar with the three-strip method but no subject yet has been set for the initiator. However, he pointed out that it will be a story capable of utilizing the new process to its fullest advantage and will not be just another travelogue.

Rhoden, in commenting upon the need for Justice Dept. approval for the entry of NT into production, even though probably limited to financing, said, "We anticipate no trouble." He stressed that Stanley Warner is permitted by the Government to produce and exhibit films in Cinemas.

While figuring that it will be at least 18 months before the first Cine-Miracle picture could be ready, Rhoden said by this time he anticipates roadshowing this initiator in some 50 key cities.

No Dividing Lines?

As a demonstration of the process, along with an unreeled of footage from "This Is Cinerama" for comparison, Rhoden remarked on "the advantages of Cine-Miracle in removing the annoying dividing lines" between screen panels and noted the process makes possible two great advantages in wide-screen photography.

"It suppresses the distracting joining lines that has characterized the first picture of this kind," meaning "This Is Cinerama"—and it also overcomes the disturbing parallax which has frequently seemed to make rivers run uphill in pictures," he said.

Process has been shown to Stanley Warner execs, according to Rhoden, who said they were favorably impressed.

Test footage run off at the demonstration had more technical than dramatic interest and was only a two-strip reel. There was a definite improvement in joining the two prints, with the dividing line discernible but not distracting.

COLUMBIA'S PHONE STUNT

But Wrong Number in N. Y. Irritates a Private Subscriber

Columbia pulled a pressagony Monday (20) with an adaptation of the taped weather reports heard on the telephone. In various cities around the country, the film company inserted press ads urging readers to call James Stewart at a certain number. Col installed automatic playback devices at the listed numbers.

Worked so well that many local phonies complained about jammed lines. In N. Y. there was no public notice but Col flacks gave out the number to press reps. As it turned out, though, the Col boys got their wires crossed, gave out a wrong number, and as a result an irate private citizen was deluged with calls throughout the day.

Third court test of Atlanta's film censorship law is scheduled to be fought out in U. S. District Court here July 1, when Loew's Inc., goes to bat against city and its censor, Mrs. Christine Smith Gilliam, over her banning of Metro's "Blackboard Jungle."

Mrs. Gilliam turned thumbs down on "Jungle" March 26 and Loew's went into court June 2 and asked for an injunction against enforcement of the ban.

Loew's claims the city law under which Mrs. Gilliam placed the ban is "indefinite and invalid and therefore unenforceable; that Mrs. Gilliam and the Atlanta Board of Review abused discretionary powers allowed under the ordinance that that the statute is illegal because it allows 'prior restraint'."

Metro points out that "Jungle" has not been banned anywhere else in the nation and that only in Memphis, where the censor is notoriously capricious, is it classified for adults only. They concede it's undergone "routine editing such as many pictures undergo in some communities."

Mrs. Gilliam reports she has seen "Jungle" three times with a view to editing it and allowing it to be shown here in a cut version, but says she sees no possibility that this can be done.

Mrs. Gilliam declined to say specifically what there is about the film that is objectionable. "I'll save that for the courts," she said. However, feature was banned on the grounds that it is "immoral, obscene, licentious and will adversely affect the peace, health, morals and good order of the city."

Mrs. Gilliam, 44-year-old wife of City Alderman Ed A. Gilliam, has been Atlanta's film censor for 19 years. Her job pays \$420 per month and she landed it via competitive exam, beating out some 30 other applicants.

Both Mrs. Gilliam and Loew's attorneys agree that the city ordinance under which she issues her bans could be improved. Her actions are subject to approval by the Atlanta Board of Review, made up of one member from each of the city's eight wards, a representative of Fulton County, the chairman of the city's aldermanic library committee and Mayor William B. Hartsfield (ex-officio).

Out of 4,000 motion pictures scheduled for showing in Atlanta during her tenure of office, Mrs. Gilliam has lowered the boom on 57 of them. Two were taken to court.

In 1946 she put the bee on "Scarlett Street" and the producers ultimately lost their court fight to allow it to be shown. In 1950 Mrs. Gilliam refused to permit the showing of "Lost Boundaries." The producers lost that one when the United States Supreme Court declined to review an adverse ruling by a lower court.

GEORGIA'S BIGGEST PARKS 1,000 CARS

Atlanta, June 28.

Biggest outdoor screen (75 feet tall, 124 feet wide) in Georgia unveils Friday (1) when Georgia Theatre Co. opens its third Atlanta open-air showcase, the South Expressway Drive-In. Outdoorer parks 1,000 automobiles.

T. L. Pike, former manager of Plaza and Tenth Street (nabe) Theatre here, will be in charge.

Chain, in addition to three drive-ins here, operates six suburban theatres in Atlanta and a total of 47 other houses and drive-ins in 13 different Georgia towns.

United Artists to Have Production Execs in L.A.

Hollywood, June 28.

United Artists, in a move to give its producers added service in the company's expansion program, will set up two new posts, a general production manager and a disbursing officer, here.

According to Robert Blumofe, Coast v.p. in charge of operations, UA has no present intention of entering actual production despite its greater activity in this field via the purchase of several story properties.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (28)

1955	Weekly	Vol.	Weekly	Weekly	Tues.	Net
High	Low	In 100s	High	Low	Close	Change
31 1/2	22 1/2	Am Br-Par Th	172	29 1/2	28 3/4	28 1/2
32	27 1/2	CBS, "A"	88	28 1/2	27 1/2	27 1/2
31	26 1/2	CBS, "B"	26	27 1/2	26 1/2	27 1/2
39 1/4	29	Col. Pix	79	34 1/2	33 1/2	33 1/2
16 1/2	14 1/2	Decca	273	16 1/2	16	16 1/2
82 3/4	67	Eastman Kdk	110	81 1/2	80	80 3/4
5 3/4	3 3/4	EMI	365	4 3/4	4 3/4	4 3/4
22 1/2	17 1/2	Loew's	356	23 1/2	22 3/4	22 3/4
12 1/4	9 1/4	Nat. Thea.	164	11 1/2	11 1/4	11 1/4
44 1/2	36	Paramount	36	42 1/2	41 1/2	41 1/2
43 1/2	35 1/2	Philco	153	42 1/2	42	42 1/2
55 1/2	36 1/2	RCA	513	53	50 3/4	50 3/4
10	7	RKO Pict.	34	9 1/2	9 1/2	9 1/2
11 1/2	7 1/2	RKO Thea.	101	10 1/2	10 1/2	10 1/2
9 1/2	5 1/2	Republic	156	9 1/2	8 1/2	8 1/2
15 1/4	13 1/4	Rep. pfd.	10	14 1/2	14 1/2	14 1/2
22 1/2	19	Stanley War.	109	19 1/2	19 1/4	19 1/4
31 1/2	25 1/2	20th-Fox	168	30 1/2	29 3/4	29 3/4
30 1/2	26 1/2	Univ. Pict.	149	31	30 1/4	30 1/2
91	83 1/2	Univ. pfd.	140	84 1/2	84	84
21 1/4	18 1/4	Warner Bros.	59	21 1/4	20 3/4	20 1/2
13 1/4	8 1/2	Zenith	19	12 1/2	11 1/2	11 1/2

American Stock Exchange

5 3/4	4	Allied Artists	43	4 3/4	4 1/2	4 1/2
11 1/2	9 1/2	All'd Art., pfd	15	10 1/2	10 1/2	10 1/2
17 1/2	13 1/2	Du Mont	109	15 1/2	14 1/2	14 1/2
8	4 1/2	Skatiron	118	4 1/2	4	4 1/2
16 1/2	13 1/2	Technicolor	200	15 1/2	15	15
4 1/2	3 1/2	Trans-Lux	7	3 1/2	3 1/2	3 1/2

Over-the-Counter Securities

Chesapeake Industries	Bid	Ask	
Cinerama Inc.	3 1/2	4 1/2	+ 1/2
Cinerama Prod.	1 3/4	2 1/4	—
Official Films	5 1/2	6	— 1/2
Polaroid	3 1/2	4	+ 1/4
U. A. Theatres	58 1/2	60 1/2	+ 1 1/2
Walt Disney	15 1/2	17	—
* Actual Volume.	39 1/2	39 1/2	—

(Quotations furnished by Dreyfus & Co.)

Canada's Break

(Continued from page 3)

(35mm or 16mm, color or black-and-white, sound or silent), was sired by the Assn. of Motion Picture Producers and Laboratories of Canada. F. R. Crawley (Crawley Films Ltd.) is chairman of AMPPLC's tax committee.

Unchanged will be the 10% sales tax on release prints on the customer's invoice price, and the sales tax exemption on both production and prints of all films certified by the National Film Board as educational.

With the bulk of production tax removed, Canadian producers will be able to put more muscles into their competition with live video commercials and other tv productions. They will also be able to compete more strongly with United States producers in the Canadian commercial field.

Tonic for Briton

(Continued from page 7)

on a roadshow basis, with showings twice a day in specialized theatres.

Set Up 6 Years

National Film Finance Corp. was established six years ago by the Government to provide financing for British producers who were handicapped by the lack of loan capital. Absence of production coin, according to Kingsley, was due to difficulties in the overseas market and the British entertainment tax. Up to two years ago, he noted, NFFC had been financing 50% of British production. The percentage has dropped to 40%.

Kingsley noted, with the decrease regarded as "a healthy sign for the British film industry." He said that the J. Arthur Rank Organization is now providing its own financing and that certain other British producers are now able to find risk capital from other sources, including co-production arrangements with Americans.

During his two-week stay, Kingsley is conferring with major distributors of British films, including Universal, United Artists, and Republic; independent distributors of British product; producers who have co-production deals with British film men; and tv network officials. He said NFFC, which limits itself to financing, has no plan for a comprehensive study of the American market or the establishment of a distribution setup similar to Italian Films Export.

Kingsley is also treasurer of the

reorganized British Lion Films, the "biggest" distribution organization in the UK outside of Rank and Associated British Pictures Corp. British Lion is now wholly owned by NFFC which took over the company when it ran into financial difficulties. NFFC had a big stake in the company via substantial loans. British Lion is also associated with John Woolf's Independent Film Distributors which is handling a number of major films made as co-productions with Ilya Lopert, including "Summertime" and "Richard III."

Kingsley said British Lion is beginning to find its equilibrium as a result of a number of films which are b.o. clicks in England. He is talking to U. S. Distributors about handling these films in the American market.

Federal Theatre

(Continued from page 2)

a free building site on the mall in midtown Washington.

Robert W. Dowling, of New York, testified before a House committee when the bill was studied earlier this year, and predicted there would not be too much trouble in raising \$10,000 from private gifts. He offered to head a fund-raising drive.

The commission will be composed of seven members named by the President, seven by the Speaker of the House, and seven by the President of the Senate.

HIGHER LICENSE FEES PENDING FOR MINNEAPOLIS

Minneapolis, June 28.

St. Paul theatres of less than 1,500 seats face increase in license fees from \$30 to \$40 a year. Proposal is by a special revenue committee of citizens and councilmen appointed by the mayor last January to seek new needed income for the city. Public hearings on the proposals have been set for July 8.

Motion picture theatres, up to 750 seats, would be raised from \$100 to \$120; 751 to 1,000 seats, from \$150 to \$180; 1,001 to 1,500 seats, from \$200 to \$240, while over 1,501 seats would remain at \$300.

The annual fee for broadcasting vehicles, now \$50, would be \$60. Also, music machines, now paying a \$25 fee annually, would be assessed \$30, and bill posters would pay \$75 instead of \$50.

LOS ANGELES

(Continued from page 8)

town, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-\$1.50) — "Magnificent Matador" (20th) and "Jungle Moon Men" (Col) (2d wk). Light \$18,000. Last week, \$27,800.

El Rey (FWC) (861; 90-\$1.25) — "Holiday For Henrietta" (Indie) (2d wk). Thin \$2,000. Last week, \$2,400.

Four Star (UATC) (900; 90-\$1.25) — "Wuthering Heights" (Goldwyn) (reissue) (4th wk). Slight \$1,500 in 5 days. Last week, \$2,000.

Fine Arts (FWC) (631; \$1-\$1.50) — "Glass Slipper" (M-G) (7th wk). Nice \$5,300. Last week, \$5,800.

Warner Beverly (SW) (1,612; \$1-\$1.75) — "Strategic Air Command" (Par) (9th wk). Moderate \$6,000. Last week, \$7,200.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (113th wk). Started current frame Sunday (26) after big \$26,200 last week.

Canon (Rosner) (533; \$1.25) — "Paris With Love" (Indie) (4th wk). Smooth \$4,800. Last week, \$5,000.

SEATTLE

(Continued from page 9)

week, "Hell's Island" (Par) and "Guns and Badge" (AA), \$6,300.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25) — "Seven Year Itch" (20th) and "Chicago Syndicate" (Col). Big \$16,000 or near. Last week, "Daddy Long Legs" (20th) (6th wk), \$6,200.

Musie Box (Hamrick) (850; 90-\$1.25) — "Davy Crockett" (BV) (3d wk). Good \$4,500. Last week, \$3,400.

Musie Hall (Hamrick) (2,300; 90-\$1.25) — "Love Me or Leave Me" (M-G) and "Marauders" (M-G) (2d wk). Big \$9,000. Last week, \$15,700.

Orpheum (Hamrick) (2,700; 90-\$1.25) — "This Island Earth" (U) and "Abbott-Costello Meet Mummy" (U). Softy \$10,000 or close. Last week, "Davy Crockett" (BV), \$8,400.

Paramount (Evergreen) (3,039; \$1-\$1.25) — "Far Horizons" (Par) and "Dial Red O" (AA). Light \$7,500. Last week, "Prize of Gold" (Col) and "5 Against House" (Col), \$6,200.

DETROIT

(Continued from page 9)

"Sabaka" (Indie). Slow \$7,000. Last week, "Marty" (UA), \$8,000 in 10 days of fifth week.

Broadway-Capitol (UD) (3,500; \$1-\$1.25) — "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col.). Terrific \$27,000. Last week, "City Across River" (U) and "Girls in Night" (U) (reissues), \$10,000.

United Artists (UA) (1,938; \$1-\$1.25) — "Seven Year Itch" (20th) (2d wk). Big \$19,000. Last week, \$23,300.

Adams (Balaban) (1,700; \$1-\$1.25) — "Love Me or Leave Me" (M-G) (2d wk). Big \$12,000. Last week, \$15,500.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — "Cinerama Holiday" (Indie) (20th wk). Socko \$27,200. Last week, \$26,800.

ST. LOUIS

(Continued from page 8)

Good \$11,000 following \$15,000 opener.

Orpheum (Loew) (1,400; 50-85) — "Davy Crockett" (BV). Good \$10,000. Last week, "Down 3 Dark Streets" (UA) and "Good Die Young" (UA), \$6,000.

Paganini (Mus.) (1,000; 90-\$1.25) — "Paris With Love" (Indie) (2d wk). Nice \$2,500. Last week, \$3,000.

Richmond (St. L. Amus.) (400; \$1.10) — "To Paris With Love" (Indie) (2d wk). Trim \$2,000 after \$2,500 first session.

St. Louis (St. L. Amus.) (4,000; \$1.90) — "Seven Year Itch" (20th). Tall \$19,000. Last week, "Soldier of Fortune" (20th), \$12,000.

Shady Oak (St. L. Amus.) (800; 90) — "Doctor In House" (Rep) (8th wk). Big \$2,500. Last week, \$3,000.

WASHINGTON

(Continued from page 8)

sions at 50c. Stays. Last week, "Smoke Signal" (U), \$6,500.

Metropolitan (SW) (1,200; 75-\$1) — "5 Against House" (Col). Good \$7,000. Last week, "Foxfire" (U), \$6,600.

Palace (Loew's) (2,360; 70-95) — "Love Me or Leave Me" (M-G) (2d wk). Very solid \$18,000 after \$26,000; stays on.

Playhouse (Lopert) (435; 75-\$1.10) — "That Lady" (20th) (2d wk). Slim \$3,500 after \$4,000 last week.

Trans-Lux (T-L) (600; 70-\$1) — "Prize of Gold" (Col). Solid \$8,000. Stays. Last week, "Annapolis Story" (AA), \$4,500 in 9 days.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (85th wk). Down this stanza to \$13,000 after fine \$14,500 last week. Stays.

Picture Grosses

NEW YORK

(Continued from page 9)

holdover week finished yesterday (Tues.) was slow \$7,000 after \$10,500 opening round. Stays a few extra days in order to open "House of Bamboo" (20th) on Friday (1).

Normandie (Trans-Lux) (592; 95-\$1.80) — "Wizard of Oz" (M-G) (re-issue) (2d wk). Initial holdover round ending tomorrow (Thurs.) is heading for wow \$11,000 after \$14,000 in opening week. Stays on.

Palace (RKO) (1,700; 50-\$1.60) — "Moonfleet" (UA) with vaudeville. Week ending tomorrow (Thurs.) looks to reach fast \$21,500. Last week, "Las Vegas Shakedown" (AA) and vaude, \$20,500.

Paramount (ABC-Par) (3,664; \$1-\$2) — "Sea Chase" (WB) (3d wk). Current stanza finishing tomorrow (Thurs.) probably will hit ok \$29,000. Second week was \$32,000. Holds a fourth week, with "We're No Angels" (Par) opening around July 8.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Great Adventure" (Indie) (6th wk). Fifth session finished Sunday (28) held with solid \$8,800 after \$10,500 for fourth. Continues on.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Love Me or Leave Me" (M-G) and stage-show (5th wk). Continues very big with \$145,000 in current week ending today (Wed.). This would be the fourth session's \$144,000. Holds a six week, carrying through July 4 weekend, and may stay a seventh. "Mister Roberts" (WB) comes in next.

Plaza (Brecker) (556; \$1.50-\$1.80) — "The Bed" (Kings) (4th wk). Third stanza ended Monday (27) was sturdy \$8,500 after \$11,000 in second.

Roxy (Nat'l Th.) (5,717; 65-\$2.40) — "Lad and Tramp" (BV). Latest Walt Disney cartoon feature going to a terrific \$90,000 in first week ending today (Wed.). Holds, natch! In ahead, "Soldier of Fortune" (20th) (4th wk-6 days), \$25,000, pic doing much better in first two weeks.

State (Loew's) 3,450; 78-\$1.75) — "Seven Year Itch" (20th) (4th wk). Present frame ending tomorrow (Thurs.) looks to hit great \$48,000 after \$56,500 in third week. Stays.

Sutton (R&B) (561; \$1-\$1.80) — "Marty" (UA) (12th wk). The 11th session ended Sunday (26) was sock \$17,300 after \$18,000 for 10th week. Continues on, naturally.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "Doctor In House" (Rep) (19th wk). Present round winding today (Wed.) is heading for big \$5,200 after \$5,000 in 18th week. Holds again.

Victoria (City Inv.) (1,060; 50-\$1.75) — "This Island Earth" (U) (3d wk). Current session finishing tomorrow (Thurs.) looks to hit big \$20,000 or close, after \$23,500 in second week. Stays on.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30) — "Cinerama Holiday" (Indie) (21st wk). The 20th stanza concluded Saturday (28) was smash \$47,400 after \$48,700 in 19th week. Continues on indef. Heat hurt some last week, but current session looks back in stride.

PHILADELPHIA

(Continued from page 8)

"Moonfleet" (M-G). Dim \$12,000. Last week, "Far Horizons" (Par), \$11,000.

Stanton (SW) (1,483; 65-99) — "Seminole Uprising" (Col) and "Wyoming Renegades" (Col). Weak \$6,500. Last week, "Karamoja" (Indie) and "Halfway to Hell" (Indie) (2d wk), \$10,000.

Studio (Goldberg) (400; 99-\$1.49) — "Marty" (UA) (2d wk). Smash \$12,500. Last week, same.

Trans-Lux (T-L) (600; 80-\$1.50) — "Interrupted Melody" (M-G) (3d wk). Loud \$9,000. Last week, \$11,000.

Viking (Sley) (1,000; 74-\$1.50) — "Wizard of Oz" (M-G) (reissue). Tidy \$10,000. Last week, "Prodigal" (M-G) (8th wk), \$7,000.

Par Ups Fred Hutchinson

London, June 28.

Fred E. Hutchinson, general sales manager of Paramount in the United Kingdom since 1941, has been named managing director of the company in succession to James E. Perkins. Latter was recently appointed exec vice prez of Paramount International.

Hutchinson entered the industry in 1908 and prior to joining Paramount, spent 33 years with Metro and its associate companies.

'Itch' New High, \$20,000, Port.; 'Sea' Strong 11G

Portland, Ore., June 28.

Biggest thing in town this stanza is "Seven Year Itch" which is hitting a new high opening week at the Fox. "Davy Crockett" shapes stout at the Broadway. "Came From Beneath Sea" is rated loud at Orpheum. "This Island is neat in second Liberty session.

Estimates for This Week.

Broadway (Parker) (1,890; 75-\$1) — "Davy Crockett" (BV) and "Annapolis Story" (AA). Stout \$11,000. Last week, "Love Me or Leave Me" (M-G) and "The Marauders" (M-G) (2d wk), \$9,500.

Fox (Evergreen) (1,536; \$1-\$1.25) — "Seven Year Itch" (20th). Record \$20,000. Last week, "Soldier of Fortune" (20th) and "Jump Into Hell" (WB) (4th wk), \$5,000.

Guild (Indie) (400; \$1) — "To Paris With Love" (Indie) (2d wk). Lusty \$4,500. Last week, \$5,200.

Liberty (Hamrick) (1,875; 75-\$1) — "This Island Earth" (U) and "A. C. Meet The Mummy" (U) (2d wk). Neat \$5,000 in 5 days. Last week, \$13,000.

Orpheum (Evergreen) (1,600; 75-\$1) — "Came From Beneath Sea" (Col) and "Creature Atomic Brain" (Col). Loud \$11,000. Last week, "Prize Of Gold" (Col) and "5 Against House" (Col), \$6,600.

Paramount (Port-Par), (3,400; 75-\$1) — "Far Horizons" (Par) and "The Good Die Young" (AA). Fair \$8,500. Last week, "Strategic Air Command" (Par) (4th wk), \$7,000.

SAN FRANCISCO

(Continued from page 9)

Calif. (1,458; \$1.75-\$2.65) — "Cinerama" (Indie) (77th wk). Socko \$25,500. Last week, \$25,500.

United Artists (No. Coast) (1,207; 70-\$1) — "Son of Sinbad" (RKO) and "Operation Manhunt" (UA). Torrid \$11,000. Last week, "Seven Angry Men" (AA) and "Las Vegas Shakedown" (AA), \$7,000.

Stagedoor (A-R) (400; \$1-\$1.25) — "Wuthering Heights" (Indie) (re-issue) (4th wk). Big \$2,500. Last week, \$2,700.

Larkin (Rosner) (400; \$1) — "Anchors Aweigh" (M-G) (reissue) (2d wk). Oke \$1,800. Last week, \$3,100.

Clay (Rosner) (\$400; \$1) — "Big Day" (Indie) (2d wk). Sturdy \$2,400. Last week, \$2,900.

Vogue (S. F. Theatres) (377; \$1) — "French Touch" (Indie) and "Stratford Adventure" (Indie) (2d wk). Fine \$2,300. Last week, \$2,800.

Bridge (Reade-Schwartz) (396; \$1-\$1.25) — "To Paris With Love" (Indie) (3d wk). Great \$4,200. Last week, \$5,000.

Rio (Schwartz) (397; \$1) — "An Inspector Calls" (Indie). Good \$3,000. Last week, "Bluebeard" (Indie) (3d wk), \$1,900.

CHICAGO

(Continued from page 9)

Fortune" (20th) (3d wk), \$13,300.

Palace (Eitel) 1,484; \$1.25-\$3.40) — "Cinerama Holiday" (Indie) (2d wk). Lofty \$48,000. Last week, \$65,000.

Roosevelt (B&K) (1,400; 65-98) — "Eternal Sea" (Rep) and "Tall Man Riding" (WB) (2d wk). Nice \$14,500. Last week, \$17,000.

State-Lake (B&K) (2,400; 65-98) — "Lady and Tramp" (BV) (2d wk). Wow \$56,000. Last week, \$60,000.

Surf (H&E Balaban) (685; 95) — "Wuthering Heights" (Indie) (re-issue). Good \$3,200. Last week, "Animal Farm" (Indie) (4th wk), \$2,400.

United Artists (B&K) (1,700; 98) — "Interrupted Melody" (M-G) (3d wk). Oke \$13,500. Last week, \$15,300.

Woods (Essaness) (1,206; \$1.25) — "Blackboard Jungle" (M-G) (8th wk). Nifty \$17,800. Last week, \$19,500.

World (Indie) (697; 98) — "Aida" (IFE) (reissue). Fair \$3,100. Last week, "Green Magic" (Indie) (5th wk), \$3,200.

Ziegfeld (Lopert) (430; 98) — "Too Young For Love" (IFE). Mild \$3,600. Last week, "Desires" (Indie), \$2,800.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center

"LOVE ME OR LEAVE ME"
in CINEMASCOPE and
COLOR starring
DORIS DAY • JAMES CAGNEY
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

NBC-TV's 'Service in A.M., Show Biz In P.M.' With 'Home,' 'Ding' Stretched; P&G's 'Tenn. Ernie' & 'Married' Buys

NBC-TV's daytime schedule is going into a "service in the a. m. entertainment in the p. m." pitch this summer in a new program and sales upbeat on the suntime front. Initial move revolves around the \$150,000-per-week gross purchaser by Procter & Gamble of 15-minute segments of a pair of half-hour strips. These are the "Tennessee Ernie" show at noon and the tv version of "It Pays to Be Married" in the 3:30-4 slot, with the giant soaper buying into the first quarter of the former and last quarter of the latter effective July 4.

The sale was in its closing stages under John Dodge when he was promoted to eastern sales manager, with John B. Lanigan upped from that to daytime sales manager.

Entry of "Married" kicks out two soapers, "The Greatest Gift" and "Concerning Miss Marlowe" (P&G has been three-a-week on the latter). Show will segue to "Way of the World" (Borden's has it thrice weekly), currently riding at 10:30. "World's" ouster from the morning spectrum is to allow "Ding Dong School" to annex the 15 minutes for a 10 to 10:45 display as a lead-in to the "Home" show, which itself adds a quarter-hour to run from 10:45 to noon. The Shell-Graham show at 10:45 is scrapped in the process. So is "Hawkins Falls" at 4. The "Ding" "Home" two-hour mating will start Aug. 8. Actually, the 15-minute extension of "Home" will be separately produced with "People at Home" as the label but also will front Arlene Francis. There will be a pair of spots made available.

From the web's view, it's "the most dramatic and promising sales streamlining the daytime schedule has undergone since we seriously set about putting our daytime hours in order some months back." The a. m. schedule will read: "Today," "Ding Dong," "Home," "Tennessee Ernie," "Feather Your Nest," "Ted Mack Matinee," "Pays to Be Married," "Way of World," "First Love," "World of Mr. Sweeney," "Modern Romances," "Pinky Lee and 'Howdy Doody'" to the 6 o'clock mark.

Name Long to Head O'Seas Television Activities Of U.S. Information Agency

Washington, June 28.

Frederick A. (Ted) Long, vet radio, tele and ad agency executive, has been appointed head of Overseas Television Activities for the U. S. Information Agency, under J. R. Poppel, in charge of Voice of America. Long, who was named by Theodore C. Streibert, director of USIA, starts work July 5 as chief of the Television Division.

This is a move toward doubling the overseas television service, in the next year. At present, 28 video stations in 20 foreign countries use Voice's film news shows. They have an estimated 28,000,000 viewers. By the end of next year, Streibert estimates, the material will go out over 66 stations and in 25 countries and will have upwards of 50,000,000 viewers.

The weekly worldwide newsreel will be turned into a semi-weekly regionalized service. Provision is also made for distributing kinescopes of major policy statements by the President and Secretary of State, and production of televised films and kines "emphasizing specific themes and objectives of the information agency."

Long, a native of Danville, Ill., joined CBS in 1932. From 1941 to 1943, he was director of U. S. radio activities for the Coordinator of Inter-American Affairs. From then until 1953, he handled radio and tv activities for such ad agencies as N. W. Ayer, BBD&O, and Geyer Advertising.

In 1953-54, he was vice-president and general manager of United Artists Television Corp., a subsidiary of UA. Since last January he has been exec vice-president of Continental Pictures, Inc., with headquarters in New York.

Pluggin' Fran Allison

Fran Allison, the live "middle-woman" of the "Kukla, Fran & Ollie" threesome, is getting extra-attended attention as a commercial frontier. This is in line with an upbeat on femme pluggers.

Miss Allison has been packed for 90-second films by Whirlpool Washers.

Orthwein Picked As D'Arcy Head

St. Louis, June 28.

J. F. Oberwinder, president of the D'Arcy agency, announced his retirement at the annual stockholders meeting of the agency here last week. Stockholders elected Percy J. Orthwein, chairman of the executive committee, to succeed him and at the same time reelected Robert M. Ganger board chairman.

Oberwinder was with the agency for 43 years and was its president for the past 10. He started with the H. E. Lesan Co., forerunner of the Gardner agency in St. Louis, in 1904, joining D'Arcy in 1912. In 1919, after serving in World War I, he was made a v.p. and director, becoming president in 1945. During his tenure, the agency's billings rose from some \$600,000 to more than \$50,000,000 annually. Orthwein, D'Arcy's new president, joined the agency in 1926, became board chairman in 1951 and moved to the chairmanship of the exec committee in 1953 when Ganger became board chairman.

PLAGIARISM CLAIM ON PHILCO'S 'BLACK FROST'

A \$3,000 suit was filed in Municipal Court, N. Y., last week by Michael Pope, an engineer, against playwright Steven Hill and other principals of "Philco Television Playhouse." Litigation is based on Hill's "Black Frost," presented on the NBC-TV show Sunday (26). The other defendants are the web, Philco, packaging Talent Associates and Hutchins, ad agency for Philco.

Pope alleges through his attorney, Sidney I. Liebowitz, that he is the originator of the idea of "Black Frost," the cast of characters, plot and title, that he is exclusive owner of the play and that "the defendants have appropriated it to their own use."

Stock in Philly 'Big Idea' Oversubscribed Fast

Philadelphia, June 28.

Issue of 100,000 shares of stock in Donn Bennett Productions Inc., offered June 13, was oversubscribed within 2 hours. Offering, advertised at \$3 per share, gives stockholders equity interest in the tv program, "The Big Idea." Currently seen "live" in Philly, session is in process of being filmed by RKO Pathe in New York for syndication on "spot market" basis.

"Idea," sponsored for past five years by the Phila. Savings Fund, features patented but unmarketed inventions and serves as intermediary to introduce inventors to manufacturers, investors and distributors. Over 30% of "big ideas" presented have found takers.

SAG Holds Checks For Missing Actors

Hollywood, June 28.

Residual checks from Belsam Productions are being held by the Screen Actors Guild for Paul Newell Campbell and Bob Stevenson, whom it is trying to locate.

Guild likewise has a rerun check for the late Garry Owen, but has been unable to find any surviving relatives.

'Toast' 35.6; Colgate 5

CBS-TV's "Toast of the Town," playing a horde of names for its seventh annual kick, gave NBC-TV's "Colgate Variety Hour" one of the severest drubbings on record in the Sunday (26) sweepstakes. The Ed Sullivan show put together 35.6 on the 15-city Trendex. The Colgate, hosted by Charlton Heston and with Fred MacMurray and Louis Prima topping the cast, put together a paltry five for 14 cities on which it's repped in the overnight scoreboard.

As a further comparison, Sullivan's share-of-audience was 79.9, to 11.1 for Colgate.

Pitt Infringe Suit Vs. CBS 'There'

Pittsburgh, June 28.

Packaged Programs Inc., local tv producing outfit, filed suit last week in Federal Court for more than \$5,000,000 against CBS. The complaint charges the network with copyright infringement on "You Are There."

Packaged Programs claims CBS copied the format for its historical show from a program conceived here in 1945. At that time, the program was titled "Miking History," and was originated by Morry Fleish, general manager of PP, and Bill Beal, then an officer of the corporation but now on his own.

"Miking History" consisted of a series of recorded transcriptions dramatizing historical events in an "on-the-spot" recreation. The plaintiffs claim the program was successful from the start and in all a total of 78 episodes were recorded. Package Programs first complained to CBS in 1947 when the web premiered "CBS Is There." The suit contends the program was "identical in twist, method of presentation and in many cases, exact wording" to "Miking History." CBS at that time refused to discontinue further broadcasts and to make an accounting of all profits to date.

Since then, CBS has continued to air the alleged reproduced program over radio and television in violation of Packaged Programs' copyright, the suit contends. PP is asking damages in the amount of \$5,200,000.

Two weeks ago Packaged Programs sued the DuMont Laboratories, former owners of WDTV, now KDKA-TV, for \$234,000, claiming breach of contract in connection with promised program time for the PP-conceived "Home Is Happiness."

FRANCO SETS OWN FIRM; HUBBELL AS GEN. MGR.

Longtime video salesman Richard W. Hubbell is the first to join the exec ranks of Carlos Franco Associates, Inc., new consultancy in advertising, marketing and research. Franco, who has been general sales manager of Crosley Broadcasting's WLW radio side last week to form the company.

Franco, an ex-Y&R partner, has already lined up Crosley and Rhodes Pharmacal Co. as clients for the new service. In the meantime, Hubbell, who was last with DuMont as a network salesman and had previous association with Easton Publishing, CBS-TV, and two N. Y. radio stations as well as Crosley, become v.p. and general manager of Franco Associates.

WAAT Adds Staffers To Hypo Negro Market

WAAT, the Newark-based radio sister to WATV, has laid additional stress on Negro market broadcasting by hiring its first Negro salesman, Albert Booker. The radio station has also added Negro gabber Ramon Bruce in a two-hour nightly stanza for the Negro market.

Bruce, who until recently had a radio stanza on rival WNJR and who now has a once-weekly video show on WATV, starts July 4. Until a few months ago, WAAT had Bill Cook doing a gab-and-record session for the N. Y.-N. J. Negro listenership. Cook retired to devote more time to managing Roy Hamilton.

NBC-TV's \$1,500,000 'Spread'

Currently concentrating on its first four "Color Spreads" in the Sunday lineup next fall, NBC-TV already has raked in 22 spots from six sponsors, with but four spots open. (Each of the '90-minute shows embraces six commercials, but altogether there are 26 spots available since there's an extra pair of blurb positions for two-hour programs, figured at a rate of two paid plugs per half-hour.) With each of the participations going at \$71,000, the web's grand total to date for the foursome of spectaculars is upward of \$1,500,000.

Of the 22 in the house, Sunbeam rules the roost with a dozen. The other 10 line up with: Maybelline, four; U. S. Rubber (tire division) and Lewis-Howe, two apiece, and Buick and Goodyear, singles. Buick's one-shot, on the Nov. 6 show, will introduce its new line, for which the Kudner agency is preparing a color commercial on film at a cost of \$75,000.

In reference to the web's virtually completed negotiations for the Laurence Olivier-Alexander Korda \$2,000,000 tinted feature, "Richard III," to be presented as a U. S. premiere next January, the chances are that it will not be cut up for sponsors. The network, it's understood, is anxious to sell the three-hour show to a single underwriter in the ultra-major class, thus obviating the criticism of "too many commercials from too many sponsors." The "sell" will be "soft." At least that's how NBC would like it.

P to P' From A(Aaron) to Z(Zousmer)

Producers Nab Upward of 90 Show Bizzers Over Two-Season Span to Play 'Benefits'

KTTV's Moore Upped

Hollywood, June 28.

New president of KTTV is Richard A. Moore, succeeding Norman Chandler, who was elected chairman of the board. Elevated to veepee status were John Vrba, in charge of sales, and Robert W. Breckner, in charge of programs.

Moore joined KTTV in 1951 as veepee and general manager. Under his management the station has achieved a strong financial position.

New Fellows Pact To 75G in 5 Yrs.

Washington, June 28.

NARTB prexy Harold E. Fellows has been given a new five-year contract, with an increase in salary starting June 1, 1955, which will give him \$55,000 the first year and graduate to \$75,000 in the fifth year. Under his previous contract, Fellows received \$50,000.

New contract, voted at meeting of board of directors Saturday (25) in Hot Springs, Va., provides for Fellows to be retained as consultant after 1960 at a fee of \$20,000 for four years. He will then be eligible for retirement. He is now 56.

Board also voted to have the NARTB convention in Chicago in 1957 as well as next year and to hold the 1958 convention on the Coast, either in Los Angeles or San Francisco.

Board will hold its next meeting in late January in Phoenix, Ariz.

'CAPT. VIDEO' COMEBACK IN DIFFERENT GUISE

"Captain Video" makes a comeback next week, but in partially different guise. The former DuMont network juve drama returns to WABD, N. Y., Sunday (10), only this time as an hour-long scientific gab-and-film session starring Al Hodge in his original "Captain Video" part.

Hodge, as Video, will discuss outer-space scientific data between exposure of standard adventure films. Time for show is 12:30 to 1:30 p.m. each Sunday.

IATSE Local Asks 5% Of Gross for Lensers

Hollywood, June 28.

IATSE cameramen's Local 659 will ask 5% of gross for telefilm lensers when negotiations with telefilmers on a new pact starts in August, according to Herb Aller, biz rep. Similar pitch was made last year but producers nixed it. Demand is not contained in formal proposals but will be brought into negotiations when talks start, he said.

Majors also will be told that lensers want more coin on any pix funneled to any form of subscription tv.

"Person to Person" winds up its second season on Friday (1) with a record of some 90 show business personalities—most of them of top rank—interviewed by Edward R. Murrow on a remote pitch from his New York chair. At an average fee of \$5,000 per; it would have cost the CBS-TV show about \$500,000 if the guests were paid. The co-producing combo of John Aaron and Jesse Zousmer landed the top talent by toll and sweat—and the Murrow lure. As far as the \$500,000 figure is concerned, plugs for pix, tv shows, pet projects, etc., by the interviewees would surpass the mythical salaries. It's been strictly quid. pro quo.

Though there have been 84 stanzas, Murrow has missed only one, and that by design, to cover the British elections in May, with Margaret Truman making like Murrow vis-a-vis her parents, Mr. and Mrs. Harry S. Truman (he's the pianist!).

The key news of the two-season skein is that Murrow & Co. took the fringe 10:30 p. m. time and ascended to fat ratings. As a matter of fact, the Friday "P to P" and Murrow's Tuesday "See It Now" slots have given CBS a monied advantage, building network audiences where they have seldom been built before.

Here's a look at the guestar picture divided between tv-radio and general show biz ranks (and not (Continued on page 38))

Whopping Party, Sendoff To FCC's Frieda Hennock; 'Non-Partisan' Dinner Set

Washington, June 28.

Comr. Frieda Hennock, whose seven-year term as the only woman member of the FCC expires Friday (30), will join the Washington law firm of Davies, Richberg, Tydings, Beebe and Landa, which includes former U. S. Ambassador to Russia Joseph Davies, former U. S. Senator from Maryland Millard Tydings and former NRA Administrator Donald Richberg. The firm does not now practice before the FCC but Miss Hennock is expected to expand its clientele to include broadcast and other communications firms.

Miss Hennock was given a whopping sendoff party, one of the largest in FCC history, by the agency's entire personnel of about 800 last week. At one time or another during the two-hour affair, held in the spacious reception room of the Postmaster General, practically every messenger, elevator operator, clerk, stenographer, typist, secretary, lawyer, engineer and commissioner came in to say good bye. They presented her with an elaborate illuminated scroll "as a token of our esteem and affection."

Although the party was for her, Miss Hennock gave it a unique touch. As soon as she heard about it, she purchased an assortment of gifts, including watches and bracelets, which she had distributed as door prizes.

Miss Hennock was deeply touched by the occasion. She wept as she gave thanks to "this wonderful" (Continued on page 38)

BERLE: NBC'S COLORSET STAR

Folsom's 'Dream'

When Frank M. Folsom, president of the Radio Corp. of America, addressed the Clover Club in December, 1948, he predicted, "the vast audience along the Pacific coast will be looking in on Boston, while Bostonians look in on California. You will see the sun set over Massachusetts and three hours later you may see it set again as television enables you to look through the Golden Gate to watch it dip below the horizon of the Pacific."

A U. S. Senator sitting next to Mr. Folsom asked him if he didn't think he was over-optimistic that television would be able to achieve such nationwide vision.

All this and more too came to pass during the premiere of NBC's new tv show, "Wide World World," produced as a "spectacular" on June 27. Bostonians who looked in saw the skyscrapers of Manhattan and the theatregoers in Times Square, and they caught views from various parts of the country finally ending up with another glimpse of Manhattan Island, with its lights sparkling in the night. And then the cameras shifted in a split-second to give a picturesque view of San Francisco and the Pacific over which twilight was falling.

Lean Summer Season Taking Edge Off ABC-TV's Hot Autumn Biz Status

Although it has definitely established a stake as a "major network"—witness a nearly SRO schedule weeknights for the fall—ABC-TV nonetheless faces a lean summer. Whereas both NBC and CBS are nearly SRO, with plenty of clients filling in for hiatusing regulars, ABC faces the prospect of losing 10 commercial half-hours per week during the hot spell, with only two half-hours of new business to make up for it.

New business, in fact, doesn't even fill in for outgoing sponsors, although it's a summer-only deal. This is the Lawrence Welk show for Dodge, which goes in during the summer on Saturday nights, a hitherto sustaining slot. But that's the only new summertime biz, hardly covering the checkouts which will leave some gaping holes in the schedule during the hot spell.

Shows and sponsors leaving the air—for whom there are no replacements—break down into two categories, those leaving for good but checking off as of the summer, and those merely hiatusing. In the first category are Pepsi-Cola, anking its "Pepsi-Cola Playhouse," "Elgin Hour" and "U. S. Steel," the Tuesday night drama alternates, and "Pond's Theatre," the Thursday night drama entry. In addition, there's the half hour void left by Lehn & Fink's cancellation of Ray Bolger, filled for the summer and fall by Chevrolet but

(Continued on page 38)

Steve Allen Disclaims Brushing Off Cleve; Hazy on Call-Letters

Editor, VARIETY:

In answer to your question of June 22, "What's Allen Got Vs. NBC Cleveland?", the answer is a big fat "Nothing." When your first article reporting animosity between WNBKers and myself was printed a couple of weeks ago I simply assumed that since the story was based on a combination of falsehood and misinformation that had evidently been supplied to you that I would have to do nothing more than advise my staff to get on the phone and straighten things out.

Evidently somebody, on this end goofed, as I now am reading that Cleveland and I are engaged in what almost seems to amount to a horrible vendetta.

The facts are precisely as follows:

1. Neither I, nor any member of my staff, "sloughed off Cleveland Press' SMI-Allen promotional contest winner." The contest winner was home sick in bed on the night of the program. We did mention the contest winner on the show.

This mention seemed to be satisfactory to all parties concerned and was a good plug of over 30-seconds in length.

2. Whoever reported to you that "Allen . . . nixed appearance of any WTAM-WNBK talent during (Continued on page 38)

13 FROM COAST, MIXED FORMATS

Milton Berle, responsible for the sale of more television receivers during the "Berle Era" than any individual in the industry and the comedian who made "Tuesday at 8 on NBC" the most identifiable slot on the entire spectrum, will carry the banner for the network and parent RCA on another count next season. Just as, half a dozen years ago, you "hadda have a set" to get in on the Berle shenanigans, in the 1955-56 season Berle will noise it up in color for the biggest personal push thus far.

The comic waves New York goodbye to unfurl a series of 13 tinters from Hollywood that are calculated to sell the public on the rainbow division of electronics like it's never been sold before. (RCA figures that when color begins to sell, it will get a substantial share of the market because of its compatible tint pioneering, because it has been in there sponsoring shows and, through NBC, making with the spectaculars last season and increasing the load come the autumn. RCA is also one of Berle's sponsors, along with Whirlpool and Sunbeam.)

The number of shows on the slate is a reverse for Berle. He had held out for less, agreeing first to a maximum of nine. But apparently the all-in-tint array has persuaded him to hop the bandwagon on a better than once-a-month basis in the Tuesday rotation with Martha Raye, Bob Hope, Dinah Shore, et al.

Beyond that, it will be "all new" for the funster as far as format is concerned. A set pattern is thrown out the window, with the 8 to 9 p.m. taking on virtually every assignment in the show biz book. Under the Berle blueprint, he will go in for fullblown dramatics, (Continued on page 38)

CBS-TV 'Ulcer Stretch'

CBS-TV last week officially decided to operate on extended daylight time from Sept. 25 through Oct. 29. For areas remaining on standard time it means extension of the differential for five weeks. For areas on DST reverting to standard on Sept. 25, all web programs on an interconnected basis arrive in the area an hour earlier during the span.

It figures to be an ulcer stretch.

Psychomentaries As Daytime Strip

Ted Bates agency is understood negotiating with Steve Allen for scripts of "The Psychiatrist" series which has been given two half-hour exposures thus far on his NBC-TV "Tonight." Bates has a client interested in converting the mental health dramas into a 15-minute daytime strip. Allen and his actress-panelist wife, Jayne Meadows, own the package.

Coincidentally, Irving Gitlin, CBS public affairs chief, was the sole radio-tv attendee at the three-day meeting last week of the American Psychiatric Assn. in Swampscott, Mass. Special problems relating to communication of psychiatric material to the public were under discussion at the conference, which included workshop sessions. Basic purpose was to further better understanding among physicians and laymen working together on the subject and to formulate a policy guide on press relations for psychiatry.

Shep Fields Switches To Rival Houston Station

Houston, June 28. Shep Fields, batoneer who recently got into the deejay biz, switches from KLBS to the rival KTHT in Houston as of August 1. Sam Bennett, head of KTHT, Mutual affiliate there, hustled the musician-gabber away from the other outlet (where he started last April) to do a 3-to-5 p.m. strip.

The Lester Kamin Advertising agency, which handled Fields' original KLBS bankroller, instigated the station moveover. Meanwhile, General Artists Corp. has lined the Fields' band for a solid month of Texas one-nighters this summer on the basis of the radio stanza.

Coke, GFC to Co-Sponsor Northwestern Grid Sked

Chicago, June 28. Coca-Cola and General Finance Corp. will co-sponsor the Northwestern U. football schedule this fall on WIND, with Jack Quinlan doing the play-by-play and Gene Elston the color.

This will be the eighth year WIND has broadcast Northwestern's games.

FCC Giving Small TV Stations A Break; Moves On Three Fronts

Washington, June 28.

FCC moved on three fronts last week to give small tv stations a break. The agency (1) authorized operations as low as 100 watts; (2) called for comments on a proposal to permit one megawatt (1,000,000 watts) UHF stations; and (3) tightened its network affiliation rules to give more stations opportunity to obtain network programs.

Purpose of the reduction in power limits, formerly 1,000 watts, is to encourage establishment of stations, particularly in cities of less than 50,000, where channels are lying idle. Commission expressed hope its action may also induce re-establishment of UHF and VHF stations in larger cities which have surrendered their permits.

Agency said that by lowering the minimum power requirements it intends "to provide an incentive for broadcasters to commence the construction of stations that might not otherwise be economically feasible, with the anticipation that many of the stations so authorized will eventually increase power and become full-fledged tv stations in all respects."

The Commission turned down suggestions that its multiple ownership rules not apply to low power stations.

The proposal to raise the maximum power of UHF stations was made in view of developments in amplifiers which make possible 1,000 kw power. Agency said that stations employing such high power are already in operation and that equipment is being developed that permit even stronger signals to be received by the viewing public.

In planning to provide higher power UHF stations, the Commission said it wants to make sure that better sets will be made to assure that the public will get the benefit of the stronger signals. It (Continued on page 34)

CBS' 11th-Hour Wrapup Of 'Parade' Betrays Net

Into Rare Nod to Rival

CBS Radio was apparently so overwhelmed by the return of "Lucky Strike's" "Hit Parade" to the sound medium's lists that it fessed up to the fact that the show "in recent years has become one of the nation's top television programs." It's rare when one web will make such a statement concerning a rival—in this case a tv network (NBC).

"Parade" was an 11th-hour wrapup, announced on Friday (24), only a day before its launching in the 10:30-11 p.m. slot. Show is a disk jockey version (sans live singers) of the original launched 20 years ago on CBS and marking the return of Andre Baruch, formerly the announcer and now the spinner of the top seven tunes of the week. (He's the blurb on the television.)

CBS made hoopla of this and a couple of other sales. Famous Artists Schools was inked for four-week backing of Galen Drake's commentaries, Saturdays at 10:45-55 a.m., via Foote, Cone & Belding, and Murine came in for a saturation buy of "Arthur Godfrey Time," taking the quarter-hour radio segment only on alternate Tuesdays and Wednesdays, via BBDO.

NARTB Ups Wasilewski

Washington, June 28. NARTB chief attorney Vincent Wasilewski was named yesterday (Mon.) to the post of manager of Government relations, succeeding Ralph Hardy, who resigned recently to become CBS Washington veepee.

Wasilewski joined NARTB in 1949, following graduation from the U. of Illinois. He is a native of Athens, Ill.

Swift Ankles 'B'kfast Club'

Chicago, June 28.

Swift & Co., longtime sponsor of Don McNeill's "Breakfast Club" on ABC, is bowing out effective July 29. Meatpucker notified the radio web today (Tues.) that its association with the show ends after 14 years. Currently Swift is sponsoring 10 of the 20 weekly quarter-hours of the program.

Swift's cancellation came close on the heels of notification by Quaker Oats that it is dropping its three weekly quarter-hours of the hour-long, daily program. With ABC's recent sale of a weekly quarter-hour to Beltone Hearing Aids, that leaves 12 quarters open for this fall. "Breakfast Club" is also carried in taped review form on Saturdays, with Ball Bros. picking up the check for this half-hour. Although Swift's plans aren't finalized, it's expected that the "Breakfast" budget will be put into tv this fall.

Fitzgeralds Map O'Seas Trip Prior to WRCA Deal

Ed and Peggen Fitzgerald are booked for a July 7 sailing aboard the SS United States, prior to Peggen taking over her new merchandising job at WRCA, New York. The summer month's holiday depends on Mrs. Fitzgerald's current negotiations to get a release from WABC, N. Y., with which the pioneer Mr. and Mrs. team has been for 12 of their 15 years in broadcasting. (They started at WOR.)

When WABC accepted an across-the-board disk jockey (Ernie Kovacs) and news (Charles F. McCarthy) schedule, easing the Fitzgeralds out from 8:15 a.m. to a 1:30 a.m. slot, this was the first time they listened to any of the outside bids.

Ed Fitzgerald's illness necessitates a holiday and Peggen wants to defer starting at WRCA until Aug. 15, instead of Aug. 1, as the NBC flagship wants. This month's holiday would be their first long stretch together in many years. Heretofore it's been a case of pre-recording for 10 days or two weeks at the most, or one or the other holding down the AM or tv mikes.

Cincy Ad Agency Off SAG's 'Unfair' List

Hollywood, June 28. Stockton, West, Burghart Inc., advertising agency in Cincinnati, has been removed from the Screen Actors Guild's "unfair" list.

This follows firm's inking a letter of adherence to Guild's 1955 pact for teleburbs.

Exclusivity Angle Adds Headaches To 'Mickey Mouse'

As if the matter of product exclusivity on the Walt Disney daytimer, "Mickey Mouse Club," weren't giving ABC-TV enough trouble in selling the remaining portions of the show, it's now forced the withdrawal of one of the eight clients already inked for the hour-long cross-the-boarder. American Dairy Assn. has withdrawn its sponsorship of one quarter-hour per week because of possible product conflicts with Carnation Milk, which also has a quarter-hour.

Both Carnation and American Dairy (latter is an alternate-week, half-hour sponsor of the nighttime "Disneyland") bought into "Mickey Mouse" at about the same time, at the end of March. Question of a conflict, however, didn't come up till a couple of weeks ago, when it's understood other members of the Dairy Assn. competitive to Carnation raised the point. When it came to a showdown, ABC indicated it would prefer Carnation to stay, in view of the latter's extensive radio billings on the network.

American Dairy then cast about for another show, coming up with alternate weeks on "The Lone (Continued on page 38)

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

ABC Film's Grandslam With 'Schlitz' Reruns in Four Nat'l Summer Deals

ABC Film Syndication, which up to now hasn't had a national sale, hit a grandslammer with its "Schlitz Playhouse" rerun package by selling all 52 of its latest series in four summer replacement deals. ABC Syndication has 104 of the "Schlitz" films, which it's retitled "Herald Playhouse," with 52 of them already in syndication, and the latter 52, acquired only a couple of months ago, set on the four summer deals.

"Playhouse" reruns are set for summer rides on CBS-TV Tuesdays as the Red Skelton summer fill-in; again on Tuesdays on CBS-TV as the summer lead-in to "Navy Log," which bows in the fall; on ABC-TV Wednesdays as the summer lead-in to the "MGM Parade" segment, also slated for fall; and on NBC-TV Wednesday nights as the lead-in to "Screen Directors Playhouse," another fall newcomer.

Deals involve six advertisers, with Pet Milk and Johnson's Wax co-sponsoring the Skelton spellers; Maytag and Sheaffer Pens holding their "Navy Log" time down in the summer; American Tobacco keeping an eight-week summer span in the post-"Disneyland" slot to itself before it shares the Metro entry with General Motors, and Eastman Kodak filling in with the reruns on NBC until "Directors" is ready (Kodak has been using some of Screen Gems' "Ford Theatre" reruns since it cancelled "Norbey").

Grandslammer marks ABC Syndication's entry into the national field, with all its other product in syndication alone. Syndicated line-up includes "Racket Squad," the first 52 "Schlitz" reruns, "John Kieran's Kaleidoscope," "Douglas Fairbanks Presents," "Passport to Danger," and the Ray Bolger reruns. Its latest show, "Sheena, Queen of the Jungle," is up for national sale, with ABC network having optioned it for a Monday slot.

Autry, Rogers Sagebrush Sagas Set for KHJ-TV On 6-Night Week Basis

Hollywood, June 28. Prexy Willet H. Brown of the Don Lee Broadcasting System disclosed here that KHJ-TV, local General Electric outlet, will telecast the Republic package of 123 Gene Autry and Roy Rogers sagebrush sagas. GT bought the package from MCA for \$1,500,000 for its two channels, WOR-TV in N. Y. and KHJ-TV.

Station's general manager, John Reynolds, explained the oaters, all first-run to teevee, will be seen here on a six-night-per-week basis, following the pattern set when the station bought a "flock of pix" from the Bank of America last year.

Those, too, were new to tv. Reynolds said he's considering putting the pix in the 7-8 p.m. time slot, to catch both juve and adult viewers. All the Republic pix have been trimmed to 60 minutes, he said. In the package are 65 Autry pix and 67 starring Rogers.

Among others in the pix are Jimmy Durante, Noah Beery Jr., John Carradine, Gale Storm, Andy Devine, Dale Evans and Ann Rutherford. KHJ-TV's "Channel 9 Movie Theatre" won the Emmy award for best local program last spring.

AFTRA, S. Diego Channels Set Announcer Pacts

Hollywood, June 28. American Federation of Television-Radio Artists reached an agreement with two San Diego channels, KFMB-TV and KFSD-TV, following lengthy negotiations, announcers receiving pay hikes on a graduating scale over a three-year contract. KFMB pact provides announcers receive \$95 weekly the first year, \$97.50 the second, \$100 the third, plus insinuit announcement and program fees overall. KFSD provides a \$110 week first year, no insinuit fees; \$97.50 second, \$100 third, but they draw in-shift both years.

Announcers of both stations also get out-of-shift fees, same scale applying to freelancers. Announcers get three-week vacation in lieu of two weeks plus payment holidays.

Friberg Named TPA V.P. In Charge of E. Division

Hardie Friberg, eastern sales manager of Television Programs of America for the past year and a half, has been given his stripes by the telefilmery, and now sports the title of v. p. in charge of the eastern division. He continues to report to exec v. p. Mickey Sillerman, who heads up the sales operation.

Friberg came to TPA by way of Ziv, where he was an account exec working with Sillerman. Prior to his Ziv tour, he was one of the pioneer live tv packagers, with such personalities under his wing as Faye Emerson, Eva Gabor and Maggi McNellis. In pre-tv days, Friberg was a pressagent.

Two Chi Suits Over Bowling Series

Chicago, June 28. "Championship Bowling" film series, now syndicated on some 75 stations, was the object of two suits filed in Superior Court here last week.

Matt Niesen, who originated the bowling show of that name several years ago on WNBQ, filed against Peter DeMet Productions, which produces the filmed syndicated version, asking for an injunction against the destruction and/or interference with further syndication of the series.

In a second action, Niesen sued for an accounting of the profits from this series, claiming he owns 20% of the series, and has received none of the profits. He also asked the court to enjoin DeMet from using the "Championship Bowling" title and format in a new series reportedly being filmed by DeMet and Brunswick-Balke Co.

In the first action, attorneys for DeMet stipulated that the films made under the Niesen-DeMet contract will not be destroyed and will continue to be syndicated. Second action will be heard in court later this week.

Walter Schwimmer, distributor of the series, said the syndication of the series will continue, and added that the suits by Niesen are "simply an action on the part of Niesen so he can continue to be included in."

OF Placing 'Pimpernel' Set Into Syndication

Official Films is placing its "Scarlet Pimpernel" series into syndication instead of holding out for a national deal as planned. With the firm racking up heavy sales on its rerun properties, principally "My Little Margie," the Stu Erwin stanza and the "Foreign Intrigue" packages, and "Robin Hood" set for network exposure. Official has decided it needs a new first-run property in syndication, and "Pimpernel" has been tapped.

Sales on the 126 "Margie" pix thus far have totaled \$750,000, with sales in seven major markets and several minor ones piling up the total. Erwin pix have totaled \$300,000, while the "Intrigue" packages account for \$400,000. Additionally, Official set still another deal with Britain's commercial setup, selling "Pimpernel" for London, Birmingham and Manchester for a reported \$100,000. "Pimpernel" is being produced in London by Harry Alan Towers, who heads programming for the ABC, which bought the series for the three British markets. Total for the past 30 days is \$1,550,000 in domestic and foreign sales.

Beltone to 'Breakfast'

Chicago, June 28. Beltone hearing aid signed for the first quarter-hour Tuesdays of "Breakfast Club" on ABC radio, starting Sept. 13. Contract was a result of Beltone's four-day test of the Don McNeill program last spring.

Ollan & Bronner is the agency.

Respect For Papa!

Playwright F. Hugh Herbert's biggest professional booster right now is his daughter, publicist Pamela Herbert. Miss Herbert, who's been with several p.r. houses in New York, last week joined Rogers & Cowan, the flackery which handles the Ziv Television Programs account.

Her first assignment was Ziv's "Meet Corliss Archer" series, based on the play by her dad, from whom Ziv purchased the tv rights last summer.

Set New Nat'l Sales Dept. at ABC Film; Burns in Top Spot

ABC Film Syndication, which landed its first group of national sales (see separate story), is setting up a new national sales department in the fall which will be headed by John B. Burns, its present mid-west manager. Burns moves to New York Oct. 1 to take over the new post of director of national sales, which will be distinct and separate from the syndication operation.

At the same time the ABC sub-sid has named Nat V. Donato as eastern sales manager, effective next week. Donato, who's been a New York account exec and the firm's Canadian sales rep, will have two additions to his staff in Franklin Freeman, who's been sales v.p. Don Kearney's assistant, and is moving over to straight sales, and Robert J. Powers, who's joining the staff in New England. Final change is the appointment of traffic manager Joseph F. Greene to manager of the newly-formed client service department, with Greene's duties embracing contract, promotional and quality control as well as traffic supervision. Burns, incidentally, will be replaced as midwest manager by Patric Rastall.

New national sales operation reflects a growing trend in the telefilm distribution business toward placing emphasis and reliance on national sales to supplement syndication activities. It's felt that straight syndication doesn't present enough profit possibilities without national deals to cover the overhead and some of the heavier distribution costs encountered in syndication.

VIDPIX RESUMING IN BERMUDA AFTER HIATUS

Telefilm production is set to resume in Bermuda next Tuesday (5) after a layoff of several months. NBC Film Division last week formalized its financing-distribution deal for the "Crunch and Des" series, thereby enabling production to get underway. Debts of the previous telefilm enterprise, Atlantic Productions, have been settled, and the new Bermuda Productions Ltd., comprising both Bermudan and American backing, awaited only finalization of the NBC pact to get production rolling.

Series, which is based on the Philip Wylie Statepost stories, will star Forrest Tucker, with Sandy Kenyon and Joanne Bayes featured. Burton Benjamin has been set as associate producer, with Perry Lafferty set to handle the directorial chores. RKO Pathe, which will handle the physical production, flew a plane-load of technicians and equipment out last week.

Sportsvision's 4th Grid

Series Readied for Fall

Sportsvision Inc. is going to bring out a fourth gridiron series for the syndication mix next fall. Already with three football series up for sale, the San Francisco-based vidfilmery is planning "Gridiron Cavalcade," a 15-minute string of 13 pix recapping 20 of the top college games played in the last five years.

Sports gabber Don Klein will narrate the new series. Sportsvision also has "All-American Game of the Week," "Big Ten Conference Hi-Lites" and "Pacific Coast Conference Hi-Lites."

Dizzy Week for CBS in Molotov 'Pale Cocktail'; KPIX Staffers in Middle

Philco's One-Shot Remote From Atlantic City

Atlantic City, June 28. Philco is determined, it seems, to get as much mileage out of the upcoming Miss America contest as it can. In addition to sponsoring a one-shot ABC-TV show of the beauty contest finale on Sept. 10, the manufacturer is moving its Sunday (4) "Philco Playhouse" out of its regular N. Y. studio for a one-time remote from this resort city. To stress the carry air, the hour-long dramatic casing will front this year's Miss America, Lee Ann Merliweather.

Convention Hall becomes the tv studio for the NBC cast. Name of the drama was not disclosed. Miss Merliweather, incidentally, acted in a Philco offering earlier this year.

Claim 'Pressure' In W'house Swap

Washington, June 28. Charging that Westinghouse was "acting under duress" to hold its NBC affiliations when it negotiated the swap of its Philadelphia stations for the network's Cleveland outlets, stations WGR and WGR-TV in Buffalo last week petitioned the FCC to withhold action on all pending NBC purchase applications.

Through its attorneys, Pierson & Ball, WGR asked that the Commission either withhold action on the applications until completion of the Senate network hearings and the outcome of the Justice Dept. antitrust suit against RCA and NBC, deny the applications, on monopoly grounds, or throw them into a package hearing.

Westinghouse's assertion in its application for transfer that it made the deal because it would lose its affiliation anyway, inasmuch as it was advised that NBC could purchase another station in Philly, said WGR, attests to the network's power.

"Can there remain any reasonable doubt," it asked, "of the undue concentration of power in NBC when that organization can force Westinghouse to agree to an exchange of facilities under threat of losing its affiliation agreement?"

In addition to the Westinghouse deal, NBC has requested FCC approval of its purchase of UHF station WBUF-TV in Buffalo and UHF station WKNB-TV in New Britain, Conn. The Westinghouse trade calls for the exchange of KYW and WPTZ (TV) in Philadelphia for NBC stations WTAM and WNBK (TV), plus \$3,000,000.

WGR, which will lose its NBC affiliation if the WBUF-TV deal is approved, contended that the seriousness of the monopoly charges by the Justice Dept. against RCA justifies the Commission withholding action on the NBC applications.

Pierson & Ball are also attorneys for Zenith, which is fighting RCA in Delaware and Chicago courts.

Eichman to Screencraft As Eastern TV Sales Mgr.

Cy Eichman has resigned as advertising-publicity manager of Astor Pictures and Atlantic Television Corp. after nine years, to join Screencraft Productions as eastern tv sales manager. Eichman reports to Screencraft v.p. Ed Berkson and national sales chief Peter Piech in his new sales spot.

Louis Sheingarten has been set by Astor-Atlantic to handle their ad chores in place of Eichman.

Dr. Spock Options

Swift Packing Co., Heinz and Mennen have taken options on NBC-TV's Dr. Benjamin Spock series slated for exposure next fall. Not determined how the commercials will rotate.

Dr. Spock is the famed pediatrician-author whose show will be built around family relations from the child's viewpoint.

San Francisco, June 28. CBS cancellation of V. M. Molotov's scheduled appearance on "Face the Nation" only hours before the program was to be kinescoped at KPIX here climaxed a week of cold war between the Soviet foreign minister and the network—with CBS-KPIX publicity reps caught in the middle.

On the eve of the UN anniversary session's opener here, CBS announced that the high-level Russian would make his video debut on the panel program Sunday (26), with kinescoping planned 24 hours earlier. This top catch of the anniversary sessions set CBS-KPIX flacks to work feverishly.

By midweek it appeared that KPIX would do a simulcast of the historic interview. By Thursday, however, the web had to reverse itself and report the simulcast was off—and that Molotov was demanding written questions be submitted to him.

CBS countered with a proposal that the first 15 minutes of the half-hour be devoted to written questions and that the last quarter-hour be off the cuff.

This proposal, apparently didn't satisfy the Russians and late Friday afternoon the CBS-KPIX press communications regarding "Face the Nation" took on a highly dubious quality.

This was followed shortly by CBS public affairs v.p. Sig Mickelson's announcement that the Molotov program was out. Said Mickelson: "We regret very much that Mr. Molotov would not take advantage of this opportunity to face the American public with his views on the important issues that confront the world today. The right of free questioning by the press and free and open discussion is the cornerstone of international understanding, and we hold open our invitation for any key representatives of the Russian government to participate in such a discussion."

"It has been an established policy of the 'Face the Nation' program to question guests freely on their responses..."

Despite tone of Mickelson's announcement, feeling in some tv and press sectors here was that CBS had missed the boat by not holding the invitation open to the last moment, giving the Russians opportunity to cancel out.

Can. Non-Govt. B'casters Nixed on Bid for Special Bd. to Regulate AM-TV

Ottawa, June 28.

Demands of non-government broadcasters for a special board to regulate radio and television in Canada were turned down by the House of Commons committee on radio and tv. After sitting more than two months this spring, the committee reported to Commons that "the evidence adduced does not warrant establishment of such a regulatory body at the present time." Currently, the Canadian Broadcasting Corp. both regulates all radio and video airing and operates radio and video stations of its own. The indies, backed by the official federal opposition party, Progressive Conservatives, have blasted what they call CBC's "dictatorial" policies for many years and have constantly urged for a separate, non-government board to regulate broadcasting.

The indies also lost out on another point. For three years they have been criticizing what they term CBC's "monopoly" in television, referring to the CBC regulation that prohibits more than one outlet to each of six larger cities, thus eliminating competitive tv broadcasting in those centers. This CBC policy got the Commons committee's okay, tempered slightly by the advice that it be studied further. Committee also suggested a review of CBC's present method of financing but advised continuation of the corporation's financial support by public funds to supplement commercial revenues.

The government will mull the whole subject in the House of Commons during a special debate expected to be set up later in the session, as well as during the coming debate on the estimates of the Dept. of National Revenue.

VIDPIX VICTIM OF TITLE-ITIS

1st Link in 'Film Network' Forged By Guild in Nat'l Deal on 'Confidential'

First link in the "film network" idea was forged last week by Guild Films, which set a national deal on its "Confidential File" series for airing over a spot network comprising 37 station members of the Vitapix Corp. and 53 non-affiliates. Sponsor, which bought alternate weeks (Guild is virtually set with the other skip-a-weeker) is Bardahl motor additive, which will pay Guild program charges for the show and pay its spot time charges centrally through Vitapix, with the total time-program rap amounting to \$1,000,000 for each bankroll.

Basic philosophy of the film network setup, which Guild has been working on since it reached an operating arrangement with the Vitapix stations last September, is multifold, but essentially in terms of station relations involves payment to the stations of its full card rate instead of the 30% of the station receives from the networks. Bardahl, paying its time charges through Vitapix, will get a total rate of about 25% under what it would pay for the same stations on a live network, due to lower national spot rates of participating stations. Stations get their full rate, less a 5% service charge to Vitapix and the customary station rep commission.

Time Clearance Situation
Key to the success of the film network, which Guild hopes to extend with other shows and national bankrollers in prime time, is the time clearance situation, and although it's too early to tell how choice the time allotted to "Confidential" will be, some early clearances look promising. WMCT in Memphis has cleared Thursday at 7:30 (local time), the slot sandwiched between Groucho Marx and "Dragnet." WHEN in Syracuse has set Fridays 7-7:30.

WBZ-TV in Boston is reading the Thursday 10:30 slot, while WSB-TV, Atlanta, has set 9:30 Wednesday, and KLZ-TV, Denver, has offered 9:30 on Sundays.

A major network thus far have ignored the Guild-Vitapix idea. But if Guild succeeds in getting clearances like that in Memphis, involving cream network time, the webs are certain to glance at the idea of film networks more carefully. Network-affiliate relationships have never been entirely happy because of the 30% station compensation, and once the stations get a taste of that 100% compensation offered under the film network plan, they will be more tempted in the future to give choice time to Guild. At the same time, every cream nighttime period given over to Guild will elicit a get-tough attitude on the part of the networks, thus bringing back into focus the entire question of affiliation contracts and relationships.

Vidpix Distribs Map Organization

Reps of virtually every major telefilm distributor, along with many vidpix producers, will meet today (Wed.) to organize an industry association. The meeting, which will be attended by about 30 execs representing both the feature film and syndication phases of the business, will hear and vote upon a set of groundrules covering the procedures of setting up an organization and the areas the association would handle.

Groundrules will be laid out by a committee, appointed by an earlier all-industry meeting, headed by Dave Savage, assistant to the prez of Guild Films (meeting takes place at Guild offices, incidentally). Committee has been meeting for more than a month and has drawn a proposed set of procedural rules for the establishment of the organization as well as a prospectus on the association's areas of coverage, which presumably would include such items as credit information, public and trade relations, foreign problems, research,

GT Builds Feature File To 17 With Buy of Four

General Teleradio has purchased four more feature films, building its latest group of full-lengthers to 17 in all so far. To add to the films already in tow, distrib has inked for two 1950 productions by Ventura Pictures plus another '50-made by Milton Bren and William Seiler and a '52 feature done by Edward Alperson.

Pix are: "Boy From Indiana," Lon McAllister, Lois Butler, Billie Burke and "Rogue River," Rory Calhoun, both coming originally from Ventura; "Three for Bedroom C," Gloria Swanson, Fred Clark, from Alperson, and "Borderline," Fred MacMurray, Claire Trevor, from Bren and Seiler.

GT also has the Bank of America 30 features.

Gallo as Sponsor In Regional Deal For 'Holmes' Films

First major regional deal on UM&M's "Sherlock Holmes" vidpixers was set this week with Gallo Wines picking up the series in 29 markets, most of them major ones. Deal calls for Gallo to sponsor the series first run in the 29 cities, since they haven't played in them yet. Gallo is also looking at second-run deals in markets where the series is presently on the air once local sponsorship pacts on the first runs expire.

Markets include such major situations as Cleveland, Columbus, San Francisco, San Diego, Seattle and New Haven. Deal was set via the Budd Getsch agency, which just took over the Gallo account from BBDO, with United Film Service (one of the three component companies of UM&M) San Francisco rep Jerry Liddard representing UM&M. Deal puts the "Holmes" pix well above the 100-market mark.

While the Gallo deal itself is for the present 39 films, UM&M and Sheldon Reynolds, the show's producer, are going ahead on production plans for an additional 39. Understood Motion Pictures for Television, which financed the first 39, won't be involved in the new series, with UM&M having arranged the financing itself. "Holmes" director Steve Previn planned back to Paris over the weekend after an U. S. extended visit to prepare on production. UM&M prez Charles Amory also flies to Paris next week to arrange the details.

Vidpic Seminar in Chi For Ad Agency Staffs

Chicago, June 28.
Kling Film studio has inaugurated a continuous tv-film job-training seminar for ad agency personnel. Agency people are invited to spend as long as a week at the studios, participating in and learning film-making from inception of the idea to the final prints.

In addition to observation of each step of the making of the pix, the agency people are invited to sit in on actual story planning, plus lectures on the various phases of the business.

Kling veepees Fred Niles emphasized that all agencies, regardless of whether they are Kling clients, are welcome to use this service. Currently "students" from J. Walter Thompson and Campbell-Mithun are attending.

CONFLICTS GUE MORE PROBLEMS

The telefilm industry of late has been running into some acute cases of titleitis. In search for new and offbeat properties for both network and syndicated sales, there's been more than the usual run of duplication of ideas, resulting in cancellation of productions, switches in formats from the originals plans, changes of title, and considerable embarrassment, to say the least.

Title conflicts are only a part of the picture, with many more problems ensuing from duplication of subject matter than titles alone. But the title situation itself is beginning to resemble that of the motion picture industry, except that the feature business has some title protection via the Motion Picture Assn. of America's registration setup. In the telefilm business, it's a wild scramble, with the producer who gets his series on the market first usually coming out on top.

In terms of pure title conflicts, some examples are Herbert B. Leonard's "Tales of the Bengal Lancers," in preparation for Screen Gems and "The Bengal Lancers" on which CBS Television Film Sales is shooting back-grounds in Spain. Another case is Revue Productions' "Adventures of Tom & Huck" and Filmcraft's "Mark Twain Theatre," with a legal hassle over rights involved here as well.

Another case was "Robin Hood," which Official Films got to do first, produced and sold its network before Arthur S. Lyons, former agent and present owner of the CameraVision process, could get started on a version he had planned. And the topper of them all was "Black Beauty," which some half-dozen producers had simultaneously planned to do but which was dropped by all but one after they learned that Television Programs of America got the head-start. At that, TPA, retitled the show "Thunder" in fear of title conflicts or legalists.

Subject Matter
On the question of subject matter, the competition is even more intense. There are three shows in preparation with horses as the leads — 20th-Fox's "My Friend Flicka," already sold to CBS-TV; TPA's "Thunder," sold to General Foods for NBC, and Flying A Productions' "Champion, the Wonder Horse," slated for syndication via CBS Film Sales. There are two new jungle shows on the market, Screen Gems' "Jungle Jim" and ABC Film Syndication's "Sheena, Queen of the Jungle," with this an offbeat case in that one of them has a femme for the lead.

Foreign Legion series are also hot. There are the two Bengal Lancers series. Then there's "March or Die" the Errol Flynn starrer in preparation for CBS Film Sales, as well as TPA's current "Captain Gallant of the Foreign Legion." In the costume field, Alexandre Dumas is represented by two series, TPA's "Count of Monte Cristo" and Italian Film Export-Thetis Films' "The Three Musketeers." Even anti-Communism, brought into vogue by Ziv's "I Led Three Lives" and R. J. Reynolds' erstwhile "The Hunter" series, is due back, with both parties again the same. Reynolds has slated "Crusader," a series about anti-Communism in Europe, for its CBS-TV Friday night slot in the fall, while Ziv is prepping "Underground," a series about anti-Commie activities behind the Iron Curtain, for the fall.

CBS Vidpix Rerun Deal

CBS Television Films wrapped up one of the largest single deals on vidfilm reruns in the N.Y. tv market. Syndicator sold three shows to WPix, the N.Y. Daily News station, for \$250,000.

Station boss Fred Throver packed for reruns of "Life With Father," "San Francisco Beat" (called "The Lineup" on network) and "The Whistler."

'Magic Box' Released to NBC-TV As July Pic Spec; WCBS-TV Gives In

Directors Get Pay Hikes In New Alliance Pact

Hollywood, June 28.
Telefilm directors get scale and residual pay hikes in a compromise pact with the Alliance of Television Film Producers, effective immediately after Alliance okay. This is a mere formality as the producers okayed the contract submitted to SDG board. Meggers originally asked that the minimum be upped from \$550 to \$750. They settled for \$600, plus boost from \$275 to \$300 in reruns coin.

This means where formerly a director received \$825 a pic with reruns, now he'll receive \$900, no rerun coin second runs, only third run. Three-year pact is retroactive to April 14, while deal is only with Alliance. Customary pattern is for other producers to follow for same deals.

Screen Gems' 1st Overseas Subsid; Kron In as Head

Screen Gems this week set up its first overseas subsidiary and tapped former NBC Film Division national sales chief Jack Kron to head it up. Columbia Pictures subsid organized Screen Gems of Great Britain Ltd. as a wholly-owned subsid and named Kron to the post of general manager. At the same time, Kron was also named director of European sales for Screen Gems, which means that as other subsid overseas are opened up, Kron will assume supervision of each.

Organization of Screen Gems of Great Britain follows by a couple of weeks a similar setup in Canada, where Screen Gems of Canada was organized. Screen Gems v.p.-general manager Ralph Cohn and sales veep John Mitchell laid the groundwork for the British setup a couple of months ago with an extended European tour, which included huddles in London, Paris, Berlin, Frankfurt and Rome. Screen Gems, according to Cohn, intends to set up offices in "every foreign market where there is television," with the British operation as a starter.

Kron will leave for London within a couple of months to get both the European sales and the British subsid going. He's been freelance work in the telefilm field ever since leaving the NBC Film Division several months ago in dissatisfaction over the NBC operation's product. Kron was with the NBC operation since 1948, having moved over from CBS. Previous to that, he was Monogram Pictures' general manager in Trinidad for two years.

NATS Lines Up 45 Affils; Group Opens L.A. Office

Hollywood, June 28.
Prelim stages of formation of National Affiliated Television Stations Inc. have been completed with the lining up of 45 channels as affiliates, according to exec director Berman Swartz. NATS is owned by Swartz, Joseph Justman and NTA, a tv distrib group, and is sponsored and partly bankrolled by General Electric Co.

Swartz, exec assistant to Justman at Motion Picture Center studios, is here with Glenn Lord, GE administrator, making a survey of available telefilm product for NATS. Also to open an L.A. office for the company.

Swartz said the group expects to have 75 affiliates within the next 60 days. Of the stations already set, 19 are VHF and 26 UHF.

Multiple entanglements over rights to the British pic, "The Magic Box," were finally resolved this week by NBC-TV and National Telefilm Associates, and the Robert Donat starrer about the pioneer British motion picture industry has been skedded as "Producers' Showcase" first feature film presentation, on July 25. NTA succeeded in getting releases from 18 stations which had already bought the film as part of NTA's locally-sold "Fabulous 40" package, with WCBS-TV, the competitive CBS-TV flagship in New York, as the final station to fall into line.

NBC-TV deal, said to run about \$75,000, provides for one run plus an option on one rerun. Film will be colorcast, marking another "first," and Technicolor's London lab is preparing a special print via a new lab process for color tv showing. "Magic Box," which was produced for the Festival of Britain in 1951, becomes the first of a series of British pix NBC-TV will be giving the spec treatment, the difference between "Box" and the others ("Constant Husband," "Richard III") being that the former has already had its American theatrical run, while the tv showcasing on the others will come in the form of a pre-theatrical "premiere" for the U. S.

Those prior local commitments were the key factor which snarled the deal, with NTA having had to go to each station individually to secure the pic's release. NTA prez Ely Landau said the stations gave it up "because they agreed the NBC-TV showing would be a shot in the arm for feature films," but it's known that WCBS-TV, the last holdout, released it only after NTA granted it a "consideration." Sam Cooke Digges, WCBS-TV general manager, refused to elaborate on the release, claiming it was "a private business transaction and I can't discuss the details." It's understood the reason for releasing it was to avoid litigation and because of future relationships involved.

Involved with NBC-TV and NTA in the transaction was indie producer-distributor David Dietz, who claims tv rights to the pic and who initiated the NBC-TV discussions. Network, incidentally, didn't have the deal wrapped up until yesterday (Tues.), with the "Producers Showcase" of the night before giving details of the August "Showcase" but stating that the July edition would be announced at a future date.

WNAC-TV's 100G Deal On TPA Pix

Boston's WNAC-TV, which a couple of months ago made a five-year deal on Television Programs of America's "Ramar of the Jungle," has tapped two more TPA properties for longterm pacts. General Teleradio outlet has signed on for five years for TPA's "Ellery Queen" series and has pacted a first refusal on the firm's upcoming "Count of Monte Cristo" for four and one-half years. If both deals go through, the station will pay some \$100,000 for the two series over the five-year period.

Deal for "Ellery" is set, with the station getting the 32 half-hours in the series come August, with the only proviso being that the outlet run no more than five replays per pic over the five-year term. "Cristo" deal is subject to a decision by TPA as to whether the series will go syndicated or national (deal is dead in the latter case), with a decision due by Aug. 15. If it goes syndicated, WNAC-TV is limited to once-a-week showings during the first four years, with two a week during the final 26 weeks of the four and one-half-year run. If TPA decides to go national on "Cristo," it will still net some \$40,000 out of the "Ellery" deal alone.

JULIUS LA ROSA SHOW
With Debutones (4), Russ Case
Orch, guests
Producer-Director: Byron Paul
Writer: Bob Haymes
15 Mins., Mon.-Wed.-Fri., 7:45 p.m.
Sustaining
CBS-TV, from N. Y.

It looks as if the study of Perry Como has become a required course for male singers on tv. His influence on Eddie Fisher's video department is evident, and now Julius La Rosa, bowing on his new three-a-week show on CBS-TV, reveals the Como touch even to the pulling of his ear lobes while singing and gabbing. As long as there's no attempt at a straight carbon, the influence of Como, whose show biz genealogy stems from Bing Crosby, is undoubtedly healthy, since it promotes a casual style that's very easy to take.

On his preem stanza (27), La Rosa revealed considerable improvement as a showman. He handled the intro with humor and confidence, although his diction still needs improvement, and his warbling was frigate. Against simple but adequate settings, La Rosa opened directly with "It All Depends On You," did a neat version of "Learn the Blues" and handled the standard, "You Go To My Head," slickly with the help of some super-imposed champagne bubbles. La Rosa is being assisted by four gals, The Debutones, and the snappy backgrounding of the Russ Case.

La Rosa's first guest was Georgia Gibbs, whose savvy belting of her current wax entry, "Sweet and Gentle," indicates that she can add to any video layout. *Herm.*

MATT DENNIS SHOW
Producer-writer: Gordon Auchincloss
15 Mins., Mon., 7:30 p.m.
NBC, from New York

NBC-TV has called in Matt Dennis to fill in for Tony Martin and Eddie Fisher, who are scrambling the icons for a summer rest. It's a wise choice, because he fits the quarter-hour musical format layout neatly and it should develop into more than just a summer romance between the net and Dennis. He's a solid all-year-round man.

Dennis moved into Martin's berth on Monday (27) and will take over Fisher's Wednesday-Friday niche beginning July 6. The thrice-weekly airer should work into must-viewing for those who like their melodies dished out with taste and style.

He's an intimate bistro stylist with a soft and easy way with a song and the camera helps bring it all into a focus that's warm and winning. Working with a bass (Trigler Albert), guitar (Mundell Lowe) and drums (Jimmy Campbell) backing Dennis self-accomps on piano selling standards, originals and current pops in an ear-hugging manner. On opening show he worked through "Nobody's Heart," "Bongo, Bass and Guitar," "Junior & Julie" and "Learnin' The Blues." All came across effectively. He's also got a casual way of introing a song that's in keeping with easygoing flavor of the show.

Producer-writer Gordon Auchincloss has worked out a serviceable script way above the "and now I'd like to sing one of my favorites and I hope it's yours too" class and has dressed up the show with care. *Gros.*

Sharpe Asks Accounting From Bob Cummings In Claim for Agent Fees

Los Angeles, June 28.

Robert Cummings, who last week named agent Don W. Sharpe in a partnership hassle, has himself been named defendant in a demand by Sharpe for an accounting of the earnings of his former client.

In action filed in Superior Court, Sharpe claimed he had entered into an oral agreement with the thesp on Sept. 1, 1952, which called for him to receive 10% of Cummings' earnings. Sharpe contends that last Aug. 11 the actor notified him the contract was no longer valid.

Complaint stated that on the previous day Cummings inked a deal with McCadden Productions Inc. for a series of telepix, a pact he had initiated.

Sharpe on June 28 was joined with NBC and Official Films by Cummings in a court application for permission to take depositions from the trio in a move preparatory to readying a suit against them over partnership rights to "My Hero," telepix series in which Cummings starred in 1953.

THE SOLDIERS
With Hal March, Tom D'Andrea, others
Producer-Director: Bud Yorkin
Writers: Jack Douglas, Marv Fleher
30 Mins., Sat., 8 p.m.
NBC-TV, from H'wood

Hal March and Tom D'Andrea have finally pyramided "The Soldiers" into a fullblown display after making something of a minor-league stir with the GI shenanigans as a capsule on the ex-"Colgate Comedy Hour." Preem show fronted the pilot film used for bally purposes, since March was on later at 9 o'clock winding up with the Imogene Coca show from New York. Hereafter, "Soldiers" will be live from the Coast, moving into the cancelled Mickey Rooney vidpix line for the summer.

Live or celluloid, the series will have to prove that it can make the grade in the elongated form. The humor is peculiarly basic, somewhat telegraphed and, at key points, a caricature of a caricature.

Best that can be said, as judged by the intialer, is that it's a harmless sort of workout by the twain, though the pilot seems to have been done under production auspices that will shift when live. From this view, there may be radical changes showing up from here in.

The one socko virtue of the March-D'Andrea partnership is the timing, but the story line last Saturday (26) was an extremely tired one that performer virtuosity can hardly overcome. As far as life in the army is concerned, it's a cliché to begin with, so the material must be extraordinary to pay off. Being added in this connection is Phil Silvers' GI telepix skein on CBS-TV next season. *Tran.*

HICKORY DICKORY DOCK

With Eleanor Olha
Producer: Helen Klein
Director: Jon Fogel
30 Mins., Sat., 8:30 a.m.
WCBS-TV, N. Y.

"Hickory Dickory Dock" is a winner among a Saturday morning full of good children's tele shows. A pubserv feature done in cooperation with the N. Y. Board of Education, the 8:30 to 9 WCBS-TV'er is basically nothing more than an on-screen kindergarten class.

The most remarkable thing about the half-hour show is "Miss Vicky"—actually Eleanor Olha, a Queens kindergarten teacher. The fact that she is a practiced teacher seemed to give her a strong advantage over strictly video-styled juve frontiers in the stanza's second exposure Saturday (25). And like most of the tv pros, she had her quota of pleasant personality and camera technique.

The things she did were very simple, never exceeding, it would appear, the limits of the four-to-seven-year-old mentality. She had an additional virtue—not once did she go to any verbal extravagance; everything she said was measured to be honest, not misleading, a virtue that other emcees have often sacrificed to gain a greater hold on the kids.

Miss Olha moved through her paces slowly so that all juves could comprehend, and her technique of talking to the children, waiting a second and then replying as though one of them might have answered her, had the strongest effect imaginable. She read a story, with simple illustrations placed on the screen to help her. She sang brief songs—and she sang well. She also did some arts & crafts stuff geared for kiddie consumption. *Art.*

Lum & Abner May Be Back On Air by Transcriptions

Houston, June 28.

Chester H. Lauck, "Lum" of the longtime radio team of Lum & Abner, is in the oil business here, but this doesn't necessarily mean the old "Jot 'Em Down" store is dead. Lauck and his partner, Morris Goff, ended their 25-year-old radio series six months ago, and Lauck has become goodwill ambassador for Continental Oil Co. Goff is retired.

But Lauck says two offers are now pending on sale of transcriptions covering 10 years of the team's folksy five-a-weekers. After editing out of topical matter, Lauck says, the recorded shows would be used as radio repeats. He added that the team has no tv plans, since the Lum & Abner shows' peculiar appeal to the ear and imagination never seemed to come through in video trials.

In his new job, Lauck will travel over 18 states, making personal appearances and telling Conoco's story.

SOLDIER PARADE
With Martha Wright, Richard Hayes, Bill Hayes, guest
Producer: David Nyren
Director: Robert Massell
60 Mins., Thurs., 5 p.m.
U.S. Army Recruiting
ABC-TV, from N.Y.

Renovations have caused "Soldier Parade" to skip since last August. At the time it first went to air, it had the feeling of a reasonably good variety casing. In the meantime it took a hiatus, later to return to the tv web as a half-hour show. Two weeks ago it was again upped to 60 minutes by the sponsor, U.S. Army Recruiting Service.

"Parade" has taken on the look of an amateur hour since '54, largely because the current talent hasn't matched the quality of last year's. Then it had the flavor of a true variety stanza, where roundness was included in the overall production; performers were allowed to dispense with uniforms, and sets were used to better advantage.

Though last week didn't differ from last year in the one-two-three way talent was lined up, most recent session was a lot more on the order of several dissimilar acts of vaudeville than a well-knit variety show. Furthermore, Arlene Francis in old days was not as cavalier toward the Army-supplied talent as was Martha Wright, her temporary replacement last week.

The new touch on the program is the weekly inclusion of high-priced talent in mufti. Last time it was singer Bill Hayes, not to be confused with the show's (also new) regular co-emcee, Pfc. Richard Hayes. Civilian Hayes was hyperbouncy yet pleasant in his midway appearance. Nevertheless, the guest star policy didn't add much to the total effect.

Pfc. Hayes is a fine emcee. He's a charming and handsome front for the show as well as a good singer. Miss Wright, who was weak in handling shortie interviews with leading performers, reading of lines and commercials, did excellently in her singing chores. She did a couple with Richard Hayes and a commendable solo. *Art.*

CBOFT INAUGURAL

With René Chartier, announcer;
Collette Devlin, Margaret Munson, Freda Lyon, Les Joyeux Camarades, Pete Fleming;
Cammie Howard's Orch; guests
Producer: Pierre Normandin
30 Mins.; Fri. (24); 9 p.m.
CBC-TV, from Ottawa

Marking the opening of Canada's second French-language television station, CBOFT in Ottawa, a restricted Canadian Broadcasting Corp. web carried a special, surprisingly mild inaugural show. Originating in the new studio that will serve both local video outlets, CBOFT and CBOFT, the airing teed with brief gabs by CBC brass followed by a musical session that was 80% cant. Gab-stints included Philippine Quimet and A. D. Dunton, respectively g.m. and chairman of CBC and Dr. J. J. McCann, federal revenue minister who reports to parliament for CBC.

All three kudos CBOFT (which premed with this show) and the inauguration of dual-language service to the Ottawa area. Until this program went on, CBOFT aired in both English and French; from the first minute of this airing, CBOFT (channel 4) will be all English, CBOFT (channel 9) all French. Dr. McCann said the national (CBC) network still had much to do before all Canada got tv facilities.

Sultry-voiced Collette Devlin, in a Paris cafe set, teed the chirp stanza with "I Love Paris" in French, and later sang with Les Joyeux, a male choral group that spent much of its backing titles, announcements and Mlle. Devlin. Pop singer Margaret Munson was effective in "Teach Me Tonight" and soprano Freda Lyon did an okay concert-style routine with "A Song in My Heart." After so much vocal work, Pete Fleming's capable vibed solos were a relief. He showed expert hammer ability with "Cherry Pink" and "I Surrender Dear" but needs more on the showmanship ball for video appearances.

Producer Pierre Normandin's chores were on the beam, but undeniably restricted by the small CBC-CBOFT studio space. A touch of comedy, tempo or novelty would have strengthened the show. Lighting and settings were attractive and pleasant. René Chartier's announcing was able, done in both English and French. Cammie Howard's orchestra showedback off camera. *Gorm.*

Dallas—William Crowden has joined the announcing staff here of WFAA. He was formerly chief announcer for KRIS, Corpus Christi.

Tele Follow-Up Comment

Ed Sullivan, marking his seventh anniversary as a telecaster, spared neither himself nor the budget with Sunday's (26) CBS-TV display. Fortunately, the necessity of straining the bankroll was obviated by the cuff appearances of a whole line-up of talent who dropped in to sing "Happy Birthday" and the plugs of "The Seven Little Foys" (Par) brought in Bob Hope, who reappeared his first act in the east for which, according to Sullivan, he was told to get back to the midwest.

Sullivan has had a long and fruitful run on this network. During this time he has taken bows for a lot of talent discoveries and catapulted a lot of performers into the big money. His is a top hour-long variety show. However, it still remains for Sullivan to make one more discovery—that of himself. In all the years in front of the tele-cameras, he is still to learn how to do himself in a professional manner. Maybe that's one of the secrets of his appeal.

Hope, as a guest, seems a more easygoing gent than during his appearances on his own show. The grace with which he performed on the Sullivan show was pleasurable. Despite the historic vintage of his lines in the warmed-up original act, he came off well. The sandance and the work with the mopets portraying the Little Foys made for charming viewing. Another major name, Pearl Bailey, who, it seems, is learning to be an impressionist—and very well. She did what is presumed to be a faithful reproduction of Bert Williams singing "Nobody" and captured the spirit of the late Bill Robinson in his step dance.

For the pure spirit of vaudeville, Smith & Dale did their noted Dr. Kronkite skit with Gene Courtney assisting. This is one of the durables in variety literature, always a surefire bit. As usual, it was given an excellent performance by this vet duo.

Will Jordan did a bigtime job in his satirization of Sullivan. Jordan has captured with amazing fidelity the little peculiarities of Sullivan's speech and mannerisms in a capsule history of the confederer. It was a good comedy interlude. Joe E. Howard, the old-time bard, contributed a medley of his own comps. The octogenarian is still a capable performer. Film clips in this show included one of the sequences from "Foyes" and the cherished poolroom bit by W. C. Fields. Sullivan took the luxury of bringing in the glee club from his hometown high school, in Port Chester, N.Y. It remains a good audience gimmick. It gets an entire town to look in on the show.

Statue which Sullivan has attained in the industry is readily seen by the lineup of names that came in for the opening tribute. The line consisted of Julius LaRosa, Johnnie Ray, Eddie Fisher, Tony Bennett, Eartha Kitt, Burl Ives, Victor Borge, Charles Coburn, Phil Silvers and Polly Bergen. *Jose.*

Walter Winchell's valedictory over the ABC-TV network—"after more than 22 years, or more than half of my working lifetime"—farewelled his audience on this web with a personal "editorial" on his brand of journalism. The finale Sunday telecast recapped his "share of scoops and quota of boners," spoke of his biggest thrills (last year's warning on the polio vaccine), reviewed the credo of telling the truth and keeping faith with the public, harked back to the extremes of love and hatred—FDR to Hitler, Iwo Jima to Buchenwald—and stressed he'd be back "over another network" on the air next fall, continuing with his syndicated column, per always (except for the July-August vacation). He also reiterated his Wall St. bull market tips. *Abel.*

The "Can You Top This?" analogy in the new ABC-TV show, "What's The Joke?", became even more apparent on the second Sunday night semester. Joey Adams and Maggie Sullivan, regular panelists, seemed to be having a somewhat strained time as moderator Paul Killiam tried, somewhat ineffectually, to "top." Billy Vine and a newcomer comedian, Mal Cross, were substitutes for regular panelists, Rudy Vallee and Henny Youngman.

Emcee Killiam's confusion in identifying which looker-inner sent in what joke and was entitled to what prize has to be straightened

out. The panelists' obvious embarrassments generally must ditto.

As pros, whether they're married to a dud entry or not, they must give it the college try all the time. Also, and this seemed a constant danger, the show's gags bordered on blacked gags with an indigo touch. This was never true of the Senator Ed Ford package. By the way, why doesn't this past-proved show essay a comeback? The Joe Laurie Jr.-Harry Hershfield-Peter Donald-Ward Wilson brand of jokes, under Ford's ownership-participation, was a pretty durable commodity, both AM and tv, for some reasons. There's plenty of pep in the toppers yet. *Abel.*

"This Week," a news-comment show that fills 20 minutes following the 11 p.m. news every Sunday on the Canadian Broadcasting Corp. television web, is garnering a hefty following of viewers because of its lucid dissecting of the week's top news item. Show was slow reaching fave status because it had all the first-glance appearances of another stuffy, pompous gab session. Two things keep it lively and extremely useful: its use of three experts on the subject and its relaxed, authoritative monitor, U. of Toronto professor Marcus Long. Pundit sets the stage for each mull session, gets and keeps it moving brightly, and sees that the panel gabbers stay on the track. Panelists are usually so intent on the subject they keep the viewers excited with them. By using three plus Long, "This Week" manages to avoid isolating individual opinions. Instead it bounces them against each other to thin out the issues to a clarity where the average dialer can understand them.

Timeliness is another advantage. Recent subjects included Peron and the Roman Catholic church and, on an earlier show, economists from labor, management and government on the guaranteed annual wage, latter show teeling less than ahead of the projected deadline of the General Motors strike. Show is wisely being kept on the web through the summer. *Gorm.*

HELEN KELLER IN HER STORY

With Arthur Godfrey, host; Katharine Cornell, narrator
Producer: Nancy Hamilton
Director: Richard Carver Wood
Writer: James Shute
60 Mins., Sun. (26), 5 p.m.
CBS-TV, from New York

CBS-TV's public affairs department seized on the opportunity of Helen Keller's 75th birthday to present an hourlong documentary on the life and works of the humanitarian in the form of a film recently completed for the Foundation for the Blind. Film set for tv and theatrical release, was strictly matter-of-fact in its documentary approach, but was as moving as anything the CBS projectors have ever ground out.

Miss Keller's biography is epic in its nature and scope, with her accomplishments in overcoming the void of blindness, deafness and muteness gigantic in comparison with much that is viewed with awe today. Of course, her story is a well-known one, what with her early autobiography, her magazine pieces, motion pictures, vaudeville appearances and lecture tours. But placed in sequence on film as it is in "Helen Keller in Her Story" and visualized as no book can do, it assumed the essence of heroism.

From stills and clips from her youth to up-to-date footage of her everyday existence at her Connecticut home, the film soaked across its message—the deeds an inspired person is capable of. Katharine Cornell's underplayed narration was as effective as the matter-of-fact tone of the film, serving to heighten the effectiveness of the message. Nancy Hamilton's production and James Shute's commentary showed restraint and knowhow.

All it took for CBS to do the show was to put a camera in front of Arthur Godfrey, who introduced the film on a note of simplicity and inspiration, and let the projectors roll. But that's besides the point—the fact that the net did the show serves to point up its acuteness and awareness in the field of public service. Helen Keller in Her Story" scores another notch for the network in the public affairs field. *Chan.*

Kansas City—Max Bicknell has been appointed news editor of KCKN. He replaces Allen Smith, who recently switched to the news department of KCMO. Bicknell was once an orch leader in this territory.

DO IT YOURSELF

With Cliff Arquette, Dave Willock, Mary McAdoo, Stevie Woolton
 Producer: Bob Henry
 Director: Dick McDonough
 Writers: Arquette, Willock, Jack Krutcher
 30 Mins., Sun., 7:30 p.m.
REYNOLDS ALUMINUM
 NBC-TV, from Hollywood
 (Clinton E. Frank)

"Do It Yourself" is the half-hour that Reynolds Aluminum is using to stop up the summertime Sabbath-at-7:30 gap on NBC-TV. It replaces "Mr. Peepers," which made its own debut in the '52 hot spell and stayed on (with only brief pause right after that first summer) until its recent rating falloff, and precedes Reynolds' fall entry, Tony Miner's "Frontier" vidfilm skein. New stanza's efforts in the preem (26) didn't do much for the serious hobbyist. Instead, it was directed at bringing new hammer-and-saw aficionados into the fold.

Fronting Dave Willock and Cliff Arquette, "Youself" was more for hammering than hammering. That "Peepers" whimsy seems to still have the bankroller enthralled, only current session is less whimsical and less costly.

Willock and Arquette were co-starring, but Willock, the younger, spent whole time on camera as opposed to his confrere. He played the neighborhood's No. 1 do-it-yourself handyman to whom all brought their smalltalk, puns and problems. There was the running gag about Arquette's jalopy making a noisy halt every time it pulled up to Willock's workshop, but there were some pleasant lightweight comedies between the two, with Willock as straight man, to counteract slapstick portions. Then Willock gave brief built-at-home advice to Stevie Woolton, a deadpan, freckled juve who is a natural for a regular tv slot of his own, and to Mary McAdoo, who played a nabe hausfrau always popping up with something to be fixed.

Little was done in the actual fix-it, build it department and what was didn't look too exciting for veterans of the game. Reynolds managed a long plug for itself via construction of a window screen made from one of its own products. Sponsor laid it on thick with its other plugs too.

PROGRAM OF MUSIC AND ART With Stradivarius Society; Fred Scott, announcer

Producer: Wes Kenney
 Director: Arnee Nocks
 30 Mins., Sun. (26), 7:30 p.m.
WABD, New York

The playing of music has generally been tv's effort to make it a visual presentation as well. It'd be hard to tell how much of a permanent mark WABD's (N.Y.) half-hour "experiment" Sunday (26)—to bring chamber music from the Metropolitan Museum of Art, using its attendant paintings, statuary, tapestries to keep the eye busy—has made on the video effort, but it was a very interesting and very well executed one-shot just the same.

The idea of Ted Cott, head of the two DuMont o&o's in N.Y. and Washington, "Program of Music and Art" featured the chamber music group of The Stradivarius Society with the Met Museum as a backdrop. Cott's principle, as he explained it, was to supply music from the 18th century while the viewer was additionally able to o.o. the period's art.

He was probably right in assuming that watchers tired easily of the tele system of focusing on the instruments, hands, faces of the musicians via long, two and tight-shots and whatever angles the cameraman could devise. So as the chamber group played selections from Marcello, Rameau, Mozart and Tartini, cameras cut back and forth from the graphics of Watteau, Fragonard, Nattier, Pater, et al., all of which were placed neatly within camera range inside Museum's Hotel de Tesse salon. Show tried to capture the emotion of the music by cutting to appropriate art objects. It was tough that the painting, sculpture and such was pallid compared to the music.

Wes Kenney and Arnee Nocks, producer and director respectively, teamed to do a nice visual job behind good music by the players. Fred Scott was a business-like announcer. The whole show is definitely worth a second go-round as a pubserv feature.

San Antonio—Don Albert, operator of the Keyhole Club and disk jockey on KCOR nightly for two hours, will sponsor a series of weekly amateur shows at the club each week. Winners will appear on a new show to make its bow on KCOR-TV.

3 FOR TONIGHT

With Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann, Hiram Sherman, Betty Benson; music, Walter Schumann; lyrics and special material, Robert Wells; conductor, Richard Pribor
 Producer: Paul Gregory
 Directors: Gower Champion, Bill Collieran
 Adaptation: William Nichols
 60 Mins., Wed. (22), 10 p.m.
GENERAL FOODS
 CBS-TV, from New York
 (Benton & Bowles)

That "straight from Broadway" tag is becoming more frequent on television. Most recently, it was a local New York showing of "Shoe-string Revue" on WABD while the show was still on the boards in an attempt to hustle up some b.o. Last Wednesday, Paul Gregory's "3 for Tonight" got the network treatment just four days after its Broadway closing, with the television coin going to boost the revue's overall profit. With the networks slightly spec-happy, there seems no reason why this shouldn't emerge into a regular pattern, with the legit managers making the decision as to whether the video showcasing is to be full-length or abbreviated, depending on their road plans. Post-Broadway-run shift to tv operates to the benefit of both parties, with the tv coin offsetting losses or improving the profit for the producers, and the show itself providing that much-needed specola-type material for the nets.

Not that every show is gonna knock em dead in Ashtabula every time. "3 for Tonight," for example, with its forced limitations to songs and dances, provided some diverting television entertainment, yet certainly didn't rest on a base of universal appeal. The television was a straight string of eight musical numbers, uninterrupted save by Hiram Sherman's commentary and the General Foods commercials. A revue of this type has a specialized appeal that can keep it going on Broadway but may run into trouble in terms of the mass appeal demands of television. The rarified all-caviar, no-roast-beef menu on the tv offering certainly was something different for television, but was it right?

That question, of course, falls into the laps of the programmers and the sponsors who are crystal-balling the future of the tv spectacle. In down-to-earth terms of a one-shot and forget-the-cost, "3 for Tonight" was a refreshing and diverting hour of television, unencumbered by the customary rigors and forms of the run-of-the-mine video format. In Marge & Gower Champion, the show had perhaps the most graceful and inventive dance team around today; in Harry Belafonte, the most intensive and magnetic singer—folk or pop; and in the Voices of Walter Schumann, perhaps the most versatile of the large choral groups. And to this some pleasant offhand commentary by Hiram Sherman, and some top-notch staging (sans sets) by Gower Champion and (for tv) Ed "Hit Parade" Collieran and the result was a show with taste and pace.

Champions excelled in their several dances, showing off their versatility best with their choreography, in which they reacted to series of musical inventions. Belafonte was most effective in his "When the Saints Come Marchin' In," a spiritual chant, and a slow folk song, "Take My Mother Home." Singers backed nearly all the numbers in excellent fashion, both in the vocalists and their choreography. Richard Pribor's batoning matched the all-round sharpness of the performances. Sal Bonisignore's lighting was effective, and Collieran's camera direction was imaginative and fluid, with these latter two taking on special importance in view of the absence of formal settings.

Taken on its own ground—a different type of musical revue—and not as the be-all and end-all for what constitutes the best in light television entertainment, "3 for Tonight" was a happy venture. Incidentally, the one-shot was the fill-in for "U. S. Steel Hour," which preems on CBS-TV a week from Wednesday (6) as an alternate-weeker with the General Electric "Front Row Center."

Scripter Aurthur to Sub As 'TV Playhouse' Prod.

Playwright Robert Alan Aurthur will get a crack at full masterminding of the Philco-Goodyear "TV Playhouse" in August when he steps in for producer Gordon Duff, who'll be vacationing.

Duff took over the reins when Fred Coe ankled the NBC Sunday nighter, with Aurthur moved in as associate producer (Duff's former berth) and script editor.

AMERICA'S GREATEST BANDS
 With Paul Whiteman, Bob Crosby's Bobcats, Sammy Kaye Band, Sauter-Finegan Band; James C. Petrillo, guest
 Exec Producer: Jack Philbin
 Producer: Jack Hurdle
 Director: Frank Sateinstein
 Writer: George T. Simon
 60 Mins., Sat., 8 p.m.
NESTLE CO., PROCTER & GAMBLE
 CBS, from N.Y.

(Bryan Houston; Compton)
 Filling in the Jackie Gleason time slot for the summer, this session may not bring back the band business, but it's doing a great job in spreading tooter employment. Some 60 orcs will be spotlighted during the summer series, with each hour stanza featuring several crews.

This show makes few contributions otherwise. It has not found the answer to the problem of how to present bands on video for a great spot to experiment in this direction, but apparently this series is going to duct the whole issue and pretend it doesn't exist. On the preem show (25), at least, the various bands were brought before the cameras with no attention paid to the visual pace. In short, it was straight radio with incidental pictures added.

The musical layout was solid, but viewers can't be expected to concentrate on a static screen image. Only two attempts were made at production ideas. One was the "So You Want To Lead A Band" routine by the Sammy Kaye orch and the other was a hoofing routine to a new dance step, "Jukin'," as played by the Paul Whiteman orch at the close. But they were original ideas, but they were lifted from camera shots that switched between the bands as a whole and individual sidemen.

Bob Crosby, and a lineup of his original Bobcats, got the show off on a swinging musical note with a brace of standards and Crosby's vocalling of "Learnin' The Blues." Kaye followed in a sweet musical groove, offering his w.k. tyro batoning routine with a boy and a girl taking turns on the podium. Sauter-Finegan's band, with a couple of atmospheric numbers featuring this crew's varied instrumental pattern, followed for one of the most static visual intervals on the show, and Whiteman's large crew, with vocal chorus and soloist Shirley Harner, wrapped up the final portion of the hour.

As emcee, Whiteman registers as an authoritative and genial host, but his chatter with the bandleaders needs considerable sharpening. If this show can't get a change-of-pace visually, it at least ought to be snappier verbally. As guest on the first show, even the usually colorful James C. Petrillo, American Federation of Musicians prexy, came on with some routine stuff about how great "live music" was for America. This show was not a case in point.

SANDY BECKER'S FUN HOUSE
 Director: Pat Fay
 30 Mins., Mon.-Thru-Fri., noon
WABD, New York

"Sandy Becker's Fun House" isn't visually as promising as "Funny Bunny," the show it replaced in the noontime anchorage, but the new stanza is pretty entertaining and clever in its own right, barring the drawback that it sometimes doesn't have a firm idea of just what age juvenile it is reaching for—as on last Friday (24), for instance. This show is Becker's second fulltime assignment on WABD in recent days; station chief Ted Cott is pushing him as the station's major entry in the televised babysitter market.

Show is out after the four-to-10-year-olds, according to the station. But a happy medium in education and entertainment was sometimes absent from the session seen. Becker, for example, went through a four or five-minute lecture on the ground beetle, with his only visual aid being a chart, like those used in highschool biology classrooms. The bit, though nicely phrased by Becker, certainly didn't have the stuff to hold many four-year-olds and probably scared off at least a part of the kids on the other end of the show's age ladder. Though more of a middle-of-the-road offering, the Farmer Brown animation that followed was a stark comparison to Becker-and-chart. Show-reached out more successfully when a skunk was discussed as well as seen in motion before the live camera.

Becker has appeal for juves. He threw in a little falsetto at the right times; he tried a little ventriloquism, though not of top professional quality, and he was friendly and comfortable in his fronting.

'Weaver Wanderlust' a Whammo As NBC-TV Unfurls 'Wide Wide World'

By LEONARD TRAUBE

DUNNINGER SHOW
 With Dunninger; guests John Cameron Swayze, Rocky Graziano, others
 Producers: Ben Frye, Arthur Rosenblum, Jack Goldberg
 Director: Frank Telford
 30 Mins., Sat., 8:30 p.m.
Sustaining
NBC-TV, from New York

Mentalist Dunninger, who's long been circulating through tv, radio and vaude, returned to video Saturday (25) via a new half-hour NBC-TV stanza aptly called "The Dunninger Show." It's a breezy 30 minutes in which "the greatest mystifier of modern times" plies his occult powers in several demonstrations. Initial show was carried as a sustainer, but on all subsequent Saturdays the tab will be picked up by Hazel Bishop cosmetics through the Raymond Specator agency.

Format for the preem had Dunninger "experimenting" with newscaster John Cameron Swayze, Rocky Graziano and several employees of the National Jewelry Exchange in addition to a brace of "audience readings." Jewelry bit was done on film of necessity while the rest were live. In the Swayze episode, Dunninger "predicted" a message to him via mental telepathy. Though the pair was three floors apart in the NBC studio, the proceedings were easily followed by a split screen technique.

Film clip on the Jewelry Exchange depicted the mentalist easily opening the firm's safe by "reading" the combination from the minds of two guards who were asked to aid by "giving me all the mental cooperation you can." Graziano, cast as a typical doubting Thomas, cagily said "I trust my eyes, but I feel there's a gimmick or an angle or something." After Dunninger assured viewers that nothing had been prearranged with the ex-pug, he rattled off what Graziano had for breakfast to the subject's astonishment.

While all these experiments obviously were interesting, nevertheless there was a mechanical atmosphere in the stiff, precise manner in which Dunninger uses in achieving results that tended to dampen viewer rapport. "Audience readings" carried more vicarious interest, but even here the results could have been more entertaining had Dunninger injected more levity and banter into the interviews. It goes without saying that mind-reading has all kinds of possibilities.

ROY ROGERS WORLD CHAMPIONSHIP RODEO

With Roy Rogers, Dale Evans, Pat Brady, Sons of the Pioneers, Pete Logan, others
 Producer: Bill Kayden
 Director: Bill Bennington
 60 Mins., Tues. (21), 8 p.m.
GENERAL FOODS
 NBC-TV, from San Antonio
 (Benton & Bowles)

From the opening shots of the grand entry to the finale, this was an excellent production. It had most of the standard ingredients of a regular rodeo—bronco riding, bull dogging, wild horse and bull riding, and the rodeo clowns, all capably announced by rodeo vet Pete Logan.

In addition, Roy Rogers and Dale Evans teamed up with the Sons of the Pioneers for several vocals, of which "Davy Crockett" got the biggest response from the audience. Weakest bit in the entire hour was Pat Brady's takeoff on "Old MacDonald," which ran overlong considering the material.

The rodeo events were nicely spaced by the singing and by Miss Evans and Rogers chatting with a couple of moppets astride saddles on a fence. Rogers gave an ample demonstration of shooting and some fancy dance steps of Trigger Jr., with Rogers in the saddle. In the closing "Empty Saddles" salute to oldtime western stars, sung by Rogers, clips were shown of old films of William S. Hart, Tom Mix and Buck Jones. It was an effective sequence, especially for the greybeards in the viewing audience. Parenthetically, even though the clips were brief, they proved that the formula of western pix hasn't changed over the years—including were gun slinging, the chase, and the saloon fight.

It was a lot of action in San Antonio's big Coliseum, with fine direction and camera work. The program should not only sell the several General Foods products plugged, but should be a swell trailer for live rodeos.

With "Wide Wide World," NBC's Pat Weaver & Co. have trod new paths in taking television out of the routine groove, freeing it from its lither, inexorable vice and investing the medium with a new found excitement. It doesn't matter whether Monday's (27) superdooper was high or low entertainment; it so happens that "WWW" was strictly the class. What matters is that NBC has developed the gimmick, after a couple of years of laboratory work, to spread an innovation over the spectrum without being imprisoned in a studio.

Remotes are not new, but this was a longdistance, multi-country job over the hour and a half route, from the cityscape of New York to the greenery of Iowa; Denver, Salt Lake City and the Rockies; the southern California climate; down to Mexico's Tijuana for fiesta; up to Canada for Shakespeare; across to Mt. Hood, Ore., for skiing; and, for the cultists, a two-part jazzopation out of Washington, D.C. The statistics are staggering: a 32,000-mile panorama; NBC joined by the Canadian Broadcasting Corp. and Emilio Azcarraga Jr.'s Mexican tv network to produce a three-way

WIDE WIDE WORLD (Producers' Showcase)

With Dave Garraway, Louis Armstrong & All Stars, Cantinflas, Woody Herman, Tyrone Guthrie, Lorne Greene, Frances Hyland, Bobby Hackett, Velma Middleton, others; music director Harry Sosnik

Exec Producer: Barry Wood
 Producer: Fred Riekey
 Director: Dick Schneider
 Technical Producer: Edwin Wilbur
 Writer: Saul Levitt
 90 Mins., Mon., 8 p.m.
RCA, Ford
 NBC-TV from N. Y., Canada, Mexico (color pickups)
 (Kenyon & Eckhardt)

dazzler under Barry Wood's special events banner; 40 cameras; a dozen mobile vans picking off the remotes; 1,000 (give or take a few) performers and technicians and, as a running theme in the superb Dave Garraway exposition, a pointing up of the time differentials as the cameras smoothly made the transition to show Americans at work and play. For those with such sets, some color pickups, inclusive of the Ford and RCA commercials and the jazz segments.

For the homecinemas who might have figured themselves saturated with the travel motif, there were a complement of main courses. Certainly the Louis Armstrong-Woody Herman Bobby Hackett-Velma Middleton (et al.) bash out of the Carter Barron Amphitheatre in D.C. was a jazz dish that mounted in interest via the two-part array. Then there was a filmed rehearsal of the Stratford Shakespearean Festival in Ontario, opening that night, with Lorne Greene as the Brutus of "Julius Caesar." This was preceded and followed by live action in and around the 2,000-seat tent with managing director Tyrone Guthrie and others, including actress Frances Hyland, brought before the cameras. The rehearsal-on-celuloïd was a particular click in its 10 minutes of "here's how it's done" to give the motivation of Brutus, Cassius and the other political plotters. The brief hinted at an extension—film or otherwise—that could well serve as a spectacular by itself.

Skiing on Mt. Hood was against a whammo backdrop of snow (natch) as the troupe operators followed by live action. Minutes later, the gorgeous crystals of a summer evening were left behind for an opposite effect, with a long finale (perhaps too long) showing Cantinflas, the stylish buffoon, toying with a bull at the Plaza Del Toros down Mexico way as the band played away ceaselessly and a native narrator did a Cook's Tour of the land. This was a "dry" runoff, not dissimilar in content to the clowns at a rodeo jousting with wild Brahma steers, except that Cantinflas extends the potential suicide leaps and skirtings by pitching a fullblown performance of about 15 minutes, and complete with dropping of his pants and holding the bull by the tail for howling from the crowd. As a finisher, they let off a festoon of fireworks. As the official ender, the cameras again crossed the continent to Frisco's Golden Gate and returned to the New York skyline.

Separate units were involved in

(Continued on page 38)

YOUR HIT PARADE

With Andre Baruch
30 Mins.; Sat., 10:30 p.m.
AMERICAN TOBACCO
CBS, from N.Y.

(BBD&O)

This new radio edition of "Hit Parade" is nothing more than another platter show. Unlike past "Hit Parade" airers, which used live talent, the program is now showcasing its seven to ten picks of the week via recordings of the tunes. Yet "Hit Parade" announcer Andre Baruch is handling the between-spins announcements and plugs for Lucky Strike cigs in his usual smooth manner.

The show is once again being broadcast over CBS, which aired it from 1936-47. In the ensuing years, NBC has carried the program on radio and tv. Now NBC has the property for television and CBS for radio. It's being produced in the latter medium by BBD&O, which handles the Lucky Strike account. The show will originate from various locales depending on the Brooklyn Dodgers sked, since Baruch travels with the ballclub handling commercials and color commentary.

The lineup of disks played on the opener, last Saturday (25), ran from Perez Prado's "Cherry Pink Mambo" (No. 1) to Georgia Gibbs' "Crazy Man Henry" (No. 7). All seven selections have been getting heavy deejay action for weeks as bestsellers. An established "Hit Parade" policy of spotlighting additional tunes as Lucky Strike extras was adhered to on the show. The program, however, has nothing on the flock of d. j. shows that cover the pop music field.

Jess.

TRIBUTES IN TEMPO

With Alex Barris, Helen McNamara
Producer: Sandy Stewart
30 Mins.; Sat., 7:00 p.m.
Sustaining
CBC, from Toronto

On the premise that jazz music has a general listener appeal not limited to the hepcats, Alex Barris and Helen McNamara, respective platter columnist-critics of the Toronto Globe & Mail and Toronto Telegram, have evolved a novel 30-minute stanza that has been signed for 26 weeks by the Canadian Broadcasting Corp. for Dominion network coverage. On immediate audience response, it's likely this unique series will be swiftly snapped up by a sponsor.

The highly literate Barris-McNamara duo, who prepare their own material, with the recordings supplied from their own private platter collections, use a chatty ad lib style that sells the general audience not particularly addicted to the jazz idiom but interested in a modern music pattern, as divorced from the frenzied fans. Adult-minded youngsters have a relaxed conversational style and obviously know what they're talking about, with plenty of background knowledge of band personnel that is never presented in offensive know-it-all delivery.

Teetotal stanza dealt with their recent meeting with Howard Rumsey and his Lightnin' band group at Hermosa Beach near Los Angeles, where Rumsey and his men have got away from their former big band commitments to play the music they want.

"Tributes in Tempo" has adult appreciation of jazz as its target, is devoid of hepat jargon, with the two commentators lending dignity and knowledge to this music medium. It's a salute to musicians of merit and a very interesting series for even non-jazz devotees.

WORLD MUSIC FESTIVALS

With James Fasset
Producer-director: Fasset
85 Mins.; Sun., 2:30 p.m.
CBS, from N.Y.

CBS has added another musical show to its extensive Sunday afternoon tuner lineup. The latest entry, in the longhair vein, is tagged "World Music Festivals." It's a pleasant entry for midday Sabbath listening.

On its initial outing last Sunday (26), the tapper program covered the Royal Danish Festival in Copenhagen, with the Danish State Radio Orchestra supplying the music. Under the baton of Thomas Jensen and Erik Tuxen, the orch offered various selections, including works by such Danish composers as Johann Peter Hartmann and Carl Nielsen.

The Copenhagen Boys' Choir, conducted by Mogens Woldike, also performed on the show. Giving the program added color was an interview with Danish school children studying English. The spiel with the kids was handled nicely by James Fasset, music director of CBS radio, who's the producer, director and commentator for the "Festivals" series.

Jess.

NATIONAL RADIO FAN CLUB

With Bill Silbert, guests
Producer: Allen Ludden
Director: Parker Gibbs
Writer: Arthur Small
90 Mins.; Fri., 8:30 p.m.
NBC, from New York

The record biz has become increasingly important to radio programming operations, and with this show NBC is going out to get some of that national disk interest to rub off on network listening habits. The pitch is for the kids who keep the disk market moving, and from the evidence displayed on the second show of the series Friday (24), it'll probably get 'em.

For the past couple of years, the fan clubs around the country have been keeping the diskers going so the net is going after the club members with an impressively titled "National Radio Fan Club" lure. Show invites the kids to join NRFC via a registration in the name of a favorite artist and then gives them a chance to get on the air from their local NBC outlet to ask their artists, based at the show's New York origination point, questions about personal life or profession. Gimmick is a surefire teenage audience draw.

On show caught, Johnnie Ray, Betty Madigan and Les Paul & Mary Ford were in the witness box. Each artist got close to a half-hour for queries and plugs for past and current releases. Some of the queries were to Johnnie Ray: "Does it matter if a girl wears glasses?" and to Betty Madigan: "When will you dye your black hair blond?" but the kids in the studio and seemed to go for it and that should be a barometer of the reaction at home.

Bill Silbert is a notpunch choice as host. He knows how to talk to the disk artists, of course, but he's especially good at working with the juves. He's got a lot of appeal, an effortless style and he knows the teenage lingo.

Show also features a live orch for a nice change of pace between the platter plays and Jack Plets (Decca musical director). He did a standout job especially on the zingy standards.

Gros.

HAL TUNIS SHOW

Producer-writer: Michael Lippert
Director: Telly Savalas
60 Mins. Mon.-thru-Sat., 12 m.
Participating
WABC, N.Y.

Disk in-joke Hal Tunis is back on the local mikes after close to a two-year absence with a 40-minute cross-the-board affair pegged for easy listening. He's giving each hour a point of view instead of throwing the current crop of pop wax onto the turntable. For example, last Tuesday's show (21) was a "salute to MGM Records" while last Thursday's show (23) was a "salute to Gordon Jenkins." It makes for an interesting sesh and will appeal to those post-midnight dialers who want more than just one disk after another.

Tunis breaks up the platter-pushing midway for an interview sesh with celebs. On Tuesday's show, MGM thrusheet Connie Francis guested, while on Thursday's round Ricardo Montalban came to bat to plug his current Broadway stint in the tuner, "Seventh Heaven." Tunis handles the interviews neatly, keeping the guest at ease and talkative. The Jimmy Cannon (N.Y. Post sports columnist) prose-style used to intro the guests, as preceded Miss Francis, should be pencilled out pronto. It's corny and unintentionally laughable.

He gives his round of sponsors an okay spilling run for their money, but it seldom becomes annoying.

Gros.

FRANK HENNESSEY SHOW

Producer: Bill Rock
3 hours, Mon.-thru-Sat., 6 a.m.
WBAL, Baltimore

When WBAL's longtime, regular morning fixture, Al Ross, left to go with WRC, Washington, the station selected Frank Hennessey, former morning man of WSYR and WNDR, Syracuse, to replace. Hennessey did a fine job on his first morning (20) in selecting music to fit Baltimore tastes without apparently copying Ross's selection. His continuity is brisk, humorous and pleasantly folksy.

Continuing the WBAL format, Hennessey does the non-transcribed commercials, intros to disks, and is relieved by Galen Fromm, who does news. The contrast between the two voices is excellent. Hennessey, however, must guard against using too much folksy talk for Baltimore's ears.

A thoughtful selection of disks, bits of humor, philosophy and glib gab combines to offer a solid three-hour morning show.

Mars.

A GREAT DAY

With Claude Rains
Producer-director: Walter Scanlon
30 Mins., Sat., 10:30 p.m.
WABC, N.Y.

This recap of events of June 26, 1945, day the United Nations Charter was signed at San Francisco, is a sturdy documentary. Aired Saturday night (25) on WABC, with a Sunday 8 p.m. reprise over WNYC, the program was prepared in cooperation with UN Radio as a 10th anniversary feature.

With Claude Rains as the genteel narrator, events were recounted by a liberal mix of taped quotes of VIP's and not-so-VIP's. Other voices than the original quotees were sometimes used, but skillful substitution made it virtually impossible to detect who wasn't who.

As signing started in the Opera House at noon, Rains conducted a quickie world tour as of that date, starting at Abilene, Kans., with the homecoming Ike's "dreams of a barefoot boy" speech. Working east, next stop was New York harbor, with focus on the transport Queen Mary laden with returning war-weary GI's. Thence to London's Big Ben and the Churchill-Attlee election campaign, on to a description of war-ravaged Vienna, and to the hopes for new dawn of the promotion of Stalin to Generalissimo.

Back in the Opera House, where signatures continued, sombre casualty statistics nation by nation were recounted a grim reminder of a world without a UN. Touched upon rather too casually was the fact that war was still very much present that June 26 in the Far East. Signing completed, the then-President Truman's speech was excerpted, with today's Secretary General, Dag Hammarskjöld, plugging for the present and future.

The stressed moral was that UN success depends as much on the man in the street as on black-limousined diplomats. An interesting by-product was the moment-to-moment implicit comparison with shifted relationships in the decade-old atomic age. "Great Day" reaffirmed, however, the United Nations' capacity to stave off atoms for war.

Geor.

UNDERGROUND

With Col. Ulius L. Amoss
Producer: Tom White
15 mins. Sunday, 10:30 p.m.
WBAL, Baltimore

This show consists of reports by Col. Ulius L. Amoss, who represents himself as having a network of spies on both sides of the Iron Curtain and in all major world cities. Amoss is a former OSS officer who has spent considerable time in the Balkans and Africa. Recently the State Dept. carried a feature on him.

The first show (19) carried reportedly exclusive reports to Amoss from his agents regarding Peron, Russia, Roumania and points east. The material was new and newsy to the extent that at least one major wire service picked it up.

Show is fascinating and attention-holding. However, it needs a second voice to relieve the sustained reporting of Amoss. For example, a staff announcer might break in with "datelines" or a musical bridge could be used.

Amoss has a pleasant voice and reads his script without spurious dramatic inflection, lending an authoritative, reportorial tone to program.

Mars.

Radio Followup

Columbia Records has a potent pitchman in its pop artists & repertoire chief Milt Miller. He moved into "Kraft Music Hall" (CBS) Sunday (26), replacing Rudy Vallee, and got to work immediately plugging the Col product. There was a pitch for diskery's jazz promotion (a 98c 12-inch LP) and a solid plug for Frankie Laine's "Hummingbird" which, according to Miller, "makes other records seem fragile by comparison."

Miller, however, didn't let his pitchman for Col get out of hand. He got in some strong plugs and spins for a couple of other labels as well. Among those to get a strong sendoff were Priscilla Wright's "Man In The Raincoat" and Eileen Barton's "It's All Right With Me" on Coral.

But it's the gab session that keeps the show lively and enjoyable. On Sunday night's show, Lillian Roth, Miss Barton, Tom Ewell and Rossano Brazzi held the mikes for some breezy and informal chatter. Miller was an affable host who guided the gabfest with a sure hand. It all added up to a smartly paced hour of music, info and laughs.

Gros.

From the Production Centres

IN NEW YORK CITY . . .

Julia Brown, director of media research of Compton Advertising, has been elected secretary-treasurer of the Radio & Television Research Council . . . Meredith S. Conley has been named manager of the press department at Ted Bates & Co. . . . Seymour DeKoven, musician, will present a new series entitled "Musical Anecdote" over station WEVD, N. Y., on Sunday evenings starting July 3.

Sheree North-booked for Bill Randle's WCBS show Saturday (2) . . . WRCA's Ben Grauer on the diamond at Yankee Stadium Monday night (27) for pre-exhibition game between Toots Shor's "Tubs of Lard" and "Gentlemen From 21" with the annual Mayor's Trophy for sandlot charity as the afterpiece . . . Ed Murrow vacations for eight weeks starting Friday (1) with Charles Collingwood subbing on CBS . . . June 20-26 was "Al Collins Week" at Rosoff's eatery . . . Orrie Hancock to direct CBS "Hilltop House" while Jack Rubin junks in Cal. . . . Matt Dennis guesting on WRCA's "Coy's Corner" today (Wed.) . . . Sam Slate, WCBS program chief, leaves for vacation July 5 . . . Tom Shirley and Leona Powers into "Wendy Warren & The News" on CBS with Allen Frisroe of Benton & Bowles taking over direction on "Warren" as daytimer starts ninth year . . . Howard Smith of "Anniversary Waltz" legitler doubling into "Second Mrs. Burton" soap . . . Don Ickes, Bob Haymes' director, to Mt. Sinai, L. I. his new home, for vacation . . . American Tobacco (Half & Half) has bought Jack Sterling's "Fishing News Reports" on WCBS six-a-week . . . WRCA producer Cal Darnell back from Cal. . . . Lanny Ross leaves his WCBS show Friday (1) in time to hop a plane out of LaGuardia for Cape Cod where he'll join his family for the weekend.

Frank Farrell moves his WABC daytimer into the Sheraton-Astor Hotel's Broadway Cocktail Lounge after improving a setup upstairs . . . Mort Nushbaum, WBBF, Rochester, deejay, off July 1 for his customary holiday, with his return skedded for Sept. 15 . . . ABC publicity manager Ernie Stern off to the Coast for a o.o. of the flackery setup there . . . Dean Myers, radio and tv editor for the Columbus, O., Dispatch during the past seven years, and VARIETY rep, joins the J. Walter Thompson agency Aug. 8. He'll work for Al Durante's radio and tv publicity department.

Dr. John S. Wimbish, WMGM preacher, to rest in Canadian North Woods July 5-17, with out-of-town clergymen subbing on his Sabbath morning and evening stanzas . . . Mort Lawrence is first personality to get the nod as a Mutual "companionate radio" gabber. He starts on the web's new 11-11:25 a.m. striping . . . Helen Hall's "Monitor" stint this past weekend was on Saturday (25) from the Westport (Conn.) Country Playhouse. Next day she was an in-studio "communicator" . . . Coca-Cola Co. renewed the twice-weekly Eddie Fisher audiocast on Mutual, with new cycle commencing July 5 . . . Radio Ad Bureau has upped two staffers and hired a third; William Morrison to director of administration from secretary-treasurer; Ann Hoffman, former exec secretary, has been named prexy Kevin Sweeney's administrative assistant, and Imelda Simon has been hired to handle Miss Hoffman's old post.

Eric Seaveid, CBS News chief Washington correspondent, and Howard K. Smith, CBS News chief European correspondent, will exchange assignments for the summer, with Seaveid going to London tomorrow (Thurs.). Smith has arrived in the United States from his regular post in London.

Mutual has verified promotion of Roy Danish and George Ruppel to vice-presidencies for the radio network . . . Jim Rubessa, former WMGM scripster-director, going to Goodson-Todman's new paneler, "Make the Connection," on NBC, as scribe . . . WMGM launches an all-out airtime campaign this weekend to stress water safety. Will run the course of the summer via 30-second spots and is being done in cooperation with Brooklyn Red Cross . . . WNYC, the city-owned station airing most of the UN-San Francisco goings on, cited for "distinguished achievements in cause for permanent peace" by American Assn. for the UN . . . Mr. and Mrs. Edgar Kobak left Monday (27) for a three-week trip to Rio and other Brazil parts.

Lee Pappel on "Appointment With Adventure" Sunday and Pond's this Thurs. (30) . . . Lou and Polly-Cowan Martha's Vinyarding . . . Weintraub's Walter Craig due back from Hollywood.

WLBI rhythm & blues deejay Hal Jackson headlines the show at the Apollo Theatre in Harlem July 8-14 . . . Mary Cramp, Mutual press department staffer, leaves permanently for Frisco. Replaced by Margaret Callahan . . . N. Y. Gov. W. Averell Harriman is to read Declaration of Independence via WQXR next Monday (4) . . . "Strike It Rich" is having eighth anni party today (Wed.) at Ruby Foot's.

James K. Maloney, art director, has been appointed vice-president of Lennen & Newell. Maloney joins L&N four years ago after nine years as an art director at Young & Rubicam . . . Elizabeth Lawrence, regular on "Road of Life" and "Nora Drake," playing Stella in "Street-car Named Desire" at Bristol, Pa., barn next week (4-9)

IN CHICAGO . . .

Chi's last tv soaper, "Hawkins Falls," dumped by NBC-TV on Friday (1) . . . Burr Tillstrom & Co. cutting "Many Moons" for Decca . . . Foote, Cone & Belding veeps Jack Simpson and John Hussey to L. A. on agency biz . . . George Jensen, WOR midwest rep, vacationing in Frisco . . . Bill Anson prems his former L. A. "Have a Heart" Sunday (3) on WBKB . . . Bill Garry, WBBM-TV newsmen g.m., kudos by Ground Observer Corps . . . Grand Central Motors tabling the "Pee Wee King Show" on WBKB . . . Rachel Stevenson, former "Quiz Kids" producer, joined Chi's educational outlet, WTTW . . . Jack Halloran Quartet guesting on WBBM-TV's "In Town Tonight" this week . . . Joe Betzer from Sarra to Vogue-Wright . . . AFTRA execs, headed by exec secretary Ray Jones, off to national AFTRA convention in Seattle next week . . . Chester Lukey added to WBKB sales staff . . . Al Welsman named public relations rep for Foote, Cone & Belding . . . George Stone has a nightly WMAQ half-hour at 1030 . . . KFO producer Beulah Zachary off to North Carolina vacation next week . . . Nat'l Assn. of Mfrs. G. W. (Johnny) Johnstone in town last week.

IN SAN FRANCISCO . . .

Phil Lasky, WPIX general manager, named boss of United Bay Area Crusade's TV division . . . Frank G. King, ex-KABC-TV (Los Angeles) general manager, has just joined KOVR as the Stockton tv outlet's general sales manager with Frisco headquarters . . . Quite a snafu over Sylvester L. (Pat) Weaver's Press Club speech Thursday (23). First it was going to be off-the-record, then NBC execs persuaded their chief to put talk on-the-record and Casey Shawhan started grinding out publicity. Finally Press Clubbers convinced Weaver, out for UN sessions, to go off-the-record, which he did . . . KROW's J. G. (Gil) Paltridge has put a new rate card into effect for independent stations, and abandoned old one-class rate policy . . . Marjorie Trumbull turned the tables on Dave Garroway, persuaded him to do the interviewing on KRON's "Exclusively Yours."

IN BOSTON . . .

Hub tv viewers will see an hour-long preview of "Henry IV, Part I" by the Brattle Theatre, Cambridge, cast over WGBH-TV Thursday night (30) at 8, marking the first use of television in this format by a strawhatter. The script was prepared by Bryant Haliday, Brattle co-producer, and Thomas Sisson, WGBH-TV producer. . . Gordon R. (Continued on page 40)

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
CHICAGO <i>Approx. Set Count—2,050,000</i> <i>Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)</i>									
1. Mayor of the Town (Com)	WMBQ	MCA	Sat. 10:00-10:30	24.8	50	49.7	Pee Wee King	WBBM	10.7
2. Science, Fiction, Thea. (Adv.)	WMBQ	Ziv	Sat. 10:30-11:00	18.0	44	41.1	Pee Wee King	WBBM	9.8
3. Mr. District Attorney (Myst)	WBKB	Ziv	Fri. 9:30-10:00	14.1	24	58.8	Person to Person	WBBM	35.5
4. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	12.9	22	57.6	Big Town	WNBQ	23.2
5. Wild Bill Hickok (W)	WBKB	Flamingo	Sun. 1:30-2:00	12.1	32	37.3	Baseball	WGN	20.5
6. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	12.1	30	40.4	Baseball	WGN	23.4
7. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	11.9	21	56.9	Red Skelton	WBBM	20.9
8. Hans C. Andersen (Ch)	WBKB	Interstate	Sat. 2:30-3:00	11.7	31	38.1	Baseball	WGN	24.8
9. Eddie Cantor (Com)	WMBQ	Ziv	Mon. 9:30-10:00	11.7	21	56.3	Studio One	WBBM	33.8
10. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	10.2	19	53.5	Fireside Theatre	WNBQ	15.6

SAN FRANCISCO <i>Approx. Set Count—1,035,000</i> <i>Stations—KRON (4), KPIX (5), KGO (7), KOVR (13)</i>									
1. Waterfront (Adv)	KRON	MCA	Fri. 8:30-9:00	29.2	50	58.6	Topper	KPIX	23.7
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	24.4	38	63.9	Kraft Theatre	KRON	23.6
3. Eddie Cantor (Com)	KRON	Ziv	Sat. 10:00-10:30	21.7	54	40.4	Caravan of Crime	KGO	9.4
4. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	20.5	70	29.4	News	KPIX	6.3
5. Wild Bill Hickok (W)	KGO	Flamingo	Tues. 6:30-7:00	17.3	52	33.5	Various	KPIX	6.5
6. Annie Oakley (W)	KGO	CBS	Mon. 6:30-7:00	17.3	41	41.8	Various	KPIX	11.7
7. Star & Story (Dr)	KRON	Official	Thurs. 7:00-7:30	17.0	41	41.3	Pond's Theatre	KGO	13.1
8. Superman (Adv)	KGO	Flamingo	Mon. 6:30-7:00	16.1	39	41.8	Various	KPIX	11.7
9. S. Donovan, W. Marshall (W)	KPIX	NBC	Tues. 7:00-7:30	16.1	39	41.2	Science, Fiction	KRON	15.6
10. Victory at Sea (Doc)	KRON	NBC	Sun. 10:30-11:00	15.9	64	24.7	Stage 7	KPIX	7.8

DAYTON <i>Approx. Set Count—640,000</i> <i>Stations—WLW-D (2), WHIO (7)</i>									
1. Man Behind the Badge (Myst)	WHIO	MCA	Fri. 9:30-10:00	32.8	68	48.0	Cavalcade of Sports	WLW-D	10.9
2. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 9:30-10:00	23.8	54	44.1	Best of Broadway	WHIO	17.9
3. Waterfront (Myst)	WHIO	MCA	Sat. 9:30-10:00	20.2	34	58.7	Your Hit Parade	WLW-D	34.5
4. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	16.6	49	33.8	Hollywood Star Theatre	WLW-D	14.1
5. I Led Three Lives (Dr)	WHIO	NBC	Tues. 8:00-8:30	15.5	34	46.0	Fireside Theatre	WLW-D	26.4
6. Science, Fiction, Thea. (Adv.)	WLW-D	Ziv	Sat. 10:00-10:30	15.5	44	35.0	Famous Playhouse	WLW-D	15.9
7. Kit Carson (W)	WLW-D	MCA	Sun. 5:00-5:30	13.8	48	28.6	Sunday Lucy	WHIO	13.1
8. Racket Squad (Myst)	WHIO	ABC	Tues. 10:15-10:45	13.3	59	22.4	Various	WLW-D	8.3
9. Superman (Adv)	WLW-D	Flamingo	Mon. 5:00-5:30	10.0	66	15.2	Kenny Roberts	WHIO	4.2

BALTIMORE <i>Approx. Set Count—575,000</i> <i>Stations—WMAR (2), WBAL (11), WAAM (13)</i>									
1. I Led Three Lives (Adv)	WBAL	Ziv	Wed. 10:30-11:00	16.6	37	45.4	Best of Broadway	WMAR	27.7
2. Waterfront (Adv)	WMAR	MCA	Thurs. 10:30-11:00	15.3	38	40.5	Lux Video Theatre	WBAL	23.3
3. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	13.4	67	20.0	Various	WMAR	3.8
4. Mr. District Attorney (Myst)	WBAL	Ziv	Sat. 10:30-11:00	11.8	27	43.5	Premium Playhouse	WMAR	24.8
5. Badge 714 (Myst)	WBAL	NBC	Tues. 10:30-11:00	11.7	25	46.0	Wrestling	WMAR	12.0
6. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	10.7	63	17.0	Various	WMAR	3.3
7. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	10.3	55	18.6	Various	WMAR	4.6
8. Eddie Cantor (Com)	WBAL	Ziv	Mon. 10:30-11:00	9.8	32	31.1	Studio One	WMAR	23.8
Little Rascals (Ch)	WBAL	Interstate	Sat. 6:30-7:00	9.8	60	16.4	Advance in Medicine	WMAR	3.8
10. Little Rascals (Ch)	WMAR	Interstate	Sun. 11:00-11:30 a.m.	9.5	90	10.6	Various	WMAR	0.9

SEATTLE-TACOMA <i>Approx. Set Count—400,000</i> <i>Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)</i>									
1. Death Valley Days (W)	KING	McCann-Erickson	Sun. 8:30-9:00	35.0	57	61.7	T.V. Playhouse	KOMO	17.3
2. Waterfront (Adv)	KOMO	MCA	Fri. 7:30-8:00	30.8	60	51.7	Topper	KTNT	13.4
3. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	30.1	56	53.4	Victory at Sea	KOMO	14.1
4. Superman (Adv)	KING	Flamingo	Mon. 6:00-6:30	27.3	56	48.5	Studio One	KTNT	13.7
5. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	26.5	49	54.0	Line Up	KTNT	19.2
6. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	25.2	42	60.2	Climax	KTNT	22.2
7. Racket Squad (Myst)	KING	ABC	Sun. 8:00-8:30	24.9	44	57.0	T.V. Playhouse	KOMO	18.6
8. Annie Oakley (W)	KING	CBS	Thurs. 7:00-7:30	24.6	54	45.9	Cisco Kid	KOMO	13.0
9. Liberace (Mus)	KING	Guild	Wed. 8:30-9:00	24.5	28	64.3	I've Got a Secret	KTNT	25.6
10. Science, Fiction, Thea. (Adv.)	KING	Ziv	Tues. 8:00-8:30	22.4	40	56.2	Western Marshall	KOMO	16.4

YOUNGSTOWN <i>Approx. Set Count—150,000</i> <i>Stations—WFMJ (21), WKBN (27), KDKA (2), WNBK (3), WEWS (5), WXEL (8)</i>									
1. Dangerous Assignment (Myst)	WKBN	NBC	Fri. 8:00-8:30	21.8	52	42.0	Jack Carson	WFMJ	5.3
2. Racket Squad (Myst)	WKBN	ABC	Mon. 8:30-9:00	18.9	35	54.8	Caesar's Hour	WFMJ	18.0
3. Cisco Kid (W)	WKBN	Ziv	Sun. 7:30-8:00	16.3	48	34.1	Mister Peppers	WFMJ	11.5
4. Inspector Mark Saber (Adv.)	WKBN	D-F-S	Tues. 8:00-8:30	13.4	27	49.7	Milton Berle	WFMJ	25.4
5. Badge 714 (Myst)	WFMJ	NBC	Wed. 7:00-7:30	11.3	53	21.5	Mr. Citizen	WKBN	4.3
6. Amos 'n' Andy (Com)	WFMJ	CBS	Sat. 7:00-7:30	11.3	37	30.7	Masquerade Party	WKBN	14.1
7. Little Rascals (Ch)	WFMJ	Interstate	Mon.-Fri. 5:00-5:30	11.1	50	22.1	Grizzly Pete	WKBN	8.9
8. Kit Carson (W)	WFMJ	MCA	Sun. 6:00-6:30	10.5	36	29.2	Frontiers Man	WKBN	8.6
9. The Falcon (Myst)	WFMJ	NBC	Mon. 10:30-11:00	10.5	20	53.9	Studio One	WKBN	27.8
10. Waterfront (Adv)	WFMJ	MCA	Thurs. 7:00-7:30	9.4	45	21.8	Break the Bank	WKBN	7.0

GAC'S 'DEAL US IN' TV UPBEAT

FCC Head Asks 'Protest Rule' Change In TV Grants; 'Harassing' Claimed

Washington, June 28. FCC Chairman George C. McConaughy urged Congress last week to change the so-called "protest rule" of the Communications Act under which a number of tv grants have been set aside and considerable litigation has resulted.

Testifying in behalf of the majority of the Commission before the House Interstate Commerce Committee, McConaughy said that three years of experience with the rule has demonstrated that it is "both undesirable and unnecessary." While the purpose of the legislation—to give legitimate interests opportunity to protest grants without hearing where a substantial question is involved—is laudable, said McConaughy, it has been used in many instances to delay new radio and tv station competition.

As a result, he said, many communities have been deprived of new broadcast service while the Commission is burdened with the proceedings required.

Chairman McConaughy suggested that the rule be amended so as to retain its basic objectives and at the same time eliminate its objectionable characteristics.

Comm. John C. Doerfer urged that the rule be entirely abolished. He said it "opens a door for harassment by the powerful and the wealthy or even extortion by the unscrupulous. I do not contend that any of the 70 protests presently pending before the Commission are in furtherance of a scheme to extort. The real purposes, however, of harassment and extortion are hard to disclose. Neither the blackmailer nor the blacklisted would reveal the true facts regarding the harassment or the extortion."

Comm. Doerfer estimated that Commission examiners have spent 209 days on protest cases in the last three years. During a two-week period, he said, the commissioners devoted 28% of their conference time to protest matters and in one month it cost the FCC about \$75,000 to process the cases.

Amendment of the rule was also favored by Henry G. Fisher, chairman of the legislative committee of the Federal Communications Bar Assn., and Ervin F. Lyke of stations WJET and WVET-TV, Rochester, N. Y.

Former FCC general counsel Benedict Cottone testified in opposition to amending the rule.

WABD 'Telethon' On DuMont Line

WABD, DuMont N. Y. o&o, is going to do all of its live shows today (Wed.) from the Park-Sheraton Hotel in a unique tieup with an exhibition of the parent manufacturing company's new fall radio-video set line. The "merchandising telethon" will have four hours and five minutes of live or mostly-live casings emanating via remote.

Shows will tee off at 11:30 a.m. and carry on intermittently until 10:30 p.m. in the WABD sked. A DuMont exec noted that while any number of set makers have bought heavy tele time segments to push a receiver line, it's the first time that "an entire day and evening of tv in a major city has been 'themed' to the exploitation of a single product." Remote lineup of programs includes several kiddie and hausfrau shows as well as a five-minute weathercast.

Sevareid Scholarship

Minneapolis, June 28. U. of Minnesota journalism school is the recipient of a \$1,000 gift from Eric Sevareid, CBS chief Washington correspondent, to be awarded to a graduate student planning a radio-tv career.

Scholarship will be awarded for the 1955-56 academic year to an applicant chosen by the faculty.

Too Soothing

San Antonio, June 28. John Babcock, announcer on the staff of WOAI who conducts "Music to Drive By," wasn't in tune with the times this week. He was handed a ticket by a local police officer for speeding.

Babcock invited the officer to the WOAI studios to appear on the program to talk on safe driving.

NARTB Girds For Toll-TV Fight

Hot Springs, Va., June 28.

National Assn. of Radio and TV Broadcasters will carry its opposition of subscription tv to Congress and the general public. At its meeting here last week, the tv board voted for "full disclosure by appropriate means of pertinent facts and information to Congress and the American public concerning pay tv."

The directors decided that "continuous vigilance and preparation" are necessary in the "critical" issue of pay tv and that it is "especially important" that the public and the legislature bodies be "fully informed and advised" by NARTB "concerning the facts and implications of pay tv."

Board action was taken in connection with discussion of plans for the association's reply comments to be filed with the FCC. The directors had instructed NARTB last April to file its initial comments against proposals to authorize toll service, taking the position that subscription tv can be provided "by other means without detriment to unlimited public reception of the present system of free tv."

The board reelected Clair R. McCollough of WGAL-TV, Lancaster, Pa., as chairman and Campbell Arnoux of WTAR-TV, Norfolk, Va., as vice chairman for one-year terms.

In another action, the board voted to implement proposals for a national study of viewer attitudes toward tv. A special committee was named for the purpose, consisting of Ward L. Quaal of WLW-TV, Cincinnati, as chairman; Joseph E. Baudino of Westinghouse; Merle S. Jones of CBS; Frank M. Russell of NBC, and McCollough.

The directors also heard a report from its Television Code Review Board attesting to "healthy observance" by stations and networks of Code provisions. Code Board chairman G. Richard Shafte of WIS-TV, Columbia, S. C., told meeting that subscribers have recently shown "extreme interest" in display of the Code seal and in developing public awareness of the Code. Shafte reported a heavy demand from stations for distribution to the public of an NARTB leaflet, "You and Your Family Are in This Picture."

With all major markets covered by the 257 Code subscribers, the directors instructed NARTB to determine the percentage of tv homes serviced by subscribers.

LEE TO REP THOMPSON AS PACIFIC AREA MGR.

Harry A. Lee, who was with J. Walter Thompson's San Francisco office for six years before the war, has rejoined the agency, this time as v.p. and Pacific Area manager. He'll operate out of San Francisco.

For the past 10 years, Lee has been partnered in Philippine Advertising Associates of Manila and Japan Advertising Associates in Tokyo, two firms which he founded in 1945 with Nicholas Cline.

LION'S SHARE NOW FROM VIDEO

By BOB CHANDLER

General Artists Corp., whose television activities in the past have been consistently overshadowed by the many-faceted William Morris and MCA agency operations, has been grabbing off the spotlight in recent weeks with a series of live and film deals which point up its surprisingly solid positions in the business.

In terms of summer replacement business alone, GAC over the past two or three weeks has set four major deals, Frankie Lane's summer stint vice Arthur Godfrey, Stan Kenton's band show, and Julius LaRosa's three-a-weeker and his Saturday night half-hour. Moreover the agency in terms of film was responsible for (1) selling "My Friend Flicka" to CBS-TV for 20th-Fox (with 20th and GAC currently talking an exclusive representation pact for tv-films), and (2) financing and selling the Patti Page two-a-week quarter-hour film series to Oldsmobile for a 52-week ride starting next week. Finally, in terms of talent representation, the agency's pact for 10 seasonal guest shots on CBS-TV for Nat (King) Cole is on the verge of being followed by similar deals for Jo Stafford and Kay Starr.

With its current spurge, along with money-in-the-bank deals set previously through its national sales operation, television is currently accounting for nearly 60% of the agency's revenues. Television billings are being handled via packaging, sales representation and talent representation plus combinations of the three, with three individual corporate setups operating on the tv end. Three are GAC itself, with the talent, General Artists Bureau, handling packaging of live shows, and GAC-TV, a national sales setup for film shows. Commissions on film properties set for next season will bring in some \$750,000 in commissions over the year.

Acc In Hole

GAC-TV's ace-in-the-hole over the past couple of years has been its sales representation pact with Screen Gems, which recently dissolved except for those properties which GAC had a hand in selling originally. These number "Father Knows Best," "Damon Runyon Theatre" and "Celebrity Playhouse," with a finger in the "Rin Tin Tin" pie. Screen Gems recently decided to handle its own national sales, leaving GAC free to find other producers but at the same time pocketing its take on those series. 20th-Fox turned over "Flicka," which GAC sold, and its upcoming anthology series, which is nearly set for a national ride. Now Fox is talking an exclusive representation deal which may be wrapped up in the next 30 days.

On the live side, in addition to the guest-shot deals and the summer replacement business, themselves a prolific source of income, GAC set the Perry Como-NBC deal and will handle the production-packaging chores for Como, and has several other packages in the works as well.

Payoff, it's felt, has been in the agency's approach to television, particularly in film, where it's refused to touch syndication, favoring working on the national level. Even when the time comes to sell reruns on its film properties, v.p. Milt Krasne says, sales will be on a national or large-regional level and won't hit the market-by-market status until fourth or fifth run. At that, it's unlikely that GAC will enter syndication itself, but will turn the films over to a distributor. Reason, says Krasne, is the fact that placing film into syndicated reruns immediately depresses its value with the prices local stations and sponsors are paying today and the oversupply of product on the market.

CBS Throws 5-Hour Sunday Punch In Reply to NBC's 2-Day 'Monitor'

New Captive Wrinkle

Joe Franklin, whose memorabilia stanza is a cross-the-board ailer on WABC-TV, N. Y., and who is running a silent film operation at Wonderland Park in Coney Island, has invented a new wrinkle in captive audiences.

He's now using his tv commercials in the open-air theatre as well, with the flicker fans getting a taste of modern-day commercials for Sterling Drug, Procter & Gamble, Robert Hall and Soft Spun Paper Products between courses of Valentino, etc. Franklin has formatted the film operation after his "Memory Lane" tv'er, so he works the blurbs in that way.

WABD's 'Kidvid' Setup for Fall

WABD intends bucking the rest of N. Y.'s tele stations next fall with a six-hour continuous lineup of "kidvid" for a Sunday afternoon. Aim of Ted Cott, boss of the DuMont o&o stations, is to capitalize on the fact that most of the other six metropolitan outlets are doing public service tele stanzas from noon to 6 p. m. on the Sabbath.

There is at present relatively little video aimed at N. Y. kids Sundays in the p. m. first half. Cott is planning to use live as well as film video for the juve market. He's going to use the puppeteer-marionette route a great deal, and he's mulling ways to "impart reading lessons" via tv. One of the gimmicks Cott's going to use is a contest series, not only for the kids' benefit but highlighting prizes for their parents and the rest of the family—kitchen appliances, golf and fishing equipment, tv receivers and the like.

Another WABD plan for the Sunday juve block calls for an on-the-hour minute of silence when the emcee tells the kids to check with parents for permission to watch for another hour, since for the moment there's nothing on the air anyway.

NARTB RADIO BOARD STIFFENS AD STANCE

The radio board of NARTB has begun an effort to map out a stricter standard of practice code. Aim is to update the 20-year-old set of standards employed in behalf of the country's radio stations.

At a meeting last week in Hot Springs, Va., the radio board raised the bait-switch issue, promising to ban such advertising along with "hard liquor, fortune-telling, gambling and similar advertisements." The radio men also hope to establish a code review board such as the one already used by video operators.

IATSE Wins at WOR

Engineers and technicians at WOR and WOR-TV, N. Y., have switched unions. In a vote by over 100 staffers last week, International Alliance of Theatrical Stage Employees took control away from the International Brotherhood of Electrical Workers. Vote was 98 to 10, with one asking for no union.

Now engineers at the six tele stations on the Manhattan side of the Hudson River are split evenly among three unions. IATSE has WABD in addition to the new hold on WOR-TV; IBEW has WPIX and WCBS-TV, and National Assn. of Broadcast Employees and Technicians controls WRCA-TV and WABC-TV.

CBS Radio's preliminary answer to NBC's 40-hour weekend "Monitor" relies entirely on Sunday as the main threat. Starting July 10 the web will go in for an abundance of razzle-dazzle promotion and advertising to accent its five-hour stretch of musical formats. The lineup takes in the 1 to 6 p.m. "Woolworth Hour," "Kathy Godfrey Show," "World Music Festivals," "Rhythm on the Road" and "On a Sunday Afternoon" plus the Robert Trout newscasts.

Campaign, blueprinted by Sherrill Taylor, co-director of sales promotion and advertising, is pitched on "What a Wonderful Way to Spend a Summer Sunday." Scheduled for the package are 1,000-line ads in all Sunday papers on the six-city owned & operated circuit in New York, Boston, Chi, St. Louis, L. A. and Frisco. Copies of the suggested ads will be mailed to all network affiliates in the hope that they'll follow suit on their own. These also get promotion kits. The 1,000-liners will be followed by 400-liners on the following Sunday.

Taylor said the network also is planning an intensive sked of on-the-air promotion, including a closed-circuit talk by program v.p. Lester Gottlieb.

Weintraub Agcy. In Name Switch

Hollywood, June 28.

The William Weintraub Agency will change its corporate name to Norman, Craig & Kummel on July 15. Move follows the trio—Norman B. Norman, Walter Craig and Eugene Kummel—all veeps in the advertising firm, buying an important interest in the company six months ago.

In the new setup, Weintraub will remain active and move up to chairman of the board. Norman will become prexy.

Included in the company's \$20,000,000 billings annually are Revlon, Ronson, Kaiser and Maidenform. Included in their shows, which in its second week landed in the top 10 on tv, is "The \$64,000 Question."

Norman and Craig currently are on the Coast to help launch the Johnny Carson show on CBS-TV Thursday (30), on which Revlon will share the tab with General Foods. Craig, prior to joining Weintraub, was radio-tv head at Benton & Bowles, and advertising v.p. with Pharmaceuticals Inc.

GOTHAM FM'ER BACK WITH TAPE OPERATION

WBAI, the FM station in N. Y. that was bought a few months ago from Ira Hirschman as the in-operative WABF, returned to the air yesterday (Tues.), with a new technique that may set some FM standard in the future. New co-owner, flacker Ted Deglin, is understood to be mulling tuning the station into a completely taped operation.

Tape could readily cut down the need for a large announcing staff, with words etched on the tape well in advance of broadcast time. It could also mean savings on record purchases. Meanwhile, Deglin is using hi-fi recordings in addition to a stock of taped music. Station employs no classical music; it's strictly show tunes, pops and some jazz.

Taft as WKRC Gen. Mgr.

Cincinnati, June 28.

David G. Taft has stepped up to general manager of WKRC-TV, adding to his exec vice-president capacity with Radio Cincinnati Inc. He also is veeep of WFTN radio and tv stations, Columbus, and director of WBIR-TV, Knoxville, Tenn.

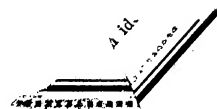
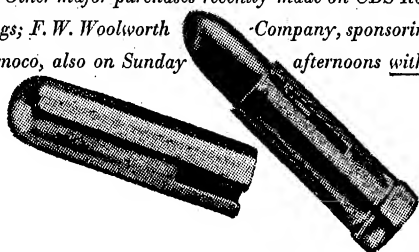
SOUND

*to do real selling... to achieve continuous
big season (and small fortune) elsewhere,
CBS Radio Network, where they'll be making
50¢ a thousand... and they'll have ten
customers what to ask for when they're*

*is still the most attractive way
exposure, economically. After spending a
Hazel Bishop will now be selling on the
commercial minute impressions for less than
different occasions every week to tell the*

BUYING

Beginning this summer, Hazel Bishop will sell cosmetics on Wendy Warren and the News, and the new midafternoon Fred Robbins Show on CBS Radio. Other major purchases recently made on CBS Radio: McKesson & Robbins, now sponsoring The Godfrey Digest Friday evenings; F. W. Woolworth Company, sponsoring the hour-long Sunday afternoon musical program, The Woolworth Hour; Amoco, also on Sunday afternoons with Rhythm on the Road.



FCC Giving a Break

Continued from page 23

therefore called for information on UHF receivers made prior to 1955, during 1955, and planned for next year.

In tightening its network rules to limit the territorial exclusivity of affiliates, the Commission said it realized its action is no "cure-all" for the problem confronting many tv stations. The revision, it emphasized, gives no assurance of getting network shows but gives stations "greater freedom on an overall basis in negotiating and contracting with networks and advertisers for their programs."

The Commission expressed hope its action "may enable some stations which have heretofore been precluded from obtaining network

programming because of the "first-call" rights of stations in other communities to obtain such programs."

Agency said it does not share the fears expressed by NBC, CBS, DuMont and others that its action will lead to "excessive duplication of programming in the same area, the demise of the smaller networks and financial hardship to all stations."

Grand Prairie, Tex.—Application has been filed with the FCC for construction permit to operate a new standard broadcast station by the Grand Prairie Broadcasting Co. Outlet would operate on 730 kilocycles with a power of 250 watts.

From MORNING TELEGRAPH

—JUNE 27, 1955

Sight and Sound

Dr. Stanton Hopes
For TV Committee

Just Such an Outfit Is
Nat'l Audience Board

By Leo Mishkin

A FEW WEEKS AGO, Dr. Frank Stanton, president of CBS, and himself a research analyst and social statistician of no mean achievement, made public the wishful suggestion that a committee be organized of public-minded citizens, civic leaders, welfare groups and even, God save the mark, television critics, to find out not only how many people are looking at TV, but also how, and more importantly, why. It was Dr. Stanton's idea that such a committee might draw up a list of pertinent questions on this matter, and that teams of research workers would then go out into the streets and highways asking these questions of all sorts of people who own receiving sets. The result then to be collated and annotated, indexed and cross-indexed, with the final compendium serving as a possible guide to future television programming and production.

WELL, THIS IS TO report that there is already at hand just such an organization, dedicated to just such a purpose, and that out in Hollywood and San Francisco it is already at work. It is called the National Audience Board, and its membership is made up of women's club leaders, Parent-Teachers Associations, American Legion and Legion Auxiliary officials, educational executives, child welfare workers, and local chambers of commerce. In process now is the formation of a similar group in New York, to be allied with the two West Coast branches already established, and future hopes are that additional chapters will eventually be set up in Chicago, Philadelphia, St. Louis, Detroit and other major cities throughout the country.

THE PRESIDENT OF THE National Audience Board is one Peter Goelet, a descendant of the famed Goelet real estate family, who for the present is backing the organization of the NAB with his own money. Of which it may be presumed he has enough. Eventually, however, Mr. Goelet hopes that the actual work of the new Board will be self-sustaining, through donations made by the member groups, circulation sales of a weekly news letter, and perhaps even financial tokens of esteem from the television industry itself. It is Mr. Goelet's not altogether unreasonable expectation that the broadcasters will eventually be quite happy to pay hard money to find out whether their programs are any good or not. In the light of Dr. Stanton's recent statement, in which he also said CBS would be quite willing to underwrite just such a study, it would appear that the only thing remaining to be done is to get Dr. Stanton's signature on a check.

MR. GOELET HIMSELF is a former broadcaster, once having operated a radio and TV station in Newburgh, N. Y. And since for some years he was also closely associated with the National Board of Review for Motion Pictures, it is his feeling that much of the same procedures that marked the work of that movie organization might be applied to television as well. Out in Hollywood, for instance, members of the National Audience Board have been welcomed by none other than Walt Disney, for previews of his "Disneyland" and "Davy Crockett" TV shows, and it was at the suggestion of Hubbell Robinson, Jr., vice president of CBS Television in charge of programming, that invitations have also been issued by the NAB to Eddie Cantor, Dick Powell, Jack Webb and other TV stars to take part in the NAB's activities. A number of TV executives on the West Coast are already members.

THE ACTUAL FUNCTION of the National Audience Board, in Mr. Goelet's view, is to serve as a liaison between the public and the television industry. Differing from other civic groups who make a constant practice of merely criticizing, Mr. Goelet has hopes that his people will spend just as much time commending certain things on the air as they will in denouncing them. One of the things the NAB plans, for instance, is an annual, or semi-annual award to the best commercial on the air. And on the questionnaires distributed to members attending previews of forthcoming TV films, or in reviews of live programs, comments are requested on whether it was entertaining not only to you, but to your children, whether it was on at the proper time or not, was there anything you found offensive in the offering, was there anything instructive, and would the reviewer like to see more of the same.

Dr. Stanton, meet Peter Goelet. I have a feeling that the two of you may find much in common.

Who Steals My Car . . .

Boston, June 28.

Weirdie of the week was deejay John Scott's signoff on WEEL. "Drive carefully, be watchful, the life you save may be your own, and the car may be mine!"

Scott, hurrying to the studio for his two-hour broadcast, left his new Cadillac convertible at a downtown parking lot office with the keys, as usual. His 10 p. m. program was nicely underway when the phone rang. It was the lot attendant asking where his car was. Did he leave it as usual? Scott said he did, but the attendant reported it was nowhere to be found.

When it came time for his signoff at midnight, Scott repeated his usual line, this time somewhat uncertainly.

State police located the car next day about 80 miles out of the Hub with a smashed speedometer, gashes in the convertible's top cover and hidden damages. It had been stolen by a state school escapee, who boasted of having snatched 58 other cars, but none as nice as the Hub deejay's Cadillac convertible.

Corn Belt Beef At Educ'l VHF Shift

Washington, June 28.

Proposal by the FCC to shift an educational VHF channel in Des Moines, Ia., to commercial use is running into strong opposition from the Corn Belt. The city's public school system, Drake U., the 300 member organizations comprising the Des Moines Adult Education Council and the Iowa Congress of Parents and Teachers, among others, are against it.

Although the educators have no immediate plans for using channel 11, they told the Commission last week they contemplate building a station. They also expressed fear that release of the channel will bring pressure on the Commission by commercial interests in other cities to attack the educational reservations.

Drake U., which presents plays and lectures over the Iowa State College station, WOIT-TV, at Ames, advised FCC there is "a very real and continued interest" in the utilization of channel 11 for training students in tv and for adult education. It feels it would be "unfair" to assign the channel to commercial use.

The Des Moines Public Schools, which also use WOIT-TV for adult education programs, told the Commission it has accumulated considerable know how in producing educational shows and plans to expand its format. It would be "a sorry situation," its Director of Adult Education James A. Sheldon said, if the eventual use of the channel is denied it.

The Des Moines Adult Education Council said it is anxious to obtain an educational station in the city because of the inconvenience of travelling 35 miles to Ames to put on programs and because of the limited time available from WOIT, which is a commercial station. Release of channel 11, is asserted, would defeat all its plans and "pose a threat" to other educational channels in Iowa.

The Congress of Parents and Teachers, with 127,000 members, registered "strong objections" to the shift. At its state convention last fall, the Congress voted to support efforts to establish a state-wide educational tv network.

Wassenberg Takes Over As Frisco KSFO Gen. Mgr.

San Francisco, June 28.

Roman (Bob) Wassenberg moves to indie outlet KSFO here as general manager July 1 in place of Alan Torbet, who's reported in on a deal to buy and run a 5,000-watt network affiliate in another part of California.

Wassenberg was with KPIX until last year, when he jumped to KTVU, a now-defunct Stockton UHF station.

Torbet formerly was general manager of KROW, another local independent station, and has built a reputation on the Coast for turning, both KROW, and KSFO into profitable channels.

U.S. CONSULTANT SET ON BRITISH TV BLURBS

Upbeat in British domestic production of television commercials for the incoming commercial setup is pointed up in the fact that Pearl & Dean Productions Ltd., one of the top producers of theatre commercials in England, has hired an American exec to serve as a consultant on blurbs for tv. American is Joe Forest, v.p. and creative director of Transfilm, one of the biggest U. S. commercials producers, who's going to London on an "on-loan" basis.

Forest, who's served as a consultant on commercials for Cuba, Luxembourg, Saarland and Australian tv interests, planned to London recently.

McKee Assures Secrecy On AFTRA Aware Vote

Alex McKee, acting exec head of the American Federation of Television & Radio Artists, asserts that the individual votes in the current referendum on condemnation of AWARE Inc. will permanently remains a secret: Only Harold Zaretsky, the accountant hired to make an impartial count, will know how the individual votes went.

Statement by McKee comes at a time when some union members indicate a fear of voting for fear of reprisals by one side or the other in the fight. An estimated 500 to 600 AFTRANS are actively engaged in taking sides on whether or not to condemn the anti-Commie group for alleged "blacklisting" and other offenses against union members. However, there are all told about 4,500 franchised voters in the east. There is no authoritative figure available as to how many of these non-committal unionites have already manifested apprehension over the possible lack of secrecy.

AFTRA has taken steps to insure secrecy of the balloting. Referendum returns "never go out of the hands of the certified public accountant," McKee says. He adds that after they are checked and counted by Zaretsky, they are locked in a sealed box to which only the CPA has the key.

McKee expects all returns to be in by Friday (1), with no date set for announcement of results.

Volger Head of Iowa Tall Corn Network

The Tall Corn Network, a group of Iowa radio stations, elected Geo. Volger, KWPO, Muscatine, president at the closing session of a three-day meeting at Lake Okoboji. Earl Williams, KKNF, Shenandoah, and Gene Claussen, KKXO, Iowa City, were named vice-presidents; Ed Breen, KVFD, Fort Dodge, secretary, and Mrs. Gregory Reeser, KICD, Spencer, treasurer.

L'ville's WINN To Change Hands

Louisville, June 28.

Sale of WINN, with studios atop the Earle Hotel, will be consummated within the next few days, but one to three months' time will be required before actual ownership is transferred. Harry McKigue, WINN prez and g.m., said an agreement has been signed.

Set to buy WINN is Harold Kaye, who has interests in radio stations at Worcester, Mass., Norfolk, Va., Daytona Beach, Fla., and Atlanta. Kaye confirmed reports of the station's forthcoming sale, and expects to be in Louisville in the next few days to sign papers now being drawn up. Transfer is subject to FCC approval, which may take from 30 to 90 days, according to McKigue. Kaye said the present management of the 250-watt WINN will be retained.

Station operates on 1,240 kilocycles, has no network affiliation, and has been on the air 15 years. McKigue is one of its four owners. Others, each holding a quarter interest, are Oldham Clarke and Jesse L. Chambers, Louisville, and Glenn Synder, Chicago.

CBS Assigns Benson To Station Promotion

Arnold Benson has been assigned by CBS Radio to the newly-created post of director of station promotion service handling trade paper advertising and direct mail for spot sales, for the Housewives Protective League and stations repped by spot sales. Benson was formerly copywriter in the sales promotion and ad department of spot sales.

Harry Welsh becomes chief of network copy in the sales promotion and ad sector, replacing William Jayme, who's leaving for an agency berth.



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Call now! **RAVENSWOOD 8-8988**
Carl Ritchie, Mgr.

Frisco Area Com'l Outlets Aiding Educ'l TV'er; Needs 65G to Survive

San Francisco, June 28. The San Francisco Bay Area's four commercial tv outlets are plugging hard to help KQED, Frisco educational station, stay on the air.

KRON, KGO-TV, KPIX and KQVR, Stockton, are all donating 30-second spots and occasional longer breaks to getting \$65,000, which KQED must have by June 30 to keep going until end of year.

Plight of the year-old non-commercial outlet was first revealed by board member Mortimer Fleishacker Jr., who said the 12-man staff had figured on a \$250,000 budget—from corporate, organizational and individual viewer donations—but had skinned by on a mere \$114,000.

Station has compiled a fine record, at least with egghead viewers, on the basis of live symphony broadcasts, reruns of Edward Murrow interview with J. Robert Oppenheimer and, last week, coverage of all UN anniversary sessions here.

But, these facts, according to general manager James Day and program director Jonathan Rice, have left the station broke, and \$65,000 must be raised by July 1 to guarantee operation the next six months.

In addition to tv plugs, local newspapers have gone all-out to aid the station and KQED has been sending a mobile unit through the streets with disk jockey Russ Coughlin and Lee Ann Meriwether, 1955 Miss America, appealing for funds.

Dallas—Dan Valentine, WFAA announcer for the past six years, has been named chief announcer and assistant program director, according to Alex Keese, manager of WFAA. Valentine succeeds Ralph Widman, who has been named manager of the recording division of WFAA.

Blondeau's European Junket Over 'Dollar'

Rome, June 28. Jean-Paul Blondeau, creator of "Dollar a Second," came in here from Paris Sunday (26) to look-see the Italian television, known as "100 Lire a Second."

Blondeau is planning out tomorrow (Wed.) for New York, where the U. S. edition of the show starring Jan Murray gets a summer run.

New First for 'Monitor' In Floating VOA-Pickup

Washington, June 28. "Monitor," NBC's new weekend ailer, will chalk up another "first" Sunday (3) when it takes a point-to-point pickup from the Courier, Voice of America's floating transmitter aboard a Coast Guard cutter. Anchored off Island of Rhodes, Courier relays and repeats shows for Middle East and Iron Curtain countries.

There will be three pickups—one each in English, Russian and Hungarian; and all actual VOA broadcasts.

WCBS-TV's KO Coup

Photo of Archie Moore's knockout of Bobo Olson last week was seen first on WCBS-TV's "Late Weather and Sports" program. Jim McKay, subbing for the vacationing Bill Hickey on the CBS Gotham's flagship's nightly recap, displayed the UP's news picture transmitted on Unifax, a facsimile type machine.

Transmission commenced from the Polo Grounds at 10:48 p.m. and completed at 10:55. Photo was torn from the machine, stapled to a piece of cardboard and rushed to CBS-TV Studio 42 where McKay was readying his 11:30 sportcast.

'Silver' Set

CBS Television Film Sales this week wrapped up its deal with indie producer Joseph Kaufman for distribution rights to his "Long John Silver" series. CBS Film is pitching the Robert Newton starrer, which was shot in Australia simultaneously with Kaufman's DCA-distributed feature version, for a national sale.

Hub Studying In-School TV

Boston, June 28. In-school television is being studied in the Hub and may become a regular part of the Boston public school program in the future. The first step was taken this frame when Supt. of Schools Dennis C. Haley agreed to consult with officials of Channel 2, WGBH-TV, Boston's educational station.

A proposal, made by school committeeman Louis F. Musco, asked that the superintendent and tv station officials "conduct a study of the possibilities of instituting facilities, accommodations and new equipment in one of our approved school construction projects with the view to future educational television programs in Boston public schools."

Urging that school officials "look ahead into the future and prepare for the use of in-school educational television for its future citizens," he termed educational tv as a "new and positive force."

WEW Ditches Longhair

St. Louis, June 28. The heave-ho is being administered to heavy classical music platters at WEW, the former St. Louis U. station recently acquired by Bruce Barrington; for a reported price of in excess of \$50,000. Instead of the longhair stuff dialers now hear the strumming of steel guitars, the plunking of banjos and other instruments that produce mountain ditties.

FTC Issues 1st Trade Rules on Sale Of TV Sets; Cites 'Deception' Copy

Vidal Set for 4th Script Job on 'Climax' Series

Gore Vidal has been pacted to write his fourth script for the CBS-TV "Climax" series sponsored by Chrysler. It will be an adaptation of William Faulkner's "Honor." It's slated for October.

Vidal's "Climax" workover, of J. P. Marquand's bestseller, "Sinisterly, Willis Wayde," has been postponed from last week to an unnamed date. There's been considerable trouble in casting the title role, with a name—preferably from Hollywood—being sought. Understood Van Johnson was offered the part some months back but shied away from the "unsympathetic" character.

McCleery on Busy Sked From 'Cameo' to Campbell

Albert McCleery has been set as producer-director for a Campbell Soup anthology starting in September. The series will comprise 26 live dramas, all of which will be produced by McCleery with many of them also to be directed by him, plus 13 to be done on film by MCA's Revue Productions.

The new half-hour series will be done Friday nights, replacing the "Dear Phoebe" series on NBC. McCleery, meanwhile, is producing-directing the "Cameo Theatre" NBC series this summer, at the same time that he is preparing the Campbell anthology. McCleery, who recently signed with the Ashley-Steiner agency, has for the past several seasons been producer and director of the Hallmark hour shows on NBC-TV.

Kansas City—Allen Smith joined the staff of KCMO and KCMO-TV as newsman last week, coming over from KCKN where he has been news director past two years.

Washington, June 28. Culminating proceedings begun four years ago, the Federal Trade Commission yesterday (Mon.) finally promulgated the first set of trade practice rules covering the sale and distribution of television receivers. The rules are designed to foster fair competition in the interest of protecting the radio-tv industry, the trade and the public.

Bringing up to date rules adopted in 1939 which covered only radio sets, the new practices prohibit misrepresentation as to convertibility of tv receivers for color, UHF reception, size of picture, effectiveness of indoor antennas, ability of sets to bring in distant stations, etc.

The rules also cover such matters as deceptive pricing, misuse of such terms as "factory rebuilt," "floor sample," "demonstrator," "discontinued model," etc., in advertising sets, and misleading customers that tv receivers are made by the patent licensor.

The rule regarding deception as to convertibility specifically prohibits representations that any set can be converted to color, or to receive ultra high frequencies, without also stating conspicuously that such conversion will require the attachment or installation of a new part or parts, or antenna, or some other substantial modification of the set, if such is the case.

With regard to antennas, the Commission holds it to be "an unfair trade practice to make the unqualified general representation that tv receiving sets equipped with 'built-in' or 'indoor' antennas will perform as satisfactorily as if they were equipped with 'outdoor' antennas, when such is not the fact. When such representation is true only in a limited number of locations or within a limited radius of tv transmitting stations, or only under specially favorable conditions, or under other performance limitations, it is an unfair trade practice . . ."

THE NEW YORK TIMES, THURSDAY, JUNE 23, 1955. TV: Tailor-Made for Home Viewing

'3 for Tonight' Ideally Adapted to Medium

By JACK GOULD

TELEVISION had one of its most exciting and beguiling evenings of the season last night. The occasion was an hour-long version of the Paul Gregory Broadway musical, "3 for Tonight." It was superb video.

"3 for Tonight," which has just closed its Broadway engagement, might have been tailor-made for the home screen. Starring Marge and Gower Champion, the dancers; Harry Belafonte, the singer; and the Voices of Walter Schuman, the production requires only a bare stage. On TV the man, the picture was striking and the show itself like a breath of fresh air.

Last night was not an hour of TV; it was an hour of theatre brought to TV. In each act there was a sublime number of competence and crispness, movement that came only from painstaking rehearsal and an extended run. Each number was a gem; a viewer could take his pick.

As the show can attest, "3 for Tonight" honors its audience. From the moment Sherman, the dry, witty narrator, invites you to see "3 for Tonight," to the end, it is an hour of dance and music. Happily, the sense of communion was not lost in the transfer of the show to the TV medium.

If the Champions are not the most brightly and imaginatively dancing team we have today, no other name has come to mind. Their routine at the Palace, wholesome, breathed cheer and gaiety, and again, in their illustration of Sherman's dissertation on the effects of musical system on the human nervous system, their technique and humor were totally delightful.

Too much cannot be said for Mr. Champion, who did the choreography. In one hour he showed that television has not even scratched the surface in presenting the dance; his performance was a feast for the eye so long accustomed to hackneyed dance design.

Mr. Belafonte is quite possibly the most compelling new artist of the TV year. His folk-songs and spirituals, especially in the framework of the TV closeup, were near-overwhelming. And the video camera, with its special ability for highlighting shadows, enriched further the mood established by Mr. Belafonte.

The Voices of Mr. Schuman, which can reproduce anything and everything from a circus band to a symphony concert, at times, seemed to have a magic. And Mr. Schuman, at the height of his drolery, was an ideal stage manager and host all rolled into one.

Unlike many shows transferred to TV, "3 for Tonight" obviously was painstakingly prepared and honors go to Bill Colleran, the TV director, for effectively complementing the stage design.

Last night's TV was an adult musical smash. The Columbia Broadcasting System has let the National Broadcasting Company know two can play at the game of bringing the riches of other media to video. For which, "hooray."

"Unlike many shows transferred to TV, '3 for Tonight' obviously was painstakingly prepared and honors go to Bill Colleran, the TV director . . ."

Thanks:

- PAUL GREGORY
- MARGE and GOWER CHAMPION
- HARRY BELAFONTE
- HIRAM SHERMAN
- THE VOICES OF WALTER SCHUMAN
- and my great crew and staff at CBS—

BILL COLLERAN

Director—
"YOUR HIT PARADE"
1954-55, 1955-56 Seasons

Management: ASHLEY-STEINER INC., New York • MU 8-8330



OPEN

CIRCUIT

a public preview of NBC Television, 1955-56

by Sylvester L. Weaver, Jr., President, and Robert W. Sarnoff, Executive Vice President

In August of last year, an advertisement to the trade proclaimed: "NBC opens the year of excitement on television!"

The season is passing and many who were honestly skeptical have admitted that the year's performance is measuring up to the prophecy.

It has been the year of 90-minute Color Spectaculars, of Gobel and Medic and Caesar's Hour, of Today-Home-Tonight, of unprecedented special programs like "Peter Pan." But such an enumeration, as proudly as we make it, is only a small part of the story. This was the season when television programming shed the shackles of tradition; ceased to be the child of radio and became a medium of its own — the greatest medium of entertainment and enlightenment that the world has ever seen.

This tremendous creative surge was not confined to one network alone — in various measures it was shared by all network television. The growth of the medium was a tribute to the entire industry. At NBC we are proud that we took a bold and adventurous course, and we will quicken the pace in the year to come. Here is a portion of what you may expect:

COLOR SPREAD — The success of this season's Color Spectaculars is now history. But next season NBC Spectaculars will move still farther forward. Appropriately, the first show in the new "Color Spread" Spectacular series will be a special two-hour telecast of Thornton Wilder's theatrical masterpiece "Skin of Our Teeth" — starring Mary Martin and Helen Hayes. "Color Spread" will also open up an affordable new selling opportunity of major importance for most advertisers.

ONE-TIME "SPECIALS" — NBC will feature the living theatre of our time, brought full-scale into America's homes. Already scheduled are a repeat of "Peter Pan," and a musical version of the Pulitzer Prize play "Our Town" featuring Frank Sinatra. In addition, NBC will pioneer in a new direction. First-run full-length A-films will be seen for the first time anywhere, on NBC Television. The first of these film features will be a delightful comedy — Alexander Korda's color production of "The Constant Husband" starring Rex Harrison.

MAURICE EVANS PRESENTS — the finest theatre of all time, presented Sunday afternoons by the distinguished producer-director-actor. Included in Mr. Evans' schedule of color programs will be several Shakespearean productions in which he himself will star.

SPORTS — NBC will continue to be the leading sports network, with a year-round calendar of key events in every area of sports: the full schedule of NCAA football, plus the Rose Bowl game; the World Series; the All-Star game; the National Open Golf Tournament; the Davis Cup and National Tennis Championship matches; and the Gillette prize-fights every Friday night from Madison Square Garden.

ORIGINAL DRAMA AND MUSICALS — Included in the Producers' Showcase schedule of 90-minute plays will be original works by outstanding contemporary playwrights. These dramas will be mounted with all the expert-

ness that marked Producers' Showcase this season. Robert Montgomery Presents, The Kraft Theatre, The Philco-Goodyear Playhouse will continue to present weekly full-hour dramatic productions, and will be joined by the new 60-minute Pontiac-Armstrong Theatre on Tuesday nights. And NBC's Saturday and Sunday night Spectaculars will feature glittering, original musical productions — each one a full Broadway musical comedy in itself.

VARIETY — The Tuesday night hour that has become a television tradition will star Berle, Raye and Hope, plus special shows starring Dinah Shore. In addition, Perry Como will be star and host of a big new Saturday night hour of unmatched variety entertainment. The Colgate Hour on Sunday will be decked out in fresh, resplendent entertainment dress. And NBC will unveil and showcase its newest candidates for George Gobel-type laurels as "the most exciting discovery of the year." Keep your eye on personalities like Jonathan Winters and Sue Carson!

SPECIAL PROGRAM EVENTS — Throughout the year NBC will use prime time periods to present special television events, such as "1976, Your World of Tomorrow" on October 9th; "Nightmare in Red," an hour-long history in film of Russian communism from 1905 to the death of Stalin, featuring a great deal of secret footage seen now for the first time; "The Jazz Age," a highlight report of America's boisterous, "bubble" years; "Young India," a probing film commentary on the people and the problems of a country vitally important to Americans; and "Meeting at the Summit" (July 17th), an analysis by internationally known statesmen and newspaper correspondents of the Big Four Conference beginning the following day.

This is a sketch in brief of some of the things next season holds for NBC's audiences and advertisers. It is our goal to present whatever the vast and variegated American public enjoys, wants, hopes for and should have from television. For sponsors NBC will continue to devise flexible buying patterns which make TV available to advertising budgets of every size.

This year our slogan has been "Exciting Things are Happening on NBC Television." It holds good for 1955-1956 . . .

S. L. Weaver Jr. Robert W. Sarnoff

exciting things are happening on

NBC TELEVISION
a service of 

Steve Allen Disclaims

Continued from page 23

his stanza" was doing a pretty bad job of reporting. No one ever suggested to me that any WTAM-WNBK talent be on the show; the subject never came up. My reason for interviewing Bill Randle was such a simple and obvious one that I marvel that it has not occurred to anyone: Randle is one of the nation's leading disk jockeys, a fellow who reportedly helps make record hits, and as such I had imagined that all Cleveland was rather proud of him. The "Tonight" show has been host to scores of performers who regularly appear on other networks and stations and I have never before encountered this dog-in-the-manger attitude on a matter of this sort.

'Brushoff' Imaginary

3. As for the reported "brush-off" to Johnny Andrews and Bill Mayer, I wish to make it quite clear the brushoff was entirely in their own minds, if *VARIETY* correctly reports their feelings. The afternoon of the day on which they appeared on my program, Bill Harbach, our producer, said to me "Johnny Andrews and Bill Mayer are going to be in our audience tonight. Shall I put them on an aisle seat so that you can interview them?" I said, "Fine, I will be glad to see them." Special seats were reserved for these gentlemen and their wives, and my staff provided me with a card reminding me that they were present.

For some reason the gentlemen showed up during our rehearsal although for our purposes there was, of course, no necessity that they do so. Needless to say, I am busily occupied with getting the show together during rehearsal periods but I did take the time to step over and talk to the fellows for a moment to make sure that their special seating was all arranged, etc. When we got on the air I even built them right into a little comedy routine we had planned, that involved my sitting in the audience directly behind them, with my glasses off, doing a "You'll never find me" bit.

When I had finished the routine and, I leaned forward and interviewed the gentlemen and I be-

lieve, one of their wives. I made special mention of the fact that they were popular disk jockeys in Cleveland and that I hoped a lot of their friends and fans were watching from the home city that night. I interviewed them as long as time allowed and then we went on with the program. If somebody in Cleveland had given Andrews and Mayer to believe that we were going to do a "This Is Your Life" about them that is, of course, no fault of mine. The point is we did not "brush them off" but treated them with every courtesy and consideration.

Cleveland's Billing

4. It is not correct to say that I thanked all others but ignored the WNBK team in connection with our recent origination from Niagara Falls. My actual words were "... and I would also like to thank all the fellows from Cleveland, who have done such a wonderful technical job for us tonight." I can well understand that I mention the call-letters WNBK and you will never guess why I didn't do so: I just didn't know them. I suppose the NBC-TV network must include some 200 stations and it just happens that I know practically none of the stations by name. It would have been better, I suppose, if I had been provided with this information on the air but the fact is that I was not and did the best I could in the way of a thank-you under the circumstances. With an hour and 45 minutes of tv time to fill up each evening I naturally have a great many things on my mind, if I may indulge in understatement.

I trust this clears up, one and for all, the malarky that I have something against Cleveland. I have performed my programs in this city twice and have been wonderfully treated both times.

Steve Allen.

Whopping Party

Continued from page 22

derful staff" and many others cried out. She had "no hard feelings" toward anybody. Chairman George C. McConaughy joined in the many tributes, expressing his respect for the "tumultuous" woman who has so frequently been on the dissenting side of FCC decisions.

A mammoth "non-partisan" dinner is being arranged for Miss Hennock July 20 at the Shoreham Hotel. The sponsors include former President Truman, Mrs. Eleanor Roosevelt, Sen. Herbert Lehman (D., N. Y.), Chairman Warren Magnuson (D., Wash.) of the Senate Interstate Commerce Committee, Chairman Percy Priest (D., Tenn.) of the House Interstate Commerce Committee, former FCC chairmen Paul Walker and Paul

Porter, the commissioners of the FCC, Esther-Van Wagoner Tufty, proxy of the Washington chapter of the American Women in Radio and TV, and Mrs. Violet Faulkner, proxy of the American News paper Women's Club.

Meanwhile, Miss Hennock's successor, Richard Mack of Florida, will be sworn in as commissioner July 7.

'P to P'

Continued from page 22

counting spottings from other pursuits from university prexies to star baseball players):

Television and Radio: Arthur Godfrey, Bill & Cora Baird, Ed Sullivan, Eddie Fisher, Brandon De Wilde, David Sarnoff, Imogene Coca, Groucho Marx, Audrey and Jayne Meadows, Bob Smith, Wally Cox, Gertrude Berg, Martin & Lewis, Eva Marie Saint, Sid Caesar, Martha Raye, Robert Q. Lewis, Bing Crosby, Mary Margaret McRory, Maurice Evans, John Daly, Peggy Wood, Dinah Shore, Garry Moore, Steve Allen, Roy Rogers and Dale Evans, Red Buttons, Arlene Francis, Rocky Graziano, Charles Collingwood, Betty Furness, Peter Lind Hayes and Mary Healy, Margaret Truman, Bob Hope, Allen B. DuMont, Ernie Kovacs and Edith Adams.

General Show Biz: Leopold Stokowski and Gloria Vanderbilt, James C. Petrillo, Richard Rodgers, Tallulah Bankhead, Eva Gabor, Renee Jeanmaire, Ethel Waters, Lily Pons, Sam Goldwyn, Helen Traubel, Rex Harrison, Ezio Pinza, Emmett Kelly, Gloria Swanson, Mary Martin, Hildegarde, Deborah Kerr, Mindy Carson, Guy Lombardo, Janet Blair, Humphrey Bogart and Lauren Bacall, Eartha Kitt, Bert Lahr, Janet Gaynor and Adrian, Eugene Ormandy, Denise Darcel, Marian Anderson, Benny Goodman, Tony Curtis and Janet Leigh, Lillian Gish, Joni James, Lowell Thomas, Vaughn Monroe, Rise Stevens, Victor Borge, Helen Hayes, Billy Rose, Patrice Munsel, Bill Holden, Esther Williams, Les Paul and Mary Ford, Alicia Markova, Jose Ferrer and Rosemary Clooney, Marlon Brando, Marilyn Monroe, Sophie Tucker, Yehudi Menuhin, Ethel Barrymore, Oscar Hammerstein 2d, W. C. Handy, Cornelia Otis Skinner, Carol Haney, Connie Boswell.

Lean Summer

Continued from page 23

in turn creating another void on Thursday, the time vacated by Chevie in its switch.

In the summer-hiatus-only category are duPont, which won't be back with its new "Cavalcade" format till the fall; Hotpoint, which is letting "Ozzie & Harriet" go for the summer before returning in the fall on alternate weeks (with Quaker Oats as the new alternate sponsor, but on a one-out-of-four weeks basis), and Mogen David Wine, whose "Dollar a Second" is doing summer duty on NBC.

In all cases, the network will fill the time with sustaining or co-op entries, either films, extensions of present sustaining shows (like "Talent Patrol" Thursdays) or a slew of country music airmers out of Springfield, Mo., and Louisville.

Exclusivity

Continued from page 23

Ranger," also on ABC. Opening on "Ranger," long a General Mills exclusive, was made several weeks ago when the company bought half of "Wyatt Earp" on ABC and decided that a cutback was in order on "Ranger." Withdrawal of American Dairy leaves "Mickey Mouse" with seven clients and 13 quarter-hours sold, with seven to go. Product exclusivity granted on the show has already narrowed down the field of available kiddie sponsors, and the American Dairy-Carnation conflict doesn't help the situation any.

Greensboro, N.C.—Vestal Taylor, news director of WFNC, Fayetteville, was elected president of the Radio & Television News Directors Assn. of the Carolinas. Norvin Duncan, WFBC-TV, Greenville, S.C., was elected first vice president; William F. Meila, WNCN, Asheville, second v.p., and Elmer Runniger, WYUU, Greenville, S.C., secretary and treasurer.

Inside Stuff—Radio-TV

Transmitter switch of WLBI, the New York indie, to a site in Queens directly across from Harlem, apparently has paid off in terms of increased audience among Negroes. Station had Pulse do a comparative survey covering January, 1954, to May, 1955, which showed an increase of 30% in overall listening among Negro families. Transmitter move is given major credit for the upbeat, but also a factor is the station's increased emphasis on Harlem community news and community relations.

Philco went in for a new type of pitch Sunday (26) with copy hitched to institutional advertising. This is believed to be the first time that the durable goods house has veered from straight selling on "Television Playhouse." Announcer retained for the roundabout commercial on the NBC-TV show was Don Morrow. Subject was the effect of airconditioning on the body.

CBS-TV's "64,000 Question" has a long waiting list of designers wanting in on dressing the Revlon models in exchange for the plug. Current dresser-uppers are Celi Chapman and Sam Winston. Waiting in line to take turns are such practitioners of haute couture as Oleg Cassini, Pierre Balmain, Nettie Rosenstein, Philippe Hulitar and Hannah Troy.

Talent of WRCA, N. Y., was hosted last weekend by the Concord Hotel in the Catskills. Sydney Smith, Betty Best, Harry Snow, Jett MacDonald, Hope Lange, Josie McCarthy and Sue Oakland spent the two days recording and filming interviews for their shows. Most of the activity was at the indoor skating rink, indoor and outdoor pools and ballroom.

Berle

Continued from page 23

musicomedy, revues, variety stanzas, situationers, etc. In short, anything and everything that will not only produce ratings but lend themselves to tinter-uppings. As result, there will be a whole horde of directors, writers and production personnel, with a changing of the guard according to the work in the hopper.

Berle thus becomes the first entertainer to go color all the way and by the same token, giving the web its initial bigleague with an exclusive Coast emanation on a fulltime, wholehog basis.

Berle did a "farewell to N.Y." party stint at Club 21 late yesterday (Tues.) and submitted to a q. and a session for the press after outliving his next season's plans. (This was held too late for inclusion in *VARIETY*.)

'Wide World'

Continued from page 27

the "WWW" circling of North America, Fred Riskey, the head producer, had been putting together the Canadian segment. He died last Friday, with Barry Wood doubling over from exec producer. Riskey's credit got extra-added time on the crawl. Charles Polach, associate producer of the NBC Opera Theatre series, and Kirk Browning, its director, assembled the jazz segment in the capital, while Alan Handley masterminded the Mexican fete and Meridian Productions of Canada fronted the Shakespearean Festival. Local stations on the NBC-CBC-Azarraga route cooperated on the presentation. As an additional hypo, Milton Berle joined Vaughn Monroe for an RCA burp and Cliff Norton capered on a Ford plug.

Burlington, Vt.—Television station WMVT, operating on Channel 3 with studios in Burlington and transmitter atop Mt. Mansfield, changed its call letters to WCAX-TV, effective June 26. Outlet is operated by Mt. Mansfield Television Inc., headed by C. P. Hasbrook, who is also president of WCAX Radio Inc.

Brit. Mgr. Preps Legit-TV Link

London, June 21.

Actor-manager John Clements, recently named drama adviser to Associated-Rediffusion, the Monday to Friday program contractors for London's new commercial tele station, has joined the Board of the Saville Theatre and is inaugurating a plan to link tv with legit.

Under the plan, announced last week, Clements intends to stage five or six classical plays at the Saville each year, in some of which he will appear with his wife, Kay Hammond. Each production will have a limited run of about eight weeks.

At the end of its West End season, the stage version will be rehearsed and turned into a telefilm for A-R. Clements said last week that by limiting the stage run to a few weeks, he hoped to secure top artists, who would not be available for longer periods. The subsequent films would be available for foreign markets, particularly the United States.

Clements is also aiming to film a number of classics without prior stage presentation. The first of these, due to start rolling next month, is Turgenev's "A Month in the Country," with Margaret Leighton in the lead.

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In Assn. H. H. SCHLOSSER REALTY

Men — Don't let gray hair add 10 years to your looks!

Now you can look 10 years younger! The new Gourielli Men's Shop is equipped to do practically everything to keep a man looking young and brisk. Due to popular demand, they have opened handsome new private quarters for hair coloring. Their first clients, far-seeing businessmen, have been so pleased at the rewarding results of their younger look, that they are now enthusiastically recommending Gourielli everywhere.

Relax in male surroundings. Here, in private rooms serviced by men only, you can relax and be sure that the newest techniques will custom-

blend the color of your hair to look completely natural—color that won't wash out. Both professional and business men find the younger a man looks, the better for his career.

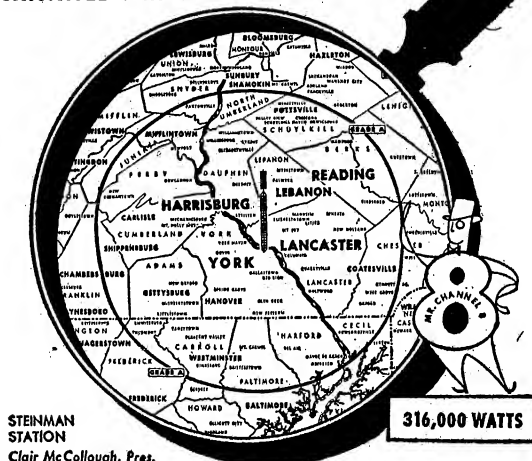
Gourielli's expert services

You can also get a perfect haircut at the Gourielli Men's Shop—one that hides traces of thinning hair. A Vitamin-Complex scalp treatment. A face massage to build up your skin.

Phone PLaza 3-1200 for a free consultation today. Closed Saturdays, July and August.

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\$5 1/4 Billion Market CHANNEL 8 MIGHTY MARKET PLACE



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a full hour of delightful music and entertainment **9:00-10:00 PM E.D.T.**



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THE DODGE DEALERS OF AMERICA

Television Chatter

New York

The Bob Fullers (wife Jackie and moppets Sandy and Wendy) to Boothbay Harbor, Me., for a fortnight's vacation. The family (he's publicity chief of WCBS-TV) will stay at his father's summer cottage on the Gut where sire R. B. Fuller created the Associated Press strip, "Oaky Doaks," which is 20 years old this month. . . . Gene Sultan into NBC-TV's "Modern Romances" July 4-8. . . . Jay Barney played on "Ethel & Albert" on CBS-TV Monday (27) while continuing with "First Love" and "Doctor's Wife." . . . Sheila Kelley, ex-Tex & Jinx staffer, now with staff of Alfred Gwynne Vanderbilt. . . . Jack Smith smilin' more than ever now, that he's able to work in a full song treatment on "Welcome Travelers."

CBS-TV has inked George DeWitt to an exclusive video contract. He's being mulled for a half-hour nighttime once-a-weeker or a daily half-hour strip; otherwise he goes the network guest route. . . . Seymour Robbie, ex-"OmniBus" director, takes over as alternate director on "Studio One." . . . Elliot Saunders, tv director for Perrin-Paus agency in N. Y., vacationing for a fortnight in Maine. . . . Larry Roemer, tv director at NBC, is back from Paris and London. . . . Flacker Ted Hudes goes to New Orleans for two days of biz buddies this week.

Merv Griffin has been signed as permanent singer on the new CBS-TV "Morning Show." He was to replace Charlie Applewhite later, but Applewhite got sick and Griffin had to step in a week early. . . . Barry Levinson takes over as proxy for CMA Associates lackey, Bobbie Ross joins the same outfit as account exec. . . . Ben Frye, chief of Studio Films, now is in live tv too; producing the new Dunninger stanza via NBC-TV Saturdays. . . . Jack Donohue, Colgate Sabbath producer-director, in from the Coast to handle July 3 and 10 N. Y. emanations of the show. . . . Frank J. Shea has joined Pelican Films as sales v.p.

C. A. Swanson checks out of Bob Crosby's CBS-TV show next month, Kendall out of "Morning Show" as of this week, and SOS takes alternate Fridays of Garry Moore segment starting July 15.

Steve Treva, director on the "Foreign Intrigue" and "Sherlock Holmes" series, left for Paris over the weekend after a visit home to start filming 39 new "Holmes" pix. . . . "Name's the Same," which gets a new moderator in Clifton Fadiman (replacing Bob & Ray, who left because of the show's time switch to a late hour, interfering with their ayem radio chores), also gets a new panelist in Marc Connelly,

who subs for Walter Slezak. . . . Helen Gallagher set to appear in "Colgate Variety Hour" July 10 tribute to the Adler & Ross song-writing team. . . . Michael A. Palma upped to secretary-treasurer of Transfilm, replacing Herbert H. Babke, who resigned.

George Jessel guests on "I've Got a Secret" July 6. . . . Chet Feldman assigned as associate producer on the new Goodson-Todman quizzer, "Make the Connection." . . . William Hudson, an animator with Famous Studios for the past 17 years, joined the animation department of Transfilm. . . . Jeremy Hyman, London rep of Associated Artists Productions, in the U.S. for a tour of the eastern states for an o.o. of station sales techniques. . . . Harry Alan Towers in New York for conference with National Telefilm Associates exec v.p. Oliver Unger on his upcoming "Theatre" series for NTA. . . . NTA, incidentally, tossed a housewarming in its new 55th St. quarters last week. . . . Jack Kunev, associate producer of "Let's Take a Trip," bedded in his Westport home with a case of hepatitis. . . . Alfred Hopson playing in "Detective Story" at the Westport (Conn.) Country Playhouse all this week.

Philco television director Arthur Penn will direct the "Producer's Showcase" original musical, "The King and Mrs. Candle," which will be seen Aug. 22 on NBC-TV, starring Cyril Ritchard.

Betty White, who arrived in New York from Hollywood Saturday (25) for an appearance on "What's My Line" Sunday (26), will remain in New York for her new assignment as a regular guest panelist on "Make the Connection," new program which will be televised over the NBC-TV network starting Thursday, July 7. She will commute from Hollywood to New York each week for her appearance on "Make the Connection."

Roy Hamilton guests on "Colgate Variety Hour" Sunday (3), following completion of a 60-city tour. . . . Martha Wright is set as guest star on the kickoff show of the summer version of "Caesar's Hour" on Monday (4). . . . CBS-TV has set, scripster Stanley Niss for three story treatments slated for the network's "Climax" series, the Ashley-Steiner agency also selling Niss's "A Moment's Ornament" for the new TV anthology due in the fall.

Arthur R. Ross named eastern mgr. of Campbell-Ewald radio tv dept. . . . "General Electric Theatre" summer series on CBS-TV has added 18 outlets to total 146. . . . An airline is being wrapped up by NBC-TV to make it SRO on the NCAA grid schedule next season, but name of sponsor is being withheld. . . . Aluminum Ltd. is first to renew on "OmniBus," via J. Walter Thompson. . . . P. A. Sugg, mgr. of WKY-TV, Oklahoma City, was erratum in last week's CBS—"See It Now" review on pay-tv as having David Sarnoff as his boss. Station is an NBC affiliate. Sugg was at NBC up to 1940, when he left to join the Navy, and has been with WKY (radio and tv) since 1945.

San Francisco—New KNBC supervisor of programs is writer-producer Jack Wagner. He replaces John Thompson, recently named NBC's Coast radio-tv news boss.

Frank's 'Home' Switch

Norman Frank, CBS Radio's supervisor of network programs (chief aide to program v.p. Lester Gottlieb), is switching to NBC-TV. He'll produce the "People At Home" 15-minute segment leading up to the "Home" crossboarder under a separate production unit (see separate story).

Frank, who's been with CBS three-and-a-half years, will join the unit in a fortnight and meantime work up a slate of writers, directors, etc.

'PAY-AS-YOU-GO' RADIO TRY IN CAROLINA FLOPS

Greensboro, N.C., June 28. An interesting experiment in "pay-as-you-go" radio at Chapel Hill failed.

The Chapel Hill radio station, WCHL, thought it would be a good idea to present a program of good music on Sundays without interruptions for advertising. There was the loss of revenue to consider, of course, but the station asked the people if they would be willing to contribute \$1 a month or \$10 a year to hear high quality music from early in the morning until late in the afternoon. More than 400 people responded, saying they would be delighted. The station launched the program, and sent out a month in advance copies of the programs to be presented.

But the enthusiasm of a big majority of those who had offered to finance it turned out not to be strong enough to take them to their checkbooks. The station manager reported that during the second month only \$34 was received. So the noble experiment was abandoned.

KFUO to Be Radio-TV

Centre of Missouri Synod

St. Louis, June 28. Radio station KFUE, St. Louis County, is being developed as a centre for radio and tv activity in the Lutheran Church-Missouri Synod, according to Emerson Russell, general manager of the station. At the 72nd Western District convention of the synod here last week Russell said, "The station will serve as a 'supply house' for programs on tape and records, recorded and transcribed music and program ideas for broadcast by 5,000 local congregations."

The KFUE extension department is headed by Rev. Dr. Herman H. Hohenstein, former director of the station.

'Good Neighbor' Show

To Tee Off in Dayton

Dayton, O., June 28. Jay Sheridan, Chicago tv producer, will produce a new local show at WLWD, Dayton, called "Your Good Neighbor," starting Sunday, July 19, from 2:30 to 3 p. m. If successful, the program may be produced on a national level. Sheridan produced "Down You Go" when it originated in Chicago, and currently has the Mahalia Jackson show, soon to be picked up by CBS-TV.

The new program will present people who have been cited by a "scout" for quiet good deeds, plus the scout, plus the people who were involved or affected by the good deeds. Jim Ryan, of WLWD, will be emcee. The local show will be sponsored by IGA Markets of Montgomery County. The idea for the show originated with Cal Mayne, operator of a large IGA supermarket. Mayne said so many persons came to his market last Christmas to buy groceries for needy families that he thought such people should have some recognition. Those who are honored will get such prizes as a tv set, a refrigerator, and a week in Florida.

KTRK Beefing

Houston, June 28. KTRK-TV has filed a series of documents with the FCC in an effort to overturn a hearing examiner's conclusion that KGUL-TV, Galveston, should be allowed to build a high new transmitter nearer Houston than Galveston.

KTRK-TV has charged that KGUL-TV is "invading" the Houston market and seeking to become a Houston, rather than a Galveston tv outlet.

From The Production Centres

Continued from page 23

("Don") Kerr, veteran broadcaster, has rejoined the Boston Post station, WCOB, as a general sales executive. Kerr was recently sales manager of General Teleradio's Hartford stations WGHM AM and TV and sales manager of WMAS, Springfield. . . . Gerry Bottorff, formerly with WHAS, CBS affiliate in Louisville, Ky., is a new announcing voice on WEI, substituting for John Marlon, Bill Hanson and Art Smith while they are on vacation.

IN PITTSBURGH . . .

Edward P. Kroen has resigned as general manager of WKPA in New Kensington to take a similar post at WAVI in Apollo. He has also bought stock in the latter station. . . . William F. Adler, editor-publisher of Pitt edition of TV Guide, to the Coast for a few weeks on business and pleasure. His wife, Rachel, the mag's associate editor, and their daughter, Harriet, accompanied him. . . . Aneurin Bodycombe, longtime organist and then musical director at KDKA, has returned to the station as a salesman. He replaces Ray Ruff, who has returned to Oklahoma City. . . . Joe Mann and Elaine Beverly celebrated their ninth wedding annl. . . . Dorothy Blackburn, who played character leads here last season at the White Barn strawhat, has been signed for Robert Montgomery's television summer series. . . . "It's Fun To Reduce" has faded from KDKA-TV but the daily filmed series is being carried by Wheeling and begins on Johnstown next week. . . . Barry Kaye, WJAS platter-spinner, and his wife to Grossinger's for a fortnight.

IN WASHINGTON . . .

NBC newsmen Left Kid leaving for Paris, where he will be web's European Bureau chief. . . . WMAL-ABC, which just had a stepup in power approved by FCC, now adds color transmission to its "new look." . . . Art Lamb, WTTG personality, elected proxy of Grocery Wheels of Washington, trade association which includes many of his sponsors. . . . Baltimore radio-tv entertainer Al Ross moving over to WRC-NBC, where he will emcee station's early "Timekeeper" show. . . . Eric Sevareid, CBS news correspondent in Washington, does a summer switch with Howard K. Smith, web's chief European newsmen, beginning June 29. . . . Another CBS switcheroo skedded between key reporters and points of origin for "News of Today" and "The World Tonight," with former radio news show moving from the capital to New York, and latter moving to Washington, with newscasters Bill Shadel (Washington) and Dallas Townsend (New York) swapping shows.

IN PHILADELPHIA . . .

Benn Squires, WPTZ director, is back at work on part time schedule following recent illness. . . . Preston Foster ("Waterfront," WCAU-TV) will guest on Phila. Bulletin Fourth of July celebration. . . . KYW was cited in the Congressional Record, specifically Bill Givens and Vince Lee, for \$3,800 fund drive to aid destitute young Ephraim, Pa. widow. . . . "Musical Honeymoon," tune-variety session, will preem July 4 on WFIL-TV, with organist Larry Ferrari, Johnny Thompson and Nancy Lewis, vocalists, and Dick Strome's puppets. . . . Walter J. ("Snuffy") Smith, sales rep, chalks up 15 years with KYW. . . . Robert Forrest, WCAU-TV program director, back from Coast vacation.

IN DETROIT . . .

WXYZ and the Shubert Theatre have combined to give teenagers a chance to see Wednesday's (29) matinee performance of "The King and I" at the theatre. Kids merely request tickets to "Show World Balcony Party" by writing to station. They'll be interviewed by WXYZ's Dick Osgood, who conducts "Show World" program, in lobby, and tape will be spun on Osgood's show that evening when the kids can listen. . . . Robert H. Henaberry, former assistant program manager at WWJ, has been promoted to production and program manager, with Melvin C. Wismann resuming full-time duties as program development manager for both radio and tv. . . . Francie L. Boyle Jr., has been appointed sales manager, and Jack C. Brunsell was named advertising and sales promotion manager, by WJR.

IN CLEVELAND . . .

Maggie Wulff adds WJW flack spot to summer chores. . . . WHK's Pinky Hunter successfully out of surgery. . . . Bruce Stauderman opens second summer workshop at WEWS. . . . WTAM-WNBK flack George Way on vacation. . . . Bill Barber as pro and Jim Graner, announcer, packed by Shuler Distributors for daily 11:15 p.m. 15-minute golfing instruction sessions over WNBK. . . . Bill Gordon and Bruce Charles, WHK diskers, getting added air time. . . . WEWS director Jack Moffitt awarded WAAM fellowship. . . . WXEL's Anne Huston slated for Rabbitt Run Theatre stint. . . . NBC's Harriet Weiss home from Carib cruise. . . . Dave Baylor, formerly with WEWS, formed a management consultant firm in Pueblo, Colo.

LANG QUITTING AT GE; EYES CONGRESS SEAT

Schenectady, June 28. Chester H. Lang, a vice president of General Electric Co. since 1941 and widely known in the broadcasting industry, will retire June 30, after 30 years of service. As a manager in broadcasting, he supervised WGY in Schenectady, as well as two other then GE-owned stations, KGO in San Francisco, and KOA in Denver, plus three GE international outlets, WGEO and WGFA, here, and KGEI in San Francisco.

Lang, also a familiar figure in the video field, by reason of his former connection with WRGB, will be given a testimonial dinner at the Edison Club June 30. He has had many other radio-television contacts, via successive service as GE manager of advertising, publicity, market research and public relations, and as president for two terms of Advertising Federation of America.

A veteran of World War I, Lang is said to be considering the possibility of running for the seat in Congress now held by Bernard W. Kearney, of Gloversville. Rep. Kearney, father-in-law of George Lynch, chief buyer for the Schine Circuit, has announced he will retire in 1956.

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EFFECTIVE JULY 6



Jocks, Jukes and Disks

By HERM SCHOENFELD

Patti Page: "Piddly Patter Patter"—"Every Day" (Mercury). "Piddly Patter Patter," which was kicked off by Nappy Brown on the Savoy label, is shaping up as the potential big summer hit. Patti Page's charming rendition will give this quasi-calypto tune a powerful impetus on the jock turntables. On the Mercury flip, Miss Page takes off on a blues, not at all in her groove.

Lena Horne: "It's Love"—"It's All Right With Me" (RCA Victor).

Werner Muller Orch: "La Cumparsita"—"Tango Style" (Decca). This German orch, which has made its mark in the U. S. market via its backing for the Caterina Valente sides, has an attractively lush style that is showcased on this instrumental coupling. Muller bats the "La Cumparsita" oldie with a rich fiddle gloss that sells. "Tango Style" is another Latin-grooved number, also arranged in glistening style.

Ray Anthony Orch: "Pete Kelly's

Best Bets

PATTI PAGE	.....	PIDDLY PATTY PATTY
(Mercury)	.....	Every Day
LENA HORNE	.....	IT'S LOVE
(RCA Victor)	.....	It's All Right With Me
JOHNNIE RAY	.....	I'VE GOT SO MANY MILLION YEARS
(Columbia)	.....	Song of the Dreamer

Lena Horne's previous side for Victor, "Love Me Or Leave Me," was one of the year's top quality sides, but apparently failed to make it commercially. Her new workover of "It's Love" may wind up similarly, but class may finally tell on this release to ut her over the top. It stands up under repeated spins and definitely rates plenty of jock spins. Miss Horne is only slightly less effective on "It's All Right With Me," from the Cole Porter "Can-Can" score.

Johnnie Ray: "I've Got So Many Million Years"—"Song of the Dreamer" (Columbia). Revivalist tunes are tailor-made for Johnnie Ray and in "Million Years" he has a strong religious that could break into the pop lists. Ray belts it to the hilt. "Song of the Dreamer" is a fine ballad which Ray handles effectively.

The Burton Sisters: "The Others I Like"—"Piddly Patter Patter" (Victor). "The Others I Like," from the score of the La Vie, N. Y., nitery show, has a bright idea which the Burton Sisters handle with commercial impact. The Mascots, MGM vocal combo, also give this entry a snappy workover. On the Victor flip, the Burton Sisters register neatly on "Piddly Patter Patter," accenting the calypso element in the tune in infectious style.

Guy Mitchell: "Too Late"—"Let Us Be Sweethearts Over Again" (Columbia). "Too Late" a country-style tune which has been dressed up dixie style for this Guy Mitchell slice. It's a swinging side with a happy beat which could catch on with the juke set. Flip is a sentimental ballad oldie and Mitchell handles it in okay style.

Blues—"DC-7" (Capitol). "Pete Kelly Blues," from the Jack Webb pic production of the same title, is an atmospheric jazz number which Ray Anthony gives an elaborate production in a very deliberate tempo with growl trumpets that virtually sound like a vocal chorus. It's an interesting side. Flip is a fast-tempoed instrumental with a fugue format that sounds like something out of the Bach repertoire.

Roger Williams: "Autumn Leaves"—"Take Care" (Kapp). Roger Williams is a keyboarder with a formidable technique and he shoots the works with multiple arpeggios in "Autumn Leaves." It's highly ornate, with Williams getting a symphonic orch backing. "Take Care" is another melodic ballad which Williams handles in a quieter, simpler style. It's highly listenable.

Johnny Desmond-Dimitri Tiomkin: "Land of the Pharaohs"—"This Too Shall Pass" (Coral). Johnny Desmond ably handles two tunes from the Warner Bros. pic, "Land of the Pharaohs." The title tune is a dramatic opus with a literate lyric that Desmond belts commercially. "This Too Shall Pass" is another class ballad which Desmond handles with polish.

Annie Cordy: "Freddy" (Label X). "Freddy" is a German tune with a charming music hall flavor that may catch on in this country along with the recent flock of other Continental imports. Annie Cordy, a Continental songstress, delivers this tune in both German and English and gets the proper flavor into both sides. Guy Lombardo also has a slick version of this tune on Decca. Kenny Gardner delivering the lyric.

Best British Sheet Sellers

(Week ending June 18)

London, June 21.

Unchained Melody... Frank
Stranger in Paradise... Maddox
Cherry Pink... Macmelodies
Wonder... Leeds
Where Dimples Be... Cinephonic
Softly... Cavendish
Bridges of Paris... Southern
Don't Worry... Wright
Unsuspecting Heart... Berry
You, My Love... Dash

Second 12

Earth Angel... Chappell
Ready Willing and Able... Berry
Give Me Your Word Connelly
Tomorrow... Cavendish
Chee Chee-oo... Maurice
Evermore... Kassner
Sincerely... Dash
Prize of Gold... Victoria
If Anyone Finds This... Reine
Open Up Your Heart... Duchess
Melody of Love... Connelly
Pendulum Song... Kassner

NEGRO ROLE IN MUSIC LAUDED IN CONGRESS

Washington, June 28.

Praise for the progress of the Negroes in music is included in a statement lauding the U. S. Supreme Court desegregation ruling, which was placed in the Congressional Record last week by Rep. Emanuel Celler (D, N.Y.).

"The contribution of the colored people to the field of music is hailed throughout the world as unique," said the statement. "The names of Marian Anderson, Todd Duncan, Paul Robeson, and Roland Hayes are familiar to everyone.

"Singers, bandleaders and composers who have enriched our popular music number among them many Negroes: Hazel Scott, Mary Lou Williams, Duke Ellington, Fats Waller, Louis Armstrong, Nat 'King' Cole, Pearl Bailey—to mention but a few. And not to be forgotten is W. C. Handy who composed the perennial favorite, 'St. Louis Blues.'

"In folklore and in spiritual, Negroes have left a mark on the musical history of our times. Harry T. Burleigh and R. Nathaniel Dett, through their arrangements of spirituals, did much to advance the popularity of the spiritual in concert repertoires. Various Negro choirs have gone on world tours and won high praise: notably, the Tuskegee, Hampton, Howard, Fisk and Talladega University choirs, and the Hall Johnson and Eva Jessye choirs. On the radio, the Southernaires and the Wings Over Jordan Choir have maintained prolonged popularity."

Album Reviews

Lou Stein Trio: "House Hop" (Epic). Lou Stein, one of the more accomplished jazz pianists, is showcased in the 12-inch LP on 12 great standards, backed by the superlative Jimmy Crawford on drums and Milt Hinton on bass. Stein has a lucid, swinging style that keeps the rhythm numbers moving in uptempo while the ballads are also handled with a definite beat. Numbers in this package include such standards as "Goody Goody," "Why Do I Love You," "All of Me," "Dinah," "There'll Be Some Changes Made" and "This Can't Be Love."

Ruby Braff: "Holiday In Braff" (Bethlehem). The title of this 10-inch LP derives from the fact that the leader of this jazz combo, Ruby Braff, plays tunes associated with Billie Holiday. It's a highly listenable tribute to the songstress with a solid group of sidemen delivering tunes like "When You're Smiling," "Easy Living," "You're A Lucky Guy" and a couple of new tunes not in Miss Holiday's repertoire, although in her groove. Braff, one of the bright young luminaries on the current jazz scene, heads the combo in this session of tasteful, relaxed sounds.

Paul Barbarin Band: "New Orleans Jamboree" (Jazztone). This is a standout set of dixieland music played by as an authentic a group of New Orleans musicians as can be found. Paul Barbarin, a contemporary of Louis Armstrong, is drummer in this traditional six-man combo comprised, according to the liner, of N. O. natives. In any case, the music has a genuine flavor. Included in this package are such dixie standards as "Tiger Rag," "When The Saints Come Marchin' In," the bluesy "Careless Love," the Creole song, "Mon Cher

Amie," and "L'il Liza Jane," among others. Several numbers feature fine vocals by the sidemen.

Sam Most Sextet (Vanguard). This indie label has been issuing some excellent platters as part of its "Jazz Showcase" series, using most of the available freelancers now on the market. One of the best is Sam Most, whose swinging flute technique has been added to the modern idiom. Most's combo has a tightly conceived sound with interplay among the instruments, rather than long solo takeoffs. Other fine recent jazz releases by Vanguard include platters featuring Mel Powell, Nat Pierce and Don Elliott.

Helen Carr: "Down In The Depths on the 90th Floor" (Bethlehem). With the disk company stress on jazz instrumentalists and vocalists, new song stylists are cropping up all over the place. Latest to get an album showcasing is Helen Carr, a thrush with an intimate style and a good lyric understanding. She sells the eight tunes in the 10-inch LP set in a pleasing if not too exciting manner. She gets an okay backing from a combo headed up by her husband, pianist Donn T. Trenner. Album's title comes from a relatively obscure Cole Porter tune included in the package.

MGM Pacts 2 Thrushes

MGM Records has added 18-year-old warbler Connie Francis and Negro thrush Doryce Brown to its roster. It's a first time on wax for both. Their debut platters are slated for release this week. Diskery also added Vic Claiborne and the Deep Valley Boys to its hillbilly roster.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of June 17-23, 1955

A Blossom Fell	.....	Shapiro-B
A Man with a Dream—"Seventh Heaven"	.....	Chappell
Ballad of Davy Crockett—"Davy Crockett"	.....	Wonderland
Banjo's Back in Town	.....	World
Blue Star	.....	Chappell
Breeze and I	.....	Marks
Chee Chee-oo Chee	.....	H&R
Cherry Pink, Apple Blossom White—"Underwater"	.....	Chappell
Dance With Me, Henry	.....	Modern
Hard to Get	.....	Witmark
Heart—"Damn Yankees"	.....	Frank
Hey, Mister Banjo	.....	Mills
Honey Babe—"Battle Cry"	.....	Witmark
Hummingbird	.....	Jungnickel
If It's a Dream—"Seventh Heaven"	.....	Chappell
I'll Never Stop Loving You—"Love Me, Leave Me"	.....	Feist
It's a Sin to Tell a Lie	.....	BVC
Keep Me in Mind	.....	Famous
Land of the Pharaohs—"Land of the Pharaohs"	.....	Remick
Learnin' the Blues	.....	Barton
Love Me or Leave Me—"Love Me or Leave Me"	.....	BVC
May I Never Love Again	.....	Broadcast
Melody of Love	.....	Shapiro-B
Rock Around the Clock—"Blackboard Jungle"	.....	Myers
Smack Dab in the Middle	.....	Roosevelt
Something's Gotta Give—"Daddy Long Legs"	.....	Robbins
Sweet and Gentle	.....	Peer
That Old Black Magic	.....	Famous
Unchained Melody—"Unchained"	.....	Frank
Whatever Lola Wants—"Damn Yankees"	.....	Frank
Young and Foolish—"Plain and Fancy"	.....	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	.....	Shapiro-B
All of You—"Silk Stockings"	.....	Chappell
All You Need Is a Song	.....	Bourne
Ballad of Davy Crockett—"Davy Crockett"	.....	Wonderland
Bella Notte—"Lady and the Tramp"	.....	Disney
Breeze and I	.....	Marks
Chee Chee-oo Chee	.....	H&R
Clock	.....	Bourne
Couldn't Be a Better Day	.....	Bourne
Dance With Me, Henry	.....	Modern
Father's Day	.....	Ruby
Goin' Crazy	.....	Flo
Heart—"Damn Yankees"	.....	Frank
He's a Tramp—"Lady and the Tramp"	.....	Disney
Hey, Mister Banjo	.....	Mills
Honey Babe—"Battle Cry"	.....	Witmark
I Wanna Rock My Head and Roll My Mouth	.....	Flo
La La Lu—"Lady and the Tramp"	.....	Disney
Learnin' the Blues	.....	Barton
Peace on Earth—"Lady and the Tramp"	.....	Disney
Playmates	.....	Joy
Rock Around the Clock—"Blackboard Jungle"	.....	Myers
Slameme Cat Song—"Lady and the Tramp"	.....	Disney
Sylvie	.....	Bourne
There Goes My Heart	.....	Feist
Two Hearts, Two Kisses	.....	St. Louis
Two Lost Souls—"Damn Yankees"	.....	Frank
Unchained Melody—"Unchained"	.....	Frank
Whatever Lola Wants—"Damn Yankees"	.....	Frank
You Are So Rare to Me	.....	Flo

VARIETY

10 Best Sellers on Coin-Machines

1. UNCHAINED MELODY (11)	.....	Roy Hamilton	.....	Epic
	.....	Al Hibbler	.....	Decca
	.....	Les Baxter	.....	Capitol
2. ROCK AROUND THE CLOCK (5)	.....	Bill Haley's Comets	.....	Decca
3. LEARNIN' THE BLUES (4)	.....	Frank Sinatra	.....	Capitol
4. CHERRY PINK AND APPLE BLOSSOM WHITE (14)	.....	Perez Prado	.....	Victor
	.....	Alan Dale	.....	Coral
5. HONEY BABE (5)	.....	Art Mooney	.....	MGM
6. A BLOSSOM FELL (8)	.....	Nat (King) Cole	.....	Capitol
	.....	Dickie Valentine	.....	London
7. DANCE WITH ME, HENRY (13)	.....	Georgia Gibbs	.....	Mercury
8. HARD TO GET (2)	.....	Gisele MacKenzie	.....	Label X
9. IT'S A SIN TO TELL A LIE (1)	.....	Somethin' Smith	.....	Epic
10. LOVE ME OR LEAVE ME (1)	.....	Sammy Davis, Jr.	.....	Decca
	.....	Lena Horne	.....	Victor

Second Group

BALLAD OF DAVY CROCKETT	.....	Bill Hayes	.....	Cadence
	.....	Tennessee Ernie Ford	.....	Capitol
	.....	Fess Parker	.....	Columbia
WHATEVER LOLA WANTS	.....	Sarah Vaughan	.....	Mercury
	.....	Dinah Shore	.....	Victor
HEY, MISTER BANJO	.....	Sunnysiders	.....	Kapp
IF I MAY	.....	Nat (King) Cole	.....	Capitol
SOMETHING'S GOTTA GIVE	.....	Sammy Davis, Jr.	.....	Decca
	.....	McGuire Sisters	.....	Coral
HEART	.....	Eddie Fisher	.....	Victor
	.....	Four Aces	.....	Decca
ROLLIN' STONE	.....	Fontane Sisters	.....	Dot
SWEET AND GENTLE	.....	Alan Dale	.....	Coral
	.....	Georgia Gibbs	.....	Mercury
BREEZE AND I	.....	Caterina Valente	.....	Decca
I BELONG TO YOU	.....	Ralph Flanagan	.....	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Who's Doing It to Whom?

Smarter over the cracks made by several a&r men that the publishers were pulling dippy-doodles by reneging on "exclusive" promises, the music men are claiming that it's the recording men who are forcing the "double-crosses" upon themselves.

One publisher wrapped it up this way: "We're left with no alternative but to go to other companies. In many cases in a&r man will ask for a tune 'exclusive' and close the deal with 'I'll let you know in three weeks.' The three weeks pass and then we can't get the guy on the phone so we show the song to another recording man. In other instances, the a&r man's choice of artist may be wrong for the song and rather than let the tune die we bring it to another company. And in still other instances, the recording man will cut the tune, but will sit on a release date until we begin to wonder of the record will come out at all. So we bring it to a rival company."

NBC, CBS Comb Disk Affiliates For Talent in Mutual Buildup; ABC Next?

The networks are tying in closer their disk company affiliates these days. Over at CBS and NBC, the programming execs are keeping a closer eye on their waxy affiliate's roster for chances to build a radio or tv stanza around 'em. The plug values for the disk firm when one of their pacts gets on a national hookup is continually growing, especially on tv, and traders are now speculating whether the shellac bigwigs are pressuring the nets for help.

Latest example of the "buddy system" was displayed last week when CBS rush-packed Columbia artists & repertoire chief Mitch Miller to replace Rudy Vallee on "The Kraft Music Hall." Vallee ankled the show because he couldn't get the say-so on the disks to be programmed. Industryites now will be keeping a close ear to the kind of wax Miller will be spinning to see if the preference goes to the Col output. Miller went into the "Kraft" spot Sunday (26).

Other Col rosterites, who've been set by the parent net are Percy Faith and Frankie Laine. Faith, a Col musical director and diskster, kicked off a new radio show a few weeks ago while Laine is pencilled in to replace the Arthur Godfrey tv-er on Wednesday nights for eight weeks beginning July 20.

Over at NBC-TV, RCA Victor artists' Vaughn Monroe and Matt Dennis have been set for summer replacement shows. Dennis, a recent Victor pactee, kicked off his new three-times-weekly show Monday (27) while Monroe starts a twice weekly July 19. In the fall, NBC will again have Eddie Fisher and launch a new Saturday night show with Perry Como. In the past both Fisher and Como have used their tv outings to "lay on" their current releases.

Other disksters with shows on parent nets are Victor's Dinah Shore on NBC-TV and Columbia's Joe Stafford and Rosemary Clooney.

Artists on rival labels aren't exactly being brushed off in favor of affiliated artists. For example, Stan Kenton, a Capitol pactee, has a show going for him this summer on CBS-TV and the same web also packed Nat (King) Cole, another Capitol artist for 10 exclusive guest shots' during the coming season. But artists with labels that have no net tie-ups figure that the odds are better for a radio-tv stanza if there is an affiliation.

ABC's new label, Am-Par, will probably have the same network tieup.

NAN WYNN IS CURED OF ILLNESS; INKED BY RCA

Nan Wynn, songstress who made a comeback fight after being stricken with a facial tumor a couple of years ago, has been inked to a disk pact by RCA Victor. Miss Wynn was formerly vocalist with the Hal Kemp band and was also used as the dubbed soundtrack voice in several Hollywood films.

Miss Wynn's complete recovery from her ailment was a medical rarity and was detailed in various medico journals.

MPPA Douglas Recuping

Walter Douglas, chairman of the Music Publishers Protective Assn., is expected to leave Brooklyn (N.Y.) Hospital this week after recovering from a kidney ailment. He'll be back at his desk next week.

More Platter 'Samplers'; Camden Offers Mixture

Platter "samplers" are coming into increasing vogue as merchandise pushers among the major disk companies. Most recent entry is an 89c 12-inch LP issued by RCA's Camden label and containing a mixture of pop, semi-classical and longhair recordings. Departing from the usual Camden package design, which contains no program notes, the sampler has a flap-type envelope with a liner giving the background of the label.

Columbia Records has had a standout success with its 98c "I Like Jazz" sampler, a 12-inch LP containing a varied repertoire of jazz. It has sold over 100,000 copies. RCA Victor was the first to issue a jazz sampler last year. Latter was sold for 10c and contained selections from current Victor jazz albums.

AFM 'Fires' CBS Music Director

Lud Gluskin, CBS-TV musical director on the Coast, was hit this week by the American Federation of Musicians for making transcribed cue and bridge music without union permission. AFM proxy James C. Petrillo ordered him to resign from his job, a power given to the AFM by the union's pact with the web. In any case, Gluskin, who backgrounds the "I Love Lucy" show, would find it impossible to get AFM musicians to work under him as long as the AFM stigma was on him.

Petrillo accused Gluskin of deliberately violating AFM regulations. The AFM chieftain, in his wire to Gluskin, said the latter was fully aware of what he was doing in view of the fact that he made the bridges at a New York session under the "subterfuge" of making commercial disks.

KAYE AT PALLADIUM SET FOR DECCA WAX

Danny Kaye, whose eight weeks' London Palladium stint is a sell-out, is having his entire performance recorded from the stage for release by U. S. Decca (Brunswick in Britain).

Kaye will be accompanied by the Skyrocks, the resident Palladium orch, and his own pianist, Sammy Praeger. Si Rady, director of albums for American Decca, is scheduled to arrive in London this week to supervise the recording.

Victor Tags Orestes, Crooner in Par Pic

Orestes, the mono-tagged screen crooner who'll debut in Paramount's "The Vagabond King," has been tapped by RCA Victor to a longterm pact. Diskery will also release the soundtrack album of the pic.

Score for the vintage musical was penned originally by Rudolf Friml, Russell Janney and Brian Hooker. Additional songs were penned by Friml and Johnny Brook.

Victor, Decca to Use 10-Inch LP Platters Despite Col Closeout

Although Columbia Records is closing out its 10-inch LP platters via its current \$1 sale, the other major companies plan to continue release of such albums. The 10-inch LPs, however, have been declining in importance and where-ever possible, the majors prefer to issue the 12-inch LP.

Both RCA Victor and Decca, both of which are holding the line on 10-inch LP prices despite Col's sale, will still use the 10-inch LP size. Decca, for instance, recently issued the Walt Disney score for "The Lady and The Tramp" on a 10-inch because it was the right fit.

For some time, however, Victor has been re-packaging many of its 10-inch platters to 12-inch LPs. Latter size is more attractive to the customers since it gives them more for their money. The emergence of the LP and EP album also has been a factor in reducing the sales stature of the 10-inch LP.

RCA's subsid, Label X, which has issued a few dozen 10-inch albums of jazz oldies under its "Vault Original" series, will probably use the 12-inch size for future releases.

Radio Moscow In Switch to Jazz

Berlin, June 28. The shortwave radio station at Moscow, which is often monitored here, is now offering new programs of continuous light music; loaded with jazz, rhythm and the blues. The swing to swing started June 17 with an unusual solid seven hours of music, and has been continuing ever since.

While the local German radio stations offer some programs of classical and light music, they are often criticized by listeners for arranging an unbalanced load of less appealing programs of lectures, old plays and dry speeches.

As a result many German listeners have been over to listening to the U. S.-sponsored American Forces Network, which fills a large part of its day with music. Moscow Radio is now thought to be making inroads on the German and AFN listening audience by giving them the latest hit records and numbers from top musical shows.

In some cases, AFN personnel pointed out that the Moscow radio is in advance of the U. S. group—new pop records are being beamed out from Moscow before even the platters have reached AFN here. And when in some instances shows tunes from U. S. musicals are banned over AFN (under a British publishers' agreement which stipulates that music from certain U. S. musicals cannot be played over AFN until the show appears in London), this banned music is aired regularly from Moscow.

No one quite understands the Russian swing to jazz, since Moscow recently branded it as "typical psychopathic bedlam from the decadent West."

Dailey Pegs Bookings On CBS-TV Band Show

Frank Dailey, owner of the Meadowbrook, Cedar Grove, N. J., is pegging his bookings on CBS-TV's summer show, "America's Greatest Bands." Show, which replaced the Jackie Gleason hour last Saturday (25), uses four bands a night and Dailey is trying to line up as many as possible for his ballroom to cash in on the tele exposure.

Dailey has already set Ralph Marterie, Ralph Flanagan, Art Mooney, Ray Anthony and Russ Morgan.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

50-Years-After-Death Foreign Copyrights Complicate 28-Year U.S. Renewals; Aberbachs' Setups

Decca Names Special Sales Rep for Classics

In a move to promote its longhair merchandise, Decca Records has added a special sales rep for its Gold Label division. Erna Katz has been named to this specially created post by Decca sales chief Sydney N. Goldberg to handle promotion and sales for classical releases.

Miss Katz formerly was associated with Urania Records, an indie longhair label, where she was in charge of production and artists relations.

Gold Aims Shafts Directly at Decca

Joseph Gold, owner of 200 shares of Decca Records stock, who launched a legal battle against the Music Performance Trust Fund set up in New York Federal Court last week, is now tilting against the Decca managements directly. Gold filed suit in N. Y. Supreme Court last week, charging the Decca board with "mismanagement" of the diskery's affairs.

Gold's specific target was the employment contract of Decca proxy Milton R. Rackmil. Under terms of this pact, Rackmil, who is also president of Universal Pictures, devotes one-third of his time to the diskery and two-thirds to the picture company, which is controlled by Decca. Rackmil gets \$42,000 from Decca and \$80,000 from Universal annually.

Gold also charged that Rackmil used \$300,000 in Decca funds to finance his successful proxy fight against George L. Lloyd in 1954 when Lloyd tried to unseat Rackmil. Gold also claimed that Decca's purchase of Universal stock was designed just to aggrandize Rackmil.

Gold meantime received support in his fight against the Music Performance Trust Fund from a CBS stockholder, A. Edward Morrison. Like Gold, Morrison wants the courts to suspend the disk industry's payments to the Fund on the grounds that it violates the Taft-Hartley Act, which bans the payment of royalties to union-controlled funds. The MPTF is run by an industry-appointed trustee, Samuel R. Rosenbaum, but the plaintiffs charge the American Federation of Musicians, in substance, controls the operation of the Fund.

COL DICKERS DORIS DAY FOR DISK PACT RENEWAL

Hollywood, June 28. Negotiations are under way between Columbia Records and Doris Day for renewal of thrush's pact with the diskery. Her current Col pact winds up Thursday (30).

Capitol has been eyeing Miss Day for some time and it's reported that if she resigns Col, Cap will have the inside track. Marty Melcher, Miss Day's husband-manager, has close friends in Cap's top echelon.

Tillstrom Xmas Set On Thurbur Tale for Decca

Chicago, June 28. Decca is already preparing a Christmas package with its slicing of a Christmas day show presented by Burr Tillstrom, of the "Kukla, Fran & Ollie" show, on the ABC-TV network last year. Package, which will contain Tillstrom's adaptation of James Thurber's children tale, "Many Moons," is being cut this week.

Tillstrom will do all eight speaking parts in the Thurber story, which will take up one side of the disk. On the other side, his partner, Fran Allison, will sing a group of Christmas songs.

While some of the younger publishers are trying to latch onto copyright renewals via attractive coin deals to writers, the oldline publishers retain a powerful bargaining lever in their possession of the foreign rights. Latter rights are not subject to the usual 28-year first-term renewal since the publisher operates under the general foreign convention under which copyrights endure for 50 years after the songwriter's death.

The top oldline firms, which possess the important copyrights which are now coming up for renewal, are trying to impress songwriters with the importance of not splitting the U. S. and foreign rights between different publishers. In one case, a picture company was cooled off from buying a tune for a musical because the U. S. rights were controlled by a new publisher and the foreign rights by the original publisher. The latter firm, as an object lesson, asked a stiff price for the foreign rights and the pic company didn't buy the tune.

In many cases, however, the songwriters can't resist the front money being offered to switch their copyrights to other firms. Standard advance by the newer publishers is set at seven, to 10 times the amount of annual coin a tune earns the publisher on performances. In addition the newer publishers offer fancy copy royalty deals and frequently set up partnerships with the writers or their estates.

Jean & Julian Aberbach, for instance, have set up a firm, Daniels Music, with the estate of the late Charles N. Daniels (Neil Moret) to handle his copyright renewals. Daniels' share of "Sweet and Lovely," on which he collaborated with Harry Tobias and the late Gus Arnheim, is due to go into the Aberbach operation when the first copyright term expires in 1959. Tune is currently owned by Robbins Music of the Big Three (Robbins, Feist & Miller). The Aberbachs have also set up a firm with songstress Margaret Whiting to handle the available copyright renewals on numbers written by her father, the late Richard A. Whiting.

SHAW SPARKS MARKS WITH H&R TECHNIQUE

Arnold Shaw, who recently swung over from Hill & Range to E. B. Marks Music as general professional manager, is now sparking the Marks' firm via tune buvs wherever possible, a policy that marks the H&R operation. Shaw has just picked up his second tune in a couple of weeks in "Two Things I Love," a number etched by the Ernie Freeman band for Cash Records, an indie label. Tune, also cut by The Cardinals for Atlantic and The Gadabouts for Wing Records, was written by Freeman and John Dolphin.

Shaw previously picked up "Piddly Patter Patter," which was originally cut by Nappy Brown for Savoy and has since picked up a few more versions, including one by Patti Page for Mercury.

Schuster Joins Paxton As Professional Mgr.

Wally Schuster switched to George Paxton from Nat Tannen last week. He took over as professional manager of the Paxton firms, replacing Marvin Cane who ankled several weeks ago to join Bourne Music.

Schuster had been associated for the past several years. He's the son of the late songwriter, Ira Schuster.

Kapp Builds Roster

Kapp Records has inked Benny Payne, piano accompanist of singer Billy Daniels, to an exclusive deal.

Dave Kapp, head of the label, has also inked Ruthie Price, a cafe songstress from Philadelphia, and Joanne Wheatley and Hal Kaner, formerly with the Fred Waring organization.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those at the top. Ratings are computed on the basis of ten points for No. 1 mention, nine for a No. 2, and so on down to one point for No. 10. Wherever possible, only records with two or more mentions listed even though their total points are less in number than those of those which receive only one mention. Cities and societies will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

- ASCAP

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Critics and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. Pos. No. this last week. wk. in log

Pos.	Pos. No. this last week.	Artist	Label	Song
1	9	Frank Sinatra	Capitol	*Learnin' the Blues
2	3	Perez Prado	Victor	*Cherry Pink Mambo
3	19	McGuire Sisters	Coral	*Something's Gotta Give
4	10	Bill Haley's Comets	Decca	*Rock Around the Clock
5	4	Nat (King) Cole	Capitol	*A Blossom Fell
6	9	Gisele MacKenzie	Label X	*Hard to Get
7	6	Art Mooney	MGM	*Honey Babe
8	2	Les Baxter	Capitol	*Unchained Melody
9	7	Four Aces	Decca	*Heart
10	11	Alan Dale	Coral	*Sweet and Gentle
11	22	Roy Hamilton	Epic	*Unchained Melody
12	13	Al Hibbler	Decca	*Unchained Melody
13	12	Caterina Valente	Decca	*Breeze and I
14	13	Sunnysiders	Kapp	*Hey, Mister Banjo
15	38	Sammy Davis, Jr.	Decca	*That Old Black Magic
16	37	Joni James	MGM	*Is This the End of Line
17	21	Sarah Vaughan	Mercury	*Whatever Iota Wants
18	11	Don Cornell	Coral	*Most of All
19	7	Eddie Fisher	Victor	*Heart
20	17	Somebody's Smith	Epic	*It's a Sin to Tell a Lie
21	16	Priscilla Wright	Unique	*Man in a Raincoat
22	18	Conno-Morgan	Victor	*Chee Chee-oo Chee
23	24	Felicia Sanders	Columbia	*Blue Star
24	28	Ferko String Band	Media	*Alabama Jubilee
25	17	Nat (King) Cole	Capitol	*If I May
26	33	Conno-Morgan	Victor	*Two Lost Souls
27	44	Bill Hayes	Cadence	*Davy Crockett
28	24	Marion Marlowe	Cadence	*Man in a Raincoat
29	33	Frank Sinatra	Capitol	*Not As a Stranger
30	41	Ralph Flanagan	Victor	*I Belong to You
31	31	Nat (King) Cole	Capitol	*My One Sin
32	1	Doris Day	Columbia	*I'll Never Stop Loving
33	42	Sammy Davis, Jr.	Decca	*Something's Gotta Give
34	33	Sammy Davis, Jr.	Decca	*Good and Lonesome
35	36	Kay Starr	Victor	*Chee Chee-oo Chee
36	36	Johnston Bros.	London	*A Story Unfold
37	38	Crew-Cuts	Mercury	*Love Me or Leave Me
38	39	Sammy Davis, Jr.	Decca	*That's the Way Love Goes
39	40	Bon Bons	London	*Kentucky Song
40	40	Hilltoppers	Dot	*Dance With Me, Henry
41	16	Georgia Gibbs	Mercury	*Orange Suspers
42	38	Midge Barber	Cadill	*Domani
43	2	Julius LaRosa	Cadence	*Mister Clarinet Man
44	1	Three Rays	Coral	*Three Rays

FAR WEST MIDWEST SOUTH EAST

Inside Stuff—Music

Hal Levy's course in popular lyric writing which starts its summer session at UCLA this week, is reputed to be the only class of its kind in the country. During this time more than 50 of the 500 students enrolled have had songs accepted for publication by legitimate publishers. Levy, an ASCAP member, launched the course two-and-a-half years ago.

The course consists of lectures, discussions and demonstrations concerning various aspects of popular lyric writing. Attention also is given to problems of copyright, publication, manuscript preparation, etc. Time is provided for private consultation between instructor and students. Students taking the summer course will be eligible for the advanced course, which starts in September. Among those who have appeared as guest lecturers in the past are Oscar Hammerstein 2d, Johnny Mercer, Johnny Green, Hoagy Carmichael, Harry Warren, Leo Robin, Walter Schumann, Paul Weston and Vernon Duke.

Harry Sosnik, who set up his own music publishing house about a year ago to secure residuals rights to some of his compositions as a radio-television conductor-arranger, has had his "Producers Showcase Theme" recorded by the Frankie Carle orch for RCA-Victor. It's a straight instrumental number, no lyrics having as yet been added.

In a pitch for the Multiple Sclerosis Foundation, Lennen & Newell, the ad agency, has shipped to deejays around the country a waxing of an original tune, "The Ballad of M. S." Song was clefted by David Kalmenson and etched by folk singer Jean Richie. Also on the waxing is a three-minute spiel on M.S. and a one-minute appeal for contributions.

In one of the top coin prizes in a pop song contest, Hallmark Productions will pay \$10,000 for an accepted set of lyrics for a new tune, "Monika." Les Baxter, who wrote the music and cut it for Capitol Records, will be the sole judge. The contest is being tied into Hallmark's release of the film, "Monika" during the middle of July.

CARL POST SUES AMP FOR CONTRACT BREACH

Los Angeles, June 28.

Carl Post, longhair pianist and former publicist, is seeking an accounting from Associated Music Publishers Inc., wholly owned concert division of Broadcast Music Inc., in a suit filed in L.A. Superior Court. Post, also asking damages for alleged breach of contract and negligence, contends he was hired by Associated Oct. 25, 1953 in an oral agreement to act as its rep in the 11 western states at an annual salary of \$7,500, plus 7½% of all business.

In second cause of four actions, he claims he is entitled to \$20,000 or more, for breach of contract on 7½% of gross earnings over two years and 10 months. In fourth cause, he requests \$3,750 damages for asserted negligent management, claiming that business developed amounted to \$50,000. An accounting also is asked for gross business for the 11 western states, and a future accounting statement be furnished twice annually.

Harry Warren and Mack David have been set to pen the score for Paramount's remake of "The Lady Eve," starring George Gobel.

Clarification of '12th St. Rag' Decision Gives Vogel Right to His Version Only

Raphael Buys Factor Jingle for Pop Entry

Hollywood, June 28.

A tune originally penned as a tv commercial for Max Factor's Electric Perfume has been purchased by Fred Raphael Music. The tune, written by Larry Orenstein, was spotted by Raphael while viewing the commercial chirped by Sylvie St. Clair.

Raphael will publish tune as a pop instrumental under the title of "Electricque."

EMARCY LABEL INKS GERRY MULLIGAN COMBO

Mercury's EmArcy label has added Gerry Mulligan to its jazz roster. Mulligan previously waxed for the Pacific Jazz and Fantasy platteries.

Mulligan, who is currently in New York for a gig at Cafe Society, will cut with his quartet for EmArcy's album line.

In a clarification by the U. S. Court of Appeals of its recent "12th Street Rag" decision, the court explained that Jerry Vogel Music, which owns one lyric version of the tune, does not have rights to the original instrumental published by Shapiro-Bernstein Music or to any of the latter's lyric versions.

While the court's decision was in favor of Vogel and granted him permission to publish "12th Street Rag" with a lyric he owns, the clarification, in effect, restored all practical rights back into the hands of Shapiro-Bernstein.

Complex case stemmed from a split copyright renewal in which Vogel was assigned rights to a lyric written to the dixieland standard by James S. Sumner five years after initial publication of the song in 1914. The Sumner lyric was commissioned by the tune's original publisher, Jenkins Music, which subsequently sold the tune to S-B. The Court of Appeals, which reversed a lower court decision in favor of S-B, said that the Sumner-Bowman work was "joint" composition rather than "composite," hence Vogel's ownership of the Sumner lyric gave him the right to publish it with the Bowman melody.

Vogel, however, can only publish "12th Street Rag" if his copy contains the Sumner lyric. Vogel also has no rights to performance money on "12th Street Rag," unless it was performed with his lyric. Since the number is usually rendered as a dixie instrumental, S-B stands to collect whatever performance money is earned by this number. The question of sheet music sales is at this point relatively unimportant, since a song of this type, unless it had a revival, doesn't sell in significant quantities.

Although the specific decision involving "12th Street Rag" does not involve serious coin, the principle it establishes could have tremendous consequences for the music biz. In effect, the Court of Appeals decision gives the publisher the right to commission a lyric to an instrumental without the author's consent or knowledge and then claim the work to be "joint." In the event of copyright renewal assignments, the lyricist would have as much rights as the composer of the original instrumental.

Col Wins in Two Suits: K.O. to Ruth Etting Piracy And 'Needle' to Recoton

Columbia Records scored a clean sweep in the courts last week. Label slapped down Jay Records in a piracy suit and threw Recoton Corp., needle manufacturers, for a loss in its \$1,000,000 damage action.

In the Recoton case, N. Y. Supreme Court Judge S. Samuel Di Falco denied the plaintiff's motion for an injunction in a ruling from the bench. Judge Di Falco based his denial on the fact that while the Recoton action was hinged on Col's allegedly forcing of its distributors to buy its needles, Col. had produced affidavits from the distributors in question denying the accusation. Recoton had claimed that Col had also threatened all distributors who did not drop Recoton needles with cancellation of Col's record franchise. This, too, was denied in the affidavits supplied by Col's legalities.

The diskery's needles are made by Electrovox and packaged under the Col tag. Recoton had asked for a permanent injunction restraining Col and Electrovox from practices which it considered an attempt "to destroy Recoton's relations with its distributors and monopolize the needle industry." Col began its needle operation about a year ago.

In the piracy suit, Jay Records was ordered in N. Y. Supreme Court to deliver all records; masters and stampers of its "Ruth Etting Sings Again" album. Col had claimed that Jay had disked its disks, which the singer cut between 1927 and 1932 for the Columbia Phonograph Co., a predecessor of Columbia Records. Jay turned in close to 750 albums and

(Continued on page 48)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Moshier Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Memphis—(Home of the Blues)	Dallas—(Titchie-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Musip)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Six Baer-Fuller Co.)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
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1	2	HALEY'S COMETS (Decca) "Rock Around the Clock".....	1	1	..	9	1	10	1	3	1	2	2	2	1	8	5	1	3	1	7	1	3	157	
2	1	PEREZ PRADO (Victor) "Cherry Pink Mambo".....	3	3	3	8	1	4	..	2	1	..	1	9	10	7	..	..	2	2	2	2	2	125
3	4	FRANK SINATRA (Capitol) "Learnin' the Blues".....	10	6	8	2	5	..	3	4	4	..	4	1	..	6	3	1	..	8	..	3	10	10	99
4	3	LES BAXTER (Capitol) "Unchained Melody".....	7	2	5	..	..	9	1	3	..	10	3	..	..	8	..	..	1	3	..	3	..	76
5	6	ART MOONEY (MGM) "Honey Babe".....	..	7	..	..	..	5	4	7	..	5	7	..	4	2	2	..	6	..	5	..	6	72
6	8	NAT (KING) COLE (Capitol) "A Blossom Fell".....	..	4	7	3	..	3	6	6	10	9	5	10	..	..	..	9	..	10	5	4	..	63
7	7	AL HIBBLER (Decca) "Unchained Melody".....	..	2	..	7	3	..	..	..	2	..	..	..	..	..	..	..	1	..	1	..	50	
8	11	GISELE MacKENZIE (X) "Hard to Get".....	..	9	10	1	..	2	..	10	..	..	8	..	..	1	..	3	..	..	..	..	44	
9	5	GEORGIA GIBBS (Mercury) "Dance With Me, Henry".....	..	8	..	..	..	..	5	8	..	6	..	..	5	..	..	..	4	7	10	..	4	42
10A	15	SAMMY DAVIS, JR. (Decca) "Something's Gotta Give".....	..	5	..	6	..	..	8	..	..	..	7	..	..	..	..	..	6	4	..	30		
10B	9	BILL HAYES (Cadence) "Ballad of Davy Crockett"....	1	..	..	5	..	..	8	..	..	8	6	..	..	..	..	..	8	..	..	30		
12A	11	MCGUIRE SISTERS (Coral) "Something's Gotta Give"....	8	..	..	4	..	..	9	..	..	10	..	..	9	4	7	..	..	..	26			
12B	10	FESS PARKER (Columbia) "Ballad of Davy Crockett"....	..	..	2	..	..	..	..	..	..	..	..	..	..	5	..	..	6	5	26			
14	17	FELICIA SANDERS (Columbia) "Blue Star".....	4	..	..	6	..	..	..	..	..	..	6	10	..	..	..	..	18					
15	17	ROY HAMILTON (Epic) "Unchained Melody".....	..	..	..	..	..	..	5	..	..	1	..	..	..	..	..	10	..	..	17			
16A	13	CATERINA VALENTE (Decca) "Breeze and I".....	..	..	..	..	..	..	..	..	..	..	..	..	2	..	8	..	8	15				
16B	..	BOYD BENNETT (King) "Seventeen".....	..	..	..	..	..	..	..	..	3	..	..	4	..	..	..	15						
16C	16	PRISCILLA WRIGHT (Unique) "Man in a Raincoat".....	..	..	..	..	..	..	..	..	..	4	..	3	..	..	15							
19	..	MICKEY KATZ (Capitol) "Duvied Crockett".....	..	2	..	..	..	..	..	..	..	..	6	..	..	14								
20A	..	NAT (KING) COLE (Capitol) "My One Sin".....	..	..	..	..	..	7	..	..	4	..	..	11										
20B	..	SAMMY DAVIS, JR. (Decca) "That Old Black Magic".....	..	..	..	..	..	8	..	3	..	..	11											
22	25	FOUR ACES (Decca) "Heart".....	..	..	..	7	..	9	..	..	7	..	10											
23	22	LENA HORNE (Victor) "Love Me or Leave Me".....	..	..	..	8	..	..	..	9	..	8	..	8										
24	..	PAUL FORD (Capitol) "Hummingbird".....	..	..	10	..	..	7	9	..	7													
25	22	EDDIE FISHER (Victor) "Heart".....	..	..	10	..	..	9	..	..	9	..	5											

SIX TOP ALBUMS

1
LONESOME ECHOES
Jackie Gleason
Capitol
W 627
EBF 1, 2-627

2
IN THE WEE, SMALL HOURS
Frank Sinatra
Capitol
W 581
EBF 1, 2-581

3
STARRING SAMMY DAVIS JR.
Sammy Davis Jr.
Decca
DL 8118
ED 2214-5-6

4
LOVE ME OR LEAVE ME
Doris Day
Columbia
CL 710
B 2090

5
CRAZY OTTO
Crazy Otto
Decca
DL 8113
ED 2201

6
DAMN YANKEES
Original Cast
Victor
LOC 1021
EOC 1021

Lake Erie Resort Resumes Name Band Policy on 1-Nite Basis

Sandusky, O., June 28.
Cedar Point, Lake Erie summer resort, whose origin dates back to the last century, and whose ballroom was an important weekly date on the summer danceband circuit during the early and mid-'40s, has again inaugurated a new season with dancebands again featured.

Johnny Long plays July 4; Sauter-Finegan, July 23, and Stan Kenton, July 29 and other top bands every Saturday night. The Tavern Terrace Patio will open with the Rhythmaires while the Kentucky Colonels will furnish music in the Coliseum.

About seven years ago, the G. A. Boeckling Co., owners and operators, leased the entire resort properties to a group headed by D. M. Schneifer, now the general man-

ager. Meanwhile, the corporation has concentrated on developing the area as a year-around residential district to match the industrial progress of the nearby territory. A causeway, over a mile in length, extending across Sandusky Bay from Sandusky to Cedar Point is now under construction and will be ready next season. When available, its effect on this area will be marked.

Crew-Cuts Fixed For British Tour in Fall

London, June 28.

The Crew-Cuts vocal group have been set for their first British variety tour.

Opening date is Sept. 19 and, in a six-week tour they will play Liverpool, Glasgow, Edinburgh, Newcastle, Birmingham and London. Their record of "Earth Angel" is a big hit here.

BMI Check List

OF NEW RECORD RATINGS
BY THE TRADE PRESS

	Billboard	Cash Box	Variety
CHA CHA CHA (Peer International) LOLA DEE (Wing)	74 (Good)	C+ (Good)	Very Good
CRYIN', PRAYIN', WAITIN', HOPIN' (Cedarwood) HANK SNOW (Victor)	C&W Best Buy	Bullseye	
DOMANI (Montauk) JULIUS LA ROSA (Cadence) TONY MARTIN (Victor)	Spotlight 77 (Good)	Sure Shot Sleeper of the Week	Excellent
FREDDY (Duchess) EARTHA KITT & PEREZ PRADO (Victor) CONNIE FRANCIS (MGM) STAN KENTON (Capitol)	Satisfactory Satisfactory 74 (Good)	Best Bet B (Very Good)	
I LOVE YOU, STOP (Gill) LOLA DEE (Wing)	79 (Good)	Best Bet	Very Good
I'M IN LOVE (Modern) B. B. KING (RPM)	R&B Best Buy	R&B Sleeper	
LET ME TALK TO YOU (Cedarwood) RAY PRICE (Columbia)	C&W Best Buy	Bullseye	
LORD I'LL TRY (Valley) STUART HAMBLIN (Victor)	80 (Excellent)	Bullseye	
MAY I NEVER LOVE AGAIN (BMI) TONY BENNETT (Columbia)	80 (Excellent)	Disk of the Week	Best Bet
PIDDILY PATTY PATTY (E. B. Marks-Savoy) NAPPY BROWN (Savoy)	R&B Spotlight	R&B Award	Best Bet
RAZZLE-DAZZLE (Roosevelt) BILL HALEY (Decca)	Spotlight	Disk of the Week	Excellent
ROLLER COASTER (Arc) LITTLE WALTER (Checker)	R&B Best Buy	R&B Award	
SHUT YOUR MOUTH (Modern) B. B. KING (RPM)	R&B Best Buy	R&B Sleeper	
SWEET LITTLE MISS BLUE EYES (Cedarwood) RAY PRICE (Columbia)	C&W Best Buy	Bullseye	
THAT'S HAPPINESS (Trinity) BETTY JOHNSON (Victor)	77 (Good)	B (Very Good)	
THERE'LL COME A DAY (Savoy) NAPPY BROWN (Savoy)	R&B Spotlight	R&B Award	Excellent
THE VERDICT (Kahl) THE FIVE KEYS (Capitol)	R&B Best Buy	R&B Award	Best Bet
WHAT'S THE TIME IN NICARAGUA (Montclare) TONY MARTIN (Victor)	76 (Good)	Sleeper of the Week	

BROADCAST MUSIC, INC. 589 FIFTH AVENUE
NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP. † BMI

National
Rating
This Last
wk. wk.

Title and Publisher

1	1	*Unchained Melody (Frank)...	1	1	2	1	1	1	..	1	2	1	1	2	2	116
2	2	*Cherry Pink (Chappell).....	2	3	1	3	2	2	3	2	3	3	3	1	1	114
3	3	†Davy Crockett (Wonderland)...	3	5	6	2	3	..	2	3	1	2	2	3	3	97
4	6	*Gotta Give (Robbins).....	10	..	3	8	5	..	1	5	..	..	8	8	7	44
5	6	*Melody of Love (Shapiro-B)...	8	8	..	4	8	3	..	10	7	4	4	..	..	43
6	9	*Honey Babe (Witmark).....	9	..	10	6	6	..	..	..	4	6	5	..	5	37
7	14	*Rock Around Clock (Myers)...	5	..	4	7	..	6	..	10	..	..	7	6	8	35
8	8	*A Blossom Fell (Shapiro-B)...	..	..	..	5	..	10	8	4	7	4	6	..	..	33
9	4	*Heart (Frank).....	6	2	9	10	10	..	..	..	6	..	10	..	4	31
10	11	*Learnin' the Blues (Barton)...	4	6	..	9	9	5	..	..	..	9	7	10	..	29
11	5	*Whatever Lola Wants (Frank)...	7	..	..	4	9	..	..	8	5	10	..	..	..	23
12A	15	*Hard to Get (Witmark).....	7	..	7	..	..	..	4	..	7	8	..	..	..	22
12B	11	*Hey, Mister Banjo (Mills)...	..	..	..	..	..	7	6	9	..	..	..	5	6	22
14	11	*Love Me or Leave Me (BVC)...	4	..	..	..	..	4	..	..	..	..	9	..	..	16
15	..	*Blue Star (Chappell).....	..	..	..	..	8	9	..	..	..	..	9	7	..	..

On The Upbeat

New York

Bob Martin, former disk jockey in Boston, joined the Stan Kenton orch as road manager. Sgt. Mark Hamilton, former deejay and announcer for the U. S. Army, honorably discharged from the service last week. Richard Hayman, Mercury Records patee, set for the Steel Pier, Atlantic City, for one week beginning July 10.

On July 22, he'll guest on the Julius LaRosa show over CBS-TV. Louis Armstrong celebrates his 55th birthday at Basin St. July 4.

Kermit Schafer, who produced the blooper album for Jubilee, pacted by the National Concert & Artists Corp. for a lecture tour in the fall. Grand Records inked thrush Eunice Davis up his own publishing firm.

Sat Yaged, jazz clarinetist, off to Hollywood for 10 weeks as technical advisor to Steve Allen on "The Benny Goodman Story".

The Four Coins began week at the Copa, Pittsburgh, Monday (27). Joe Loco's vocalist Bonnie Lee recorded solo for Fantasy Records. It's her disk, bow. The Four Voices into the Club Elegante, Brooklyn, tomorrow (Thurs).

Marianne Roney, co-owner of Caedmon Records, planes to London today (Wed.) to scout leading poets and authors to wax for the diskery. Peggy Hale, Label X promotion staffer, to wed David Cowan in September. Maestro Nat Brooks set for a 26-city tour in the fall.

Jack Bernard, Wing Records sales manager, in town for N. Y. office huddles. Friscilla Wright, 14-year old thrush on the indie Unique label, guests on Ed Sullivan's CBS-TV show Sunday (3).

Duke Niles swinging from Geneva to Rome this week on his o.o. of Continental music biz. Jackie Davis Duo recording for Capitol, not RCA Victor, as erratummed in a recent issue of VARIETY.

The Mariners get on a bicycle over the holiday weekend. On Sunday (3), they guest on Ed Sullivan's CBS-TV show then wing to Milwaukee for a one-night concert date the following day and on Tuesday (5), the group begins a two-weeker at the Chez Parée, Chicago.

Hall Schaefer Trio currently playing at the Embers.

Chicago

Vet batoneer Lou Basil of the Chicago Theatre Orch, Chi., off on his summer hiatus. Eddie Grady & The Commanders currently on a one-niter tour in the midwest territory. Sauter-Finegan Orch will tour around this territory in July, with a stop at the Holiday Ballroom, Chi., July 29.

Ralph Flanagan orch set for two frames at Lakeside Park, Denver, July 8. Billy May orch segues into Lakeside Park July 22, also for two.

Hollywood

Chuck Miller has recorded "Wichita," theme song for Allied Artists production of the same

title, for Mercury. Tune was penned by Ned Washington and Hans Salter. Tunesmiths Johnny Mercer and Gene De Paul have completed and turned in six of the nine songs for Columbia's musical version of "It Happened One Night."

Frankie Carle band booked for July 4 weekend at Lagoon Ballroom, Salt Lake. Coral Records patee Joy Lane's initial waxing will be "I Can't Get Away" tune by Lou Forbes and Dave Franklin, from the Benedict Bogeaus pic, "Pearl of the South Pacific."

London

Hoagy Carmichael televising here July 6 and Tony Bennett July 16. Dublin concert for Louis Armstrong is being planned here.

Publicist Les Perrin has joined Southern Music as records exploitation and press relations manager. David Rose is revisiting Britain in July.

"Pajama Game" set for London opening around mid-October. Lita Roza, singer who collapsed at a Dover theatre last week, is now convalescing. She hopes to resume her variety tour at Edinburgh on July 4.

Pittsburgh

Tim Kirby, local singer recently pacted by RC Victor, set for a week at the White Elephant beginning July 15. Hilltoppers return to the Copa on July 18.

Lee Kelton, Pitt bandleader, at Duquesne U. working on his master's degree in music. Eddie Peyton-Flea Madden combo held over at Ball-Kea.

Harry Bixley, guitarist, has been appointed regional supervisor of Pennsylvania. State Department of Labor and Industry. He replaces John Morasco and part of his duties will be the supervision of area's theatrical agencies.

Max Roach quintet follows Don Gardner orch-Beulah Swan package into the Midway Lounge Monday (4).

Scotland

Carl Barritau and Jack Parnell orchs doing holiday stand-in chores for resident house bands at Palais, Edinburgh. Glen Mason, Scot singer, on bill with Billy De Wolfe at Empire Theatre, Edinburgh.

Anne Shelton, English thrush, headlining at Glasgow Empire. Al Hibbler's "Unchained Melody," on Brunswick label, topping local bestselling

disks, with Perez Prado's "Cherry Pink" in second position. Rosemary Clooney's waxing of "Where Will the Dimple Be?" big in the moppet trade.

RCA 'NEVER LOSE A SALE' PLAN TESTED IN FRISCO

W. W. (Bill) Bullock, recently appointed sales chief for the RCA Victor disk division, returned to the New York homeoffice this week after supervising a test of the diskery's new merchandising plan in the San Francisco area.

Called "Never Lose a Sale" plan, it involves Victor's handling of direct-mail orders to customers if retailers are out of stock on specific album releases.

The customer pays the retailer who mails the coupon into Victor, which, in turn, mails the platter direct to the customer.

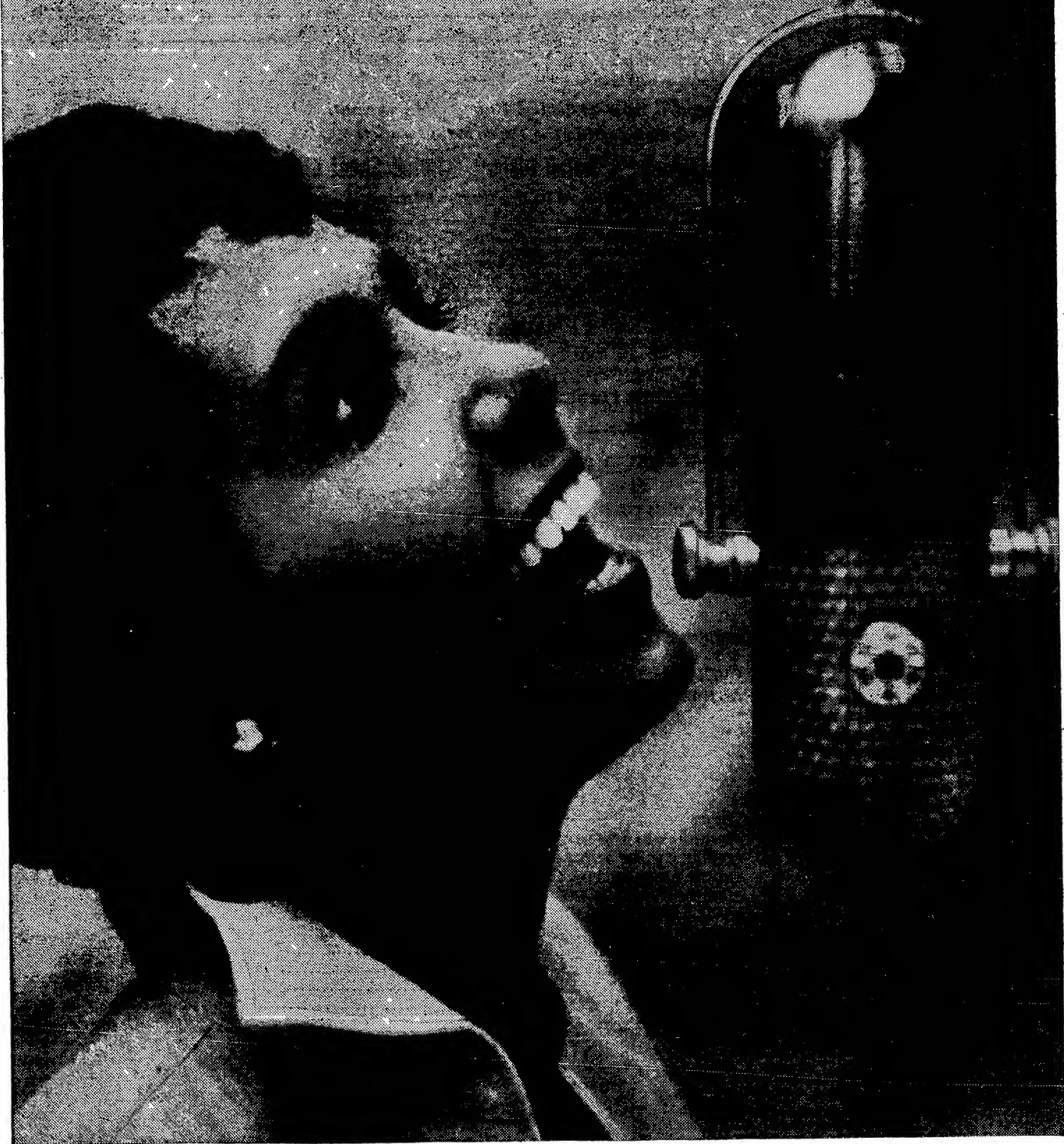
Victor is testing this plan in a couple of other areas to iron out any kinks before putting it into operation on a national scale. Idea is to utilize the merchandising values in direct mail without bypassing the dealers.

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(from the musical production: "Wonderful Town")

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HARRY JAMES EXITS COL; TO CUT CAP SET

Hollywood, June 28.

Bandleader Harry James, following expiration of his Columbia Records pact June 30, is exiting the diskery after eight-year association.

Trumpeter was inked yesterday (Mon.) by Alan Livingston, Capitol Records artists & repertoire chief, to special disk contract calling for James to record one album. Initial sides will be sliced July 18.

Maestro Can't Double In Pic Studio, Hotel

Hollywood, June 28.

Freddie Karger, musical director at Columbia Pictures studios, was forced to cancel out a booking he got for his band at the Persian Room of the Beverly Hills Hotel last Tuesday (21). Musicians' Local 47 invoked its by-law which states, "No member of the local can hold two steady jobs simultaneously in one locality."

Consequently, hostelry inked Barney Sorkin's orch to supplant Karger for the three-month stand.

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	2	BILL HALEY'S COMETS (Decca)	Rock Around the Clock
			Mambo Rock
2	1	PEREZ PRADO (Victor)	Cherry Pink Mambo
			Learnin' the Blues
3	4	FRANK SINATRA (Capitol)	Two Hearts, Two Kisses
			Not as a Stranger
4	3	NAT (KING) COLE (Capitol)	A Blossom Fell
			If I May
			My One Sin
5	7	ART MOONEY (MGM)	Honey Babe
			Alabama Jubilee
6	6	LES BAXTER (Capitol)	Unchained Melody
			Wake the Town
7	5	GEORGIA GIBBS (Mercury)	Dance With Me, Henry
			Sweet and Gentle
			Tweedle Dee
8	10	GISELE MacKENZIE (Label X)	Hard to Get
9	8	AL HIBBLER (Decca)	Unchained Melody
			Something's Gotta Give
10		SAMMY DAVIS, JR. (Decca)	Love Me or Leave Me
			That Old Black Magic

TUNES (*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*UNCHAINED MELODY	Frank
2	2	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3	4	*ROCK AROUND THE CLOCK	Myers
4	5	*LEARNIN' THE BLUES	Barton
5	3	†BALLAD OF DAVY CROCKETT	Wonderland
6	7	*HONEY BABE	Witmark
7	8	*A BLOSSOM FELL	Shapiro-Bernstein
8	9	*SOMETHING'S GOTTA GIVE	Robbins
9	..	*HARD TO GET	Witmark
10	6	†DANCE WITH ME, HENRY	Modern

AFM Squawks Kayos Cuffo Army Concerts

Kansas City, June 28.

Opposition from Local 34 of the American Federation of Musicians caused cancellation of a series of three band concerts to have been given by the 42d Army Band in Kansas City parks. The 28-piece band, a National Guard unit, had intended the series as a gesture of

thanks to the citizenry for their support in voting a \$500,000 bond issue for a new armory. The concerts were to have been sponsored by the city recreation department, but no fee was to be paid.

Ted Dreher, president of the local union, said the band looked upon the concerts as direct competition to union musicians. It had no objection to the band playing a concert in the armory, it reported. The city sought the ruling on the grounds that some members of the band already were members of the union. The union move was supported by the Kansas City Star in an editorial next day.

Sarah Vaughan Heads New Touring Package

George Treadwell has packaged a pop and rhythm & blues concert show which will kick off next month and run through August. The package is being booked via the Gale Agency.

In the lineup are Sarah Vaughan, Al Hibbler, Nappy Brown, Muddy Waters, Moonglows, Cardinals, and Red Prysock's band. Tour will tee off in Chicago, July 10 at the Trianon Ballroom. Twenty-two dates are already set.

Billy Williams Orch opens a two-week stand at the Marion Room on the Pleasure Pier in Galveston July 8.

Col Wins Suits

Continued from page 45

Col did not press for damages. The original complaint asked for \$50,000. Col now has its own package of Ruth Etting "originals" on the market. Renewed wax interest in the thrush was sparked by the release of her biopic, "Love Me Or Leave Me" by Metro.

Suit marks another major victory by Col against diskleggers. In 1952, Col and Louis Armstrong brought a joint suit against the Jolly Roger label for pirating material issued earlier by the company. The defendant consented to an injunction and paid damages.

MELCHER, DAVE TOFF SET UP BRITISH PUB

London, June 28.

British publisher David Toff set a deal with Marty Melcher this week to form the Melcher-Toff Music Co., Ltd. Melcher, who is Doris Day's husband and was over here with her while she was filming "The Man Who Knew Too Much," has been looking for a British outlet for his music activities, and the new firm will provide for an exchange of songs between Britain and the U. S.

First song to be handled by the Melcher-Toff firm is "Never Look Back," from the new Doris Day starrer, "Love Me or Leave Me," a Metro production. The new arrangement will not affect operation of David Toff Music, although for the time being the same premises and the same staff will be used. Len Taylor is exploitation manager of the two firms.

Indie Label Bows

A new disk label, Cavalcade Records, enters the wax sweepstakes this week with D'Artega as musical director. First release is a 12-inch LP tagged "The Cavalcade of Music" with D'Artega batoning a pop symphony orch. Diskery will stick to the pop-symph groove in its future releases.

(We're Gonna)

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M-G-M Records

Booming Houston Night Life Hypothesizes Demand for Acts, Musical Combos

By BILL ROBERTS

Houston, June 28.

Openings here for outside variety entertainers and musicians are on a decided upswing. Booming Houston area's population is now over 1,000,000, many pocket-books are fat, and entertainment needs are rising. Coming to the rescue of the more well-heeled after-dark patrons, who until recently had to find their quality night club acts in the Rice and Shamrock hotels, are some of the private-membership "bottle" clubs.

An example is Club Crescendo, with 550 members, who pay \$120 initiation fee, \$5 a month dues, and who face a \$3 minimum when an act is running. Recent two-week frames at the club included Helene & Howard, comedy-dance team; Los Barrancos, Spanish dancers, and Ronnie Eastman, comic. Johnny Conrad and his dancers opened at the spot June 15 for two weeks, to be followed June 28 by mandolin-plucking Sir Richard Drake.

Singer Jane Morgan is tentatively booked in "September at the club, which is dickering for Professor Backward. Acts are obtained through MCA, GAC and Harry Greben (Chicago). Spot began taking them this spring, augmenting Latin-American music of Jose Ortiz' house band, which plays for shows and dancing.

Another private club, downtown, the Montagu, has started using small musical groups such as Novellares, Sonny Land and Ray Sullivan trios for dancing. Stints run from one to six weeks. With similar musical policy now in public lounge, La Riviera, where Mose Allison combo just finished six weeks.

The swank Houston Club, now in new quarters, plans to use music.

(Continued on page 52)

CLYDE BROS. CIRCUS WINDS CANADIAN TREK

Ottawa, June 28.

Clyde Bros. indoor circus shuttered for the hot season Sunday (25) when it closed a four-day stint at the Auditorium under Junior Board of Trade sponsorship. Ottawa booking was the last of a 19-date series in Ontario and marked the completion of the show's 17th season. Business manager Tom Parker reports a big season and top biz on Canadian tour, the show's second.

Junior board flacked the regular show solidly but slipped on ballying the Tuesday night (21) Celebrity Night in aid of the Ottawa Boys' Club, with weak revenue as a result. Special show worked Mayor Charlotte Whitton, city officials, foreign embassy toppers, sports celebs, and others into the various acts. Included were Barbara Markham, current "Miss Canada," and three local lookers — "Miss RA" (RA is a 20,000-member civil servants' group); "Miss Jaycee Circus" and "Jaycee Princess," plus Canada's Olympics ski team Ann Heggtveit and Andy Tommy, both on crutches after late winter ski crack-ups. Official representatives in Canada of Holland, Belgium, Switzerland and United Kingdom, handled the International Square Dancers routine with professional slickness.

Shaw Pact With Philly Mgrs. Upheld in Court

Atlantic City, June 28.

A personal management contract between singer Georgie Shaw and Allen and Murray Taub, of Philadelphia, is valid, Superior Court Judge Vincent S. Haneman ruled here Thursday (23). Under the contract, dated Jan. 1, 1953, Shaw was entitled to at least \$200 weekly from appearances on television, radio, stage, screen or other media, exclusive of royalties from record sales, before commissions of 30% on earnings above that amount became due the Taub brothers.

The brothers alleged that Shaw had withdrawn from the contract in May, 1953, on the grounds his managers had failed to perform terms of the contract. Judge Haneman ordered Shaw to appear for accounting of his earnings on a date to be fixed later.

Latin Quarter Staging

Runyon Fund Benefit

All proceeds of the prelude of the Latin Quarter show tomorrow (Thurs.) will go to the Damon Runyon Memorial Fund as a memorial to the late Ann Koga Mortimer, wife of N. Y. Mirror syndicated columnist Lee Mortimer.

Minimums for that evening will be \$15 and \$25. Shows opens its run Friday (1) with a bill topped by Joey Adams & Al Kelly.

Cancel Cuffo Weekend

Concerts in A.C. After

Beefs From Amus. Ops

Atlantic City, June 28.

Following protests of the Atlantic City Amusement Assn. composed of motion picture and pier operators, City Commissioners have eliminated cuffo concerts planned for the resort-owned Garden Pier on Saturday and Sunday evenings. Amusement men said their business dropped 20% last year as the concerts were offered.

The concerts instead will be given on weekday evenings, and will start at 7:30 p.m. and end at 9 o'clock. "We are trying to provide amusement for visitors and at the same time trying to restrain from competing with the amusement men," said Commissioner Richard Jackson, whose department controls the \$1,500,000 pier.

Exception will be where commitments have been made to bring in out-of-town musical organizations on Saturday nights. So far such groups as the U. S. Steel chorus, the Philco band and chorus, Millville American Legion Band, Woodbury American Legion Band and the U. S. Army band and chorus from Fort Dix, have been booked by William McMahon, the pier's musical director. While these will appear this year, during the next season the pier will be in darkness on Saturday and Sunday nights.

Shifted also will be the outdoor concerts of the Atlantic City Festival Band of 20 pieces directed by William Madden. These were planned for Sunday nights.

Liquor License Nix

Closes Port. Niter

Portland, Ore., June 28.

The Taj Mahal Club, owned by the Oregon Service Corp. shuttered last Friday (24) with plans to reopen in about 3 weeks. When manager Bill Carroll opened the niter in the old Clover Club location, he operated under the Clover Club liquor license. Spot was completely overhauled and featured East Indian cuisine. Carroll was just getting under full speed, when the Oregon Liquor Control Commission suspended the license. Carroll thought it to be cheaper to pay off his acts and shutter for the short period than to continue operating with food and soft drinks.

Phyllis Inez, Allen Cole, Roberto & Cindy, the Bill Carroll Dancers and the Wyn Walker orphans were paid off. Cole, the Carroll line and Walker's orphans will go in at new lighting date.

Mimi Benzell's Male Aides

When She Reopens Pierre

Former Metopster Mimi Benzell has gone in for a lot of changes recently. Most important will be the switch in her act format from a solo, to backing by four or five male voices with arrangements, choreography and new costumes, in the manner of Kay Williams, Marguerite Piazza, etc. She'll make her N.Y. preem with this act when she returns to the Cotillion Room of the Hotel Pierre in September.

Other recent changes include a switch from the William Morris Agency to General Artists Corp., and a revamp of the personal management setup from Jack Bertell to Walter Gould. She'll do some summer stock this season, having been set for "By the Beautiful Sea" at the Music Theatre, Highland Park, Ill.

AGVA Warns Coast D.J.

On Cuffo Talent Angle

Hollywood, June 28.

Larry Finley, local KFWB deejay, has been warned by James L. Kelly, head of the talent department of AGVA's Coastal office, that his upcoming talent show will be well scrutinized by the union to make sure in case any AGVA performers appear, they will be paid, at least the union scale.

Kelly's blast to the platter spinner followed a report that songstress Ray Brown was going to make a gratis appearance, under the guise of taking a bow, on Finley's talent show which he is currently lining up as a personal for a new super market opening. According to Kelly, "too many of these so-called amateur shows are getting away with murder."

In giving Finley his warning, Kelly stated: "There are many of our union performers that need the work available for these jobs. Instead, many deejays behind these free-talent shows are out feathering their own nests, with no consideration for the union performers being kept out of work."

Childs Enters

Hotel Biz Via

\$20,000,000 Deal

The Childs Restaurant Co. has gone into the hotel business in a big way with the acquisition of three major hotels, including the Plaza Hotel, N. Y. Others are the Somerset Hotel, Boston, and the Cleveland Hotel, Cleveland. All were acquired from the A.M. Sonabend interests subject to stockholder approval. Hotels are valued at \$20,000,000. Earnings of the inns last year were in excess of \$2,000,000 while the Childs eatery chain operated in the red with a loss of \$687,500.

Negotiations are continuing for the acquisition of other hotels by the eatery chain which will change its name to the Hotel Corp. of America. Thus the corporation would have the hotel and restaurant chain along with Louis Sherry division, ice-cream and candy manufacturers; Fred Fear & Co., maple syrup processors, and Recipe Foods, food specialties. Principal officers of the new company would be Sonabend, prexy; John J. Bergen, vice president; Michael Felt, executive committee chairman, with R. P. Gryzmish, a director of Childs, a veepee in the new firm.

The acquisition of the hotel chain by the restaurant puts both firms in a more advantageous tax position because of the losses sustained by Childs. In addition to the three hotels taken over by Childs, Sonabend still owns the Whitehall, Palm Beach; Samoset, Rockland, Me.; Edgewater Beach, Chicago, and the Ritz Towers, N. Y.

There are major niter operations in the Plaza, which is now leased to the Hilton chain until March of next year. The Childs chain used to have several cafe operations, but their niter interests are now confined only to the spot in the Paramount Theatre Building, N. Y. The Patio, a niter operation in the Ritz Towers, is leased separately to Ken Later.

A meeting of the stockholders will be called Sept. 21 to vote on this matter as well as other items included in the transaction, such as the change of name, the various terms under which the acquisitions would be made, etc.

Negro Actors Guild of America is sponsoring a moonlight cruise up the Hudson River, Aug. 1, for the benefit of indigent performers.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

AGVA Conclave a Long Stage Wait Of Futile Gab & Buck-Passing

Glasgow Revue May

Run Until October

Glasgow, June 21.

Stewart Cruikshank's summer revue, "Five-Past Eight," now into its sixth week at the Alhambra Theatre here, looks set for longest run to date for this revue series. Near-capacity houses suggest it may stay over until the end of October.

Show is generally conceded by local critics to be the best in the series, with top comedy and dancing. Most of credit goes to Cruikshank's strong casting and his policy of costly production. Michael Mills, formerly in English tv, handles the megging chores.

AGVA Hikes 1-Nite Scale

To Halt Merry-Go-Round

Of Talent in Stripperies

Hollywood, June 28.

In response to numerous complaints to Irvin Mazzei, western slope chief of AGVA, anent performers in cafes who have been taking days off too frequently, the local office of the American Guild of Variety Artists has raised the scale a niter performer may be paid for a one-niter to \$22.50. More than a simple tilt from the old scale of \$15 characterizes the move.

According to Mazzei, for some time performers working small clubs here have been taking nights off "too frequently" and managers of the boites have been okaying the practice too freely and with surprisingly few complaints. Consequently other performers have complained, causing AGVA's Coast exec committee to investigate.

In many instances strippers working the myriad strip joints here take nights off from their regular contracted-for jobs and work in another spot. Simultaneously, performers in other spots would sub. In effect the performers are just swapping spots for the night, maybe for just a change of scenery.

The managers of the bistros have been quite happy over the "floating" talent arrangement, for it gave them a change of faces, and the customers seem to like that.

Another aspect boils down, via simple arithmetic, to money. AGVA minimum per week's work of six nights is \$85.

By one-niting, a performer could earn \$90. Consequently, to stop the frequency of takeoffs from work in one spot to sub in another (a practice, too, which snarls AGVA's already considerably taxed book-keeping system), the union upped the local minimum for one-niting to \$22.50. Union feels that this will effectively stop the small niteries from condoning the merry-go-rounding of talent.

According to Mazzei: "Maybe this will cure all those who have been having frequent illnesses and could not work at their appointed places night after night — but showed up somewhere else."

Wilson Line Mishaps

Won't Halt Shows Asea

Boston, June 28.

The Wilson Line, whammed by the pileup of its Pilgrim Belle ship on Spectacle Island last Wednesday (22) and the collapse of 40 square feet of the Provincetown pier Thursday (23), said it would have no effect on its Boston Belle moonlight dance cruises, carrying name chirps and a Meyer Davis orch.

While salvage operations on the \$500,000 Pilgrim Belle are being made, the sister ship, Boston Belle, has been transferred from the Provincetown run to the Nantasket service, previously offered by the stricken ship. The dance cruises continue on the Boston Belle and the innovation has been pulling some 450 couples per night, six nights a week. Capacity of the boat is 3,000 and admission is \$4.50 per couple. A three hour, 40-mile cruise is made with Polly Bergen singing this frame. Betty Madigan and Sunny Gale will be aboard in that order for one-week stints next.

The American Guild of Variety Artists' convention, which wound up its three-day session at the Henry Hudson Hotel at 5 a.m. on Saturday morning (25), passed the buck to the national board meeting on virtually everything. The board started its deliberations Sunday (26).

The confab was one of the worst and accomplished least of any of the national powwows. No major actions were taken on any score, but it did accept the resignation of Dick Jones, who was ousted as eastern regional board member, and rescinded his life-membership. Step was made possible by court ruling earlier in the week which set aside a temporary stay order obtained by Jones.

The confab also ruled that it would issue new standard employment contracts to include a separate form for outdoor engagements. In all the new forms, there would be space after the performers name to include his membership number and whether he was paid up at the time of the pacting.

The singular lack of accomplishment by the convention indicates that the days of these national confabs may be numbered. Cost of approximately \$20,000 is too great to be borne. It's an open secret that one of the hierarchy of the union had been dickering with the Associated Actors and Artists of America to take over the union and appoint the dickering as the veepee in charge of the variety union who would be responsible only to the 4As. Possibility that the 4As would go for this plan is believed to have been one of the primary reasons why the interim committee governing AGVA didn't line up any candidates for the job of national administrative secretary. However, the 4As didn't go for the plan. The parent union several times in the past has stepped in and taken over AGVA during emergency periods. Sufficient emergency for such drastic action doesn't now exist, it held.

The task of selecting a new national administrative secretary was also relayed to the national board.

(Continued on page 50)

STRIPPER MOLESTED SO AGENT GETS AGVA RAP

Hollywood, June 28.

The local office of the American Guild of Variety Artists is taking steps to revoke the agency franchise of the Central Booking Agency under the helm of J. E. Hummel. James L. Kelly, assistant to Irvin Mazzei, AGVA Coast chief, charges Central with numerous infractions of the union contract.

Cited as one of the claimed violations was the asserted failure of Hummel to report to the union the booking of stripper Robin Jewell at a local college frat stag party, at which she was reportedly molested by the "boys" following her peeling numbers. Another infraction charged against Central was that it is not paid up in the union's welfare and accident plan. Miss Jewell has not been able to receive any compensation for the incident because of Hummel's alleged violations.

Sheehan Sets Lineup

For '55 'Aqua Follies'

Minneapolis, June 28.

Cast of Al Sheehan's locally produced annual "Aqua Follies," a principal attraction of the Aquatennial, yearly summer mardi gras here, July 13-24, will include for the stage end Johnny O'Brien, Nita & Pepi; Howard Hardin, Virginia Sellers, Burt Hanson and 24 dancers and show girls. In the water there'll be Irma Lozano, Joanne Millin, Bruce Harlan, Charlie Diehl, Hobart Billingsley, Al Coffee, Jack Calhoun, Tommy Thompson, Stubby Krueger, Orwin Harvey and Eddie Chamberlain along with 24 water ballerinas.

Newcomers Misses Lozano and Millin are champion of Central America Olympic high diver champion and national solo ballet champion, respectively. Show will be scaled at \$3.50 top and its only other stand, the same at the last three seasons, will be Seattle, Wash., in connection with a celebration there.

Nev. Tax Comm. Drops Round in Row Over Hood Control of Vegas Gambling

Las Vegas, June 28. The Nevada State Tax Commission lost the opening round in its battle to close the Thunderbird Hotel, here. Local court ruled that the Thunderbird may remain open pending a review of the Commission's ruling by the court. Hearing is presently slated for Oct. 10 and hotel may operate until a decision on its status is reached.

The Thunderbird had been ordered to shutter by June 1, unless it was turned over to new owners. The Commission objected to the fact that the inn allegedly was opened with money put up by underworld figures. Present owners Marion Hicks and former Lt. Gov. Cliff Jones had been told that the spot would be padlocked unless they sold out by that date. Instead, both owners elected to fight the Commission's edict.

Judge Merwyn Brown ruled that the state legislature, in enacting Nevada's gambling statutes, failed to provide a method of appeal for gambling licenses after the Commission ruled negatively.

Meantime, evidence that the Commission will continue to nix moves to get into the gaming business by questionable characters was indicated over the past weekend when convicted gambler and rumrunner Tony Cornero withdrew his application for a casino license in the Stardust Hotel, presently under construction on the Strip.

In Cornero's place, the name of veteran Las Vegas gambler Milton B. (Farmer) Page has been substituted. Commission Secretary Robbins Cahill said Page will take over Cornero's interest in the Stardust casino under the same conditions as those held by the former

California gambling ship operator. Page is presently licensed at the Pioneer Club in downtown Las Vegas, where he has been active for the past dozen years. He has asked to be granted license for the 16 2/3 percent interest in the Stardust that Cornero was seeking.

Cahill said no reason was given for Cornero's withdrawal. It was recalled, however, that Gov. Russell—backed up by other commission members—has taken the stand that Cornero would not be granted a state gambling license under any condition.

A.C.'s Sepia-Act Clubs Switch Show Policies With Larry Steele Exit

Atlantic City, June 28.

Ben Alten and Cliff Williams, operators of Club Harlem and the Paradise, resort's two top sepiact spots, opened last Thursday night (28) with shift in policy which saw Larry Steele and his show absent for first time in many seasons. This year bands will be featured in the Paradise, located in the heart of the Negro section of the resort. Into the Harlem came "The Dream Train of '56" staged and produced by Hortense Allen. This is a shift from last year when Steele was moved into the Paradise from Harlem as the operators merged the two clubs and Harlem offered musical combos.

New Harlem show will feature some entertainers who had been in the Steele show. For instance Jimmy Tyler and his band returns, as does Rose Bud, a dancer featured in other years. Others billed are The Wallace Bros., The Five Encores, Mildred Anderson, Larry Gardner, Willie Lewis, Honi Gardner and The Foo-Chee dancers, Margaret Adams heads the line.

Paradise starts Thursday (30) when Eddie Haywood comes in for two weeks. With him alternating on the bandstand in the big club will be Eddie Bonnemere, a mambo outfit. Shifts will be made every two weeks with Buddy Tate and Erskine Hawkins booked. Policy will be a straight \$1 admission. Both spots have liquor licenses and serve no food.

Romm Sets Acts For Convention Hall, N.J.

Leonard Romm, booking the Convention Hall, Asbury Park, N. J., has set up the bulk of the shows for the summer. Spot will open for the summer on July 2 with Art Mooney and Alan Dale. Neal Hefti and McGuire Sisters come in the following night, with the Hefti orch staying over for dancing on the holiday.

Romm has also lined up Paul Brenner, WAAT, Newark, disk jockey, who will bring in a series of record singers. Vaughn Monroe and Richard Maltby orch go in July 9, and Joni James is paced for July 16. Sam Snyder's "Water Follies" has been inked for Aug. 3 to 7. In addition, a series of exhibits and special shows such as a Zoo-O-Rama has been booked for the Walter Reade operated house.

O'Seas Unit Set

Hollywood, June 28.

Hollywood Coordinating Committee sent nine volunteers on a five-week entertainment tour of U.S. military hospitals and camps in the Far East.

Entertainers are Dave Ketchum, Mardelle Anderson, Alline Flanery, Louise Goon, Armin Hoffman, Nancy MacDonald, Brandee Stevens, Loretta Sweeney and Jack Watson.

Lou Walters Set To Produce Show For Dunes Hotel

Lou Walters, operator of the Latin Quarters in New York and Miami Beach, has been named producer of the Dunes Hotel, Las Vegas, for one show starting Sept. 10 for 8 weeks. Walters succeeds Robert Nesbitt, the British producer who did the initial show at that inn, and then resigned. With the packing of Walters to the Dunes, it's believed that his ties with the Desert Inn, Las Vegas, will be ended. Walters produced one revue for that inn annually.

This marks the second instance in which a Las Vegas inn has sought N. Y. tie-in for its shows. Bill Miller was named booker of the Sahara, there, at the time he operated the now defunct Riviera in Ft. Lee, N. J.

The Dunes, incidentally, is the first L. V. hotel, with a spectacular on Broadway. Sign, erected by Artkraft Strauss Sign Corp. will have a huge rotating wheel which will point up the various facets of the hotel. Louis Carroll is the designer of the big sign.

Al Gottesman, the former New England theatre operator, now one of the co-owners of the hotel, is due in New York next week.

Heavy Advance For New Palladium Revue; Both U. S., British Talent Set

London, June 28.

The new Palladium revue, now set to open on Aug. 18, with Norman Wisdom in the lead, will have a top array of Anglo-U.S. talent. The production will be staged under the name of "Painting the Town." Directorial chore is being handled by Dick Hurran.

Ruby Murray, with only a few weeks experience in show business, has the principal supporting spot. This Belfast girl has achieved prominence in the last two months and is currently a smash b.o. draw in a provincial tour.

Darvas and Julia, who were featured in a Casino revue a few years back, return to London for a prominent spot. Other talent already confirmed includes Nanci Crompton; Gautiers' Dogs (Excess Baggage); The Skylons, and the Cristianis.

The revue, which follows the vaude season, is set for an indefinite run and advance bookings are already in excess of \$25,000. There will be no Christmas pantomime, and "Painting the Town" is expected to run well into next year.

COPA, N.Y., IN HIATUS FOR 250G FACILITY

The Copacabana, N. Y., will close its doors for the first time since its founding 15 years ago. Spot will undergo a \$250,000 refurbishing job primarily to remove the pillars upon which the Hotel 14, over the cafe, is supported. Only four tables will be added as a result of this outlay. However, entire spot will be completed by early September.

The opening show hasn't yet been set. Dick Kaliman has been signed for a fall date, but not necessarily on the preem bill.

Jack Edwards Back in Biz Jack Edwards, a former agent who left the field sometime ago because of illness, has returned to show biz as a personal manager. He's partnered with Jerry Rappaport in the venture.

Edwards was, at various times, with the Ken Later Agency, Music Corp. of America and Frederick Bros.

Arena Managers Assn. to Powwow On B.O. Impact of Overlapping Shows

Flock of U.S. Singers Again Touring Scotland

Glasgow, June 28.

Another crop of U. S. vocalists is set for Scot vaude dates this summer and fall. Rosemary Clooney tees off at the Empire Theatre here July 4, and later headlines for two weeks from July 18 at the London Palladium. She will be staying at her London home with her husband, Jose Ferrer.

Al Martino, who starts another annual British vaude tour at Newcastle, Eng., July 18, will follow this with a week at the Empire Theatre, Edinburgh, July 25. He is skedded for an 11-week tour, including Sunday concert dates, and will be showbacked by the Teddy Foster orch.

Guy Mitchell is set at the Empire Theatre, Glasgow, Aug. 15, and will follow with English dates at Birmingham, Liverpool, Manchester and Newcastle. He starts a fortnight's stint at the London Palladium Aug. 1.

Hoagy Carmichael opened his Glasgow Empire week last night. He will play a concert date at the Opera House, Blackpool, July 3.

AGVA Conclave

Continued from page 49

The convention also heard a Chicago resolution which asked that the post be changed to an elective position. Purpose of this move was to try to get Ernie Fast in that job. He's the branch manager in Chi. Gus Van, former prexy, also campaigned for the post. Also to the board went another resolution asking for a change from national voting to branch voting. Under the national voting plan now in effect members throughout the country vote for delegates from every city. For several years, members in various cities have been trying to change that plan.

Exciting Moments

Although the confab didn't accomplish too much, there were some exciting moments such as the charges brought up by the Dallas delegate, "Think-a-Drink" Hoffman that Tom Melody, former board member from Dallas, accepted a bribe from an obscure insurance company from the southwest for promising to push through that firm as the insurer for the union's welfare fund.

It was also alleged that there were several irregularities in the presentation made by the insurance company that would have disqualified the firm in any case. The matter was dropped, however, and Melody exonerated.

The matter of Vincent Lee was put over the board. However, the confab took the better part of the day to listen to an allegedly bad record chalked up by Jack Irving, former national administrator. Irving, an elected delegate, wrote a letter to one of the officers demanding that he be seated at the powwows and first class transportation be sent him immediately. No action was taken on that request and instead the board dropped him from the roll of delegates on the ground that in his present role of labor consultant for the Las Vegas hotels, he is diametrically opposed to the aims of the union. One of the first motions passed the union was the barring of the press.

Next year, the confab picked a very picturesque place in which to gab. They voted to hold the convention at Disneyland, Hollywood.

The Arena Managers Assn.'s newly formed special executive committee will convene tomorrow (Thurs.) in New York to discuss the booking problems connected with presentation of large shows. One of the major facets of the discussions will center about the frequency with which the major layouts can be brought in.

One of the problems has been the fear of overlapping shows so that various layouts will kill off the boxoffice potential of each other. It's believed that no formula of spacing can be arrived at since frequency with which the bigtime shows can be brought in depends upon the individual situation. However, some rule of thumb will be discussed so that the maximum b.o. in every layout can be extracted. Problem of guarantees is also slated for a going over.

The AMA committee comprises Walter Brown of the Boston Garden, who is also AMA prexy; Peter Tyrell, Philadelphia Arena; Nate Podoloff, New Haven Arena, and George Bartel, Hershey (Pa.) Arena.

Roch. Strike Bars Bow Of 'Follies' in Arena

A carpenter's strike, which tied up the construction of the Rochester Arena in Rochester, was settled last week but too late to guarantee the appearance of Sam Snyder's "Water Follies" which was to have opened the building, Oct. 1.

Instead the management will attempt to ready the hall in time for the "Scene-O-Rama" being promoted for the benefit of Catholic Missions.

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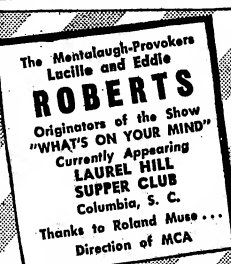
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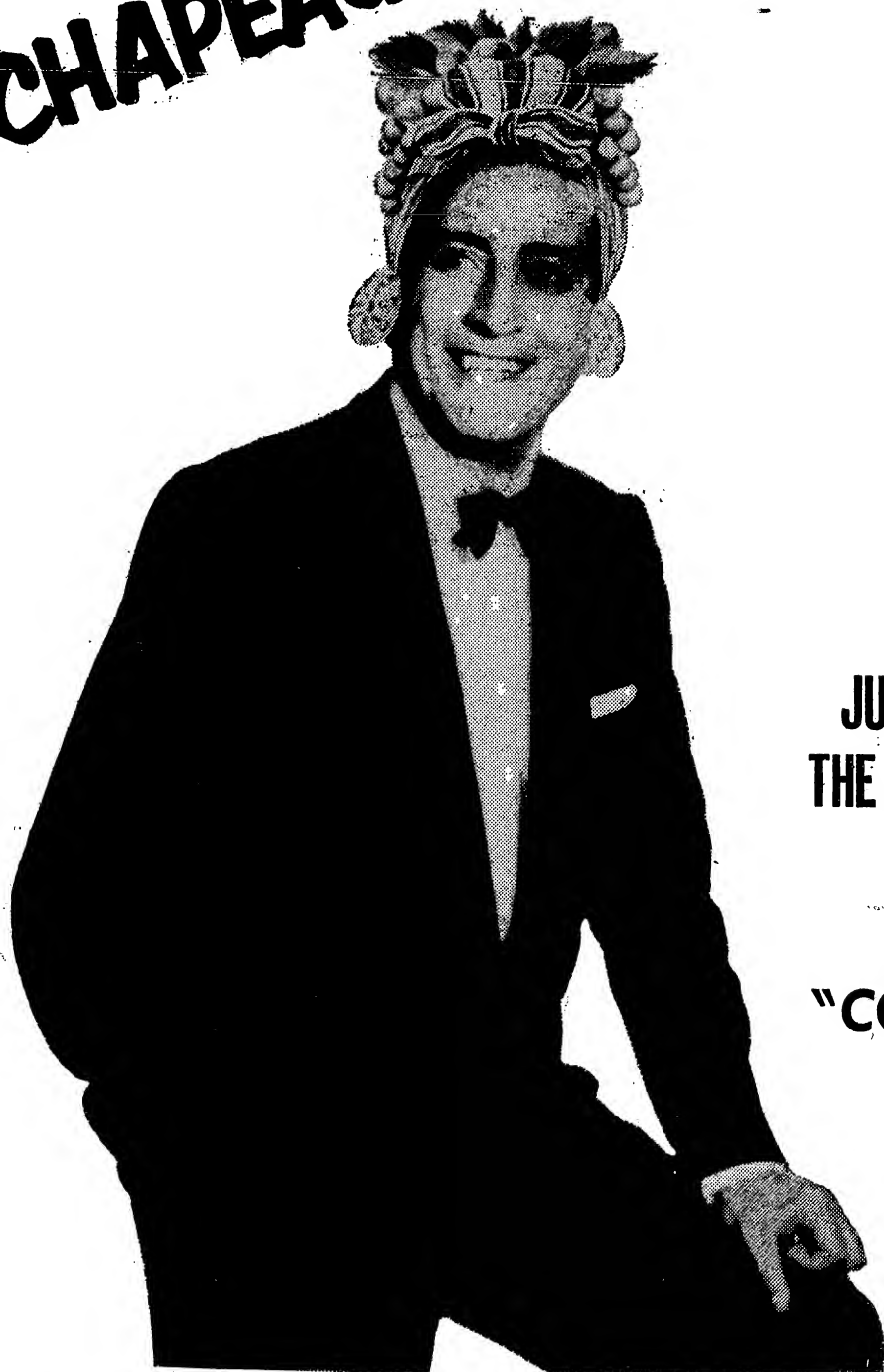
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New Acts

PARIS SISTERS (3)

Songs
20 Mins.
Wagon Wheel, Lake Tahoe
Vivacious and uninhibited in expression and action, the Paris Sisters are a refreshing, bright-eyed threesome, selling with sensible choreography. Sound is a rich blend whipped into some clever arrangements on tunes like "Whatever Lola Wants," or "Sentimental Gentleman From Georgia."
Full of bounce and skirt-flouncing its all very smooth and colorful. While harmonizing, the movement is pretty well restricted to close-in swaying. But occasionally, on a bridge, they step into some cute, precision choreography. "I'll String Along With You" starts at a leisurely walk and then swings.
A gimmick song is "Huckleberry Pie," full of action. Decca paces, all they need is a disk click.
Mark.

TROTTERS (2)

Puppets
12 Mins.
Gatineau, Ottawa
Dave and Bob Trotter, young men with fresh ideas, work a puppet act that crams plenty savvy into too brief a time. Dave handles the strings with precise skill in full view of the customers on a small stage, with Bob working props and backstage chores plus a few appearances with the dolls. Standouts include a socko Libe-

race, who even blows out his own candles, and stripper and a unique "John & Marcia" bit.
Addition of one or two more puppets and considerable improvement in quality of recordings (or more use of the house band) would enhance an already clicko session, especially for nities.

TWO VIRGINIANS

Juggling
7 Mins.
Palace, N.Y.
Two Virginians are a juggling pair out of Denmark (so why the Virginians tag?) who place most of their emphasis on pins. Husband works three balls, one of them the customary yo-yo type, and both do some neat work with cigarboxes, but it's the pins that get most of the play.

Topper on the act, and one which gives it distinction, is a leap-frog series in which the distaffer leaps over the husband's shoulders, taking the pins on the way, and the husband then duplicates the feat, with each doing it in turn across the width of the stage. Possibly nervousness, but the man fumbled on a couple of occasions, which would indicate the need for more sharpening. Turn was a trifle overlong for an opening act, but scissoring should be easy. Chan.

CLARK KIDS (2)

Dance
8 Mins.
Apollo, N. Y.
Once the impression registers that there are moppets (the boy is 10 years old and the girl is eight) on stage and not midgits, the Clark Kids become an enjoyable dance turn. The two Negro kids, who recently closed in the legitimer, "House of Flowers," come on like oldsters in garb and style. He's in a miniature white tie and tails set and she's in a frilly pink dancing gown. They're both serious about their work and proceed without any juvenile tomfoolery. The costuming and their attitude gives the whole thing a toy doll flavor but it's easy to take.
Open with a ballroom styled dance in which he spins and swings his pard around. It's done gracefully and with assurance. Closing bit showcases 'em in some easygoing hoofology that wraps up the house and sends them off happily. Good for most sight value situations.
Gros.

JIMMY PAIGE

Comedy
8 Mins.
North Pier Pavilion, Blackpool
Small comedian with long experience in North-of-England summer revue and pantomime shapes up as performer with definite promise for future bill-topping chores and possibly films.
He has top ability in tumbling to win stubholders' sympathy, and scores in pathos roles. Also a click with his tap-dancing on miniature staircase. Likeliest snag to his quick rise to top will be the inevitable comparison of his act with that of leading British comedian Norman Wisdom, to whom he is similar in style of working, but he should avoid this by striking out in personality of his own. Adoption of a gimmick and catchphrase is also an essential. Gord.

JOHNNY MCPHEE & JOHNNY SMITH

Dance
7 Mins.
Apollo, N. Y.
These two Negro boys are par for the terp course. They'll do okay in similar vaude spots anxious to get a bill off to a fast start with stepping act. Show some graceful footwork in opening set and get a bit flashy when they speed up later sans an orch backing in a routine similar to Step Bros. It wins the best mltt, however.
It's hard to tell whether the vocal interlude of "Hey There" is in "for serious" or "for laughs." The aud's mixed reaction to it indicates that it should be scrapped. The boys look good in neatly styled plain blue suits.
Gros.

ALF CARLSON

Contortion
8 Mins.
Empire, Glasgow
Continental acrobat is a sock contortionist, and needs only a stronger finish to hit in most vaude markets. Shows both skill and supple limbs in backward bends, opening by placing a top hat on his head with his feet. Segues by placing cigarette lighter on stage and doing backward bend to light a cigarette in his mouth. More mltt for his legs split, with he maintains with see-saw swaying effect.
Then, blindfolded, he bends himself backward atop trestle and attaches his mouth to curved handle, revolving on this with his body and feet in the air. He winds by standing on hands, attaching air pistol to one of his feet, and shooting at revolving balloons while upside down.
Gord.

LAYNE SISTERS (2)

Acro-dances
5 Mins.
Palace, New York
Layne Sisters, a pair of blondes from Switzerland, present a curious turn at the Palace. Essentially, they're acro specialists, yet they make their acro work subsidiary to their dancing, which consists mostly of awkward and slow whirls and a few bumps and grinds. What acro work they do is okay-if unspectacular, consisting mostly of cartwheels and flips, but the dancing is on the clumsy side.
Girls are going to have to make a decision—if they're an acro team, they'll have to give that phase of their work primary attention, and work out some offset routine in that direction. If they want to be billed as dancers, they'd better do some fast brushing up. Chan.

Unit Review

Braziliana

Edinburgh, June 14.
Continental Opera & Ballet Entertainment Ltd. presentation of ballet-musical, from Rio de Janeiro. Artistic director, Micio Askansky; general manager, Mariano Norsky; regisseur, Haroldo Costa; choreography by Gilberto Brea; Jose Prates; sets, Dirceu Nery; costumes, Maria Kowalska. At Lyceum, Edinburgh, June 13, '53; \$1.20 top.

Company of 30 singers and dancers, in from a European tour, provides colorful entertainment fodder of native rhythms and music. Show is out-of-the-rut material with fairly strong appeal to eye and ear.

With running time of 110 minutes, and directed by Micio Askansky, revue ranges through dance routines founded on Brazilian rituals to comedy interludes and grand finale of festivity at the annual February Carnival de Rio. Scene with greatest general appeal is the "Country Wedding" item which precedes the main interval, an episode of gaiety and fun at a marriage ceremony of two native rustics. Haroldo Costa's bridegroom with rolling eyes and half-frightened expression is a standout, and the Maria Kowalska costumes achieve brightness.

Customers are welcomed to the show by a strawhatted Brazilian who stands before the curtain and makes a brief speech, but his command of English isn't sufficient to make all his words and phrases completely understandable. A "Coffee Plantation" scene with company soloists follows, after which vocalist Nelson Ferraz, featured member of the group, gives out lustily in song from the barge-men on the Rio San Francisco.

Major scene in first segment is "Candoble," based on a ritual imported by the Africans to Brazil and featuring gods, goddesses and priests. It is impressive item, music being original African songs and choreography by Gilberto Brea based on original dances.

"The Devil's Macumba," which tees off the second part of the program, is centered around the Macumba, another Afro-Brazilian religion. For lighter effect company segue with "How A Samba Is Born," with Haroldo Costa and Mateus as a pair of rhythm-loving bootblacks and a group of solo dancers joining in the fun. Brazilian melodies and rhythms take up two further scenes, and a lively finale reflects the carnival spirit of Rio de Janeiro so effectively that outfronters' palming turns into rhythmic mltt in time with the music and dance.

Show could be aided by clear-speaking narrator giving nutshell explanations of each item before individual scenes. Gord.

Vaude, Cafe Dates

New York

Lili Berde temporarily out of the Casino Royal, Washington, because of sprained ankle. . . . Paity Andrews inked for the Town House, Indianapolis, July 4. . . . Chaz Chase packed for the cafe tour with the Vagabonds opening at the 500, Atlantic City. . . . Tina Marshall into the Villa Venice, Chicago, July 2. . . . Lill St. Cyr set for the Celebrity Club, Philadelphia, Sept. 23. . . . Comic Corbett Monica signed by Charlie Rapp for 10 weeks of mountain work. . . . Polly Bergen set for La Vie, N.Y., next Wednesday (6).

Chicago

Lisa Kirk opening at the Palmer House, Chi, August 4. . . . The Mascoos, currently at the Black Orchid, Chi, held over for an additional three weeks with the new show opening July 5. . . . Joan Weber opening tomorrow (30) at Wildwood Lakes, Kansas City, for one week. . . . June Vall set for Eddy's, Kansas City, July 15 for two frames. . . . Bob WeDyck, Patricia Lardier and Jan Weber featured currently in the Opera Club of Chi's Blue Angel. . . . Rose Marie set for the next show at the Chez Parée, Chi, opening July 5 with The Mariners headlining. . . . Kitty Kallen and Na (King) Cole to do one-miters at the Red Rocks Amphitheatre, Denver, later this summer. . . . Peggy King into the Chicago Theatre, Chi, July 8 for two frames.

Hollywood

Morey Amsterdam topbills 'new show opening July 13 at Biltmore Bowl, also including Helen O'Connell, The Hous and Hal Derwin orch, holding over. . . . Mae West opens two-weeker Friday (1) at Tahoe Biltmore Lake Tahoe. . . . Florian ZaBach teed off a single frame last night (Tues) at the Mocambo. . . . Ben Blue booked into the Royal Nevada Hotel, Las Vegas, July 21 for four stanzas. . . . The Modernaires appear July 16 at the

Houston Boom

Continued from page 49

cal and variety talent, including name bands, in future. Performing at three-day premiere of the private club, June 17-19, were singer Dorothy Sarnoff, dance team Verna & Landre and Johnny Long's orch. The McQuag Twins, girl troubadors, opened June 20.

Getting on the outside talent bandwagon was Sorrento Restaurant, which brought in pianist Al Garcia for a two-weeks dinner music, still has him after ten. A piano duo is slated next there. Composer-pianist Seger Ellis usually has an outsider to augment his work at his private Boulevard Club, recently added thrush Marjorie Moore.

Other Spots Need Acts

In the market for limited-engagement acts is the Congo Jungle, sizable dance and sip spot which uses singers, dancers and comedians. Comic Walter Craig did five nights at the Jungle earlier in year.

Musical variety productions under aegis of J. David Nichols, Dallas, have started coming into municipal Music Hall regularly. Harry James orch headlined latest two-hour show on June 16-17.

Modified burlesque houses in town have now risen to three, since local clown Bozo St. Clair took his gags to the new Diamond Horseshoe, where he works with one exotic dancer. Bozo's alma mater, the main stem Town Lounge, has begun bringing in emcees from outside (recent ones were Red Ford, Roscoe Ails). Three peelers are used at the Town Lounge from two to four weeks. Band is local. Ray Haig, of vaudeville's Haig Family, is latest emcee-comedian at third girlie showcase, The Catalina Lounge, where one stripper works.

The Negro quarter's two big night clubs, Club Matinee and Club Ebony are busier than ever with comedy teams, dance teams, singers and solo instrumental stars playing floor shows with local bands backing them. The big Eldorado Ballroom for Negros uses a name combo like Tab Smith's or Earl Bostick's two or three times a month.

Aquattennial in Minneapolis with Bob Crosby. . . . Dana Mason opened with Jimmy Durante at the Riverside, Reno. . . . Rafael Ruiz, flamenco dancer, and Manolo Mera, tenor, head Spanish Fantasy, company of 12, opening two-weeker in Terrace Room of the Hotel Statler July 4. . . . Al Donahue orch and The Belaire Trio also bow same night. . . . Horace Heidt's "Swift Show Wagon" set for July 29 appearance at 15,000-seat Balboa Stadium, San Diego.

Barney Sorkin orch set for summer at Beverly Hills Hotel's Persian Room. . . . Mischa Novy and his Gypsy Violins inked as house orch for new Beverly Hilton, opening Aug. 12. . . . Jeri Southern booked into the Encore July 11. . . . Kay Brown remains at Ciro's with Dick Contino. . . . Tony Martin teed off last night (Tues) at the Flamingo, Vegas. . . . Joe E. Lewis returns to El Rancho Vegas July 6 for eight weeks. . . . Chris Connors goes into the Tiffany Club July 8 for first local date. . . . Red Coty's Trio back at Candlelite Inn. . . . Tom Hernandez appears as Don Diego at Southern California Exposition and San Diego County Fair at Delmar, currently.

Atlanta

Jonl James bowed out of Joe Cotton's Steak Ranch Saturday (25), being replaced Monday (27) by Calvert Sisters. Dancer Doris Hart rounds out the all-girl show. . . . Comedienne Anne Russell is starting in Harry Crady Hotel's Paradise Room's late show, a fourth return engagement for her. . . . Jim Lucas is Paradise Room's singing host. . . . exotic dancer Dagmar opened Monday (27) at the Imperial Hotel's Domin Lounge, topping a show which includes Mel Ody & Ruby, comedy jugglers, with Ody doubling as emcee. . . . El Morocco, intimate room in Peachtree Manor Hotel, opened a new show Monday (27) headed by warbler Barbara France, backed up by Jack Lopez Latin combo. . . . Pianist June Crayton opened Monday (27) at the downtown Piedmont Hotel's new Terrace Lounge. . . . Calvin Bostick, fresh out of Army service, is pounding the ivories at the Sans Souci. . . . Tenor Eddie Lee and his piano is current at Mamma Mia's new Piccolo Lounge.



DIR: IRVIN ARTHUR ASSOCIATES

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Palmer House, Chi

Chicago, June 23.

Dorothy Shay (with Dick Emmons), Empire Eight, Charlie Fisk Orch; \$2 cover.

Current display at the Empire Room, set for a little over five-week stay, should do good biz with the convention and tourist trade due in town the next few weeks.

Dorothy Shay tops the bill here with her sophisticated hillbilly turn, adding a little blue to the mountain dew. Gal appears in a shimmering red sequin sheath, very well suited to the undulating walk. Miss Shay has a tuneful, saucy voice and conducts herself with assurance in front of an audience. She also knows how to sex it up without becoming offensive.

This mountain thrush with big city ideas opens with the story of a hill country girl's road to success with an assist from traveling men. She segues with "Beverly Hills," a commentary on the simple life of millionaires. Building throughout, gal does "I Wanna Get Married." Mention it before, and tops it with "Mountain Gal." Miss Shay freewheels around the room with gusto, dropping hot act here and there and leaning up show customers in a neat package. For the encore, chirper does "My Life Story," effectively ribbing song styles from the blues to the classics. She begs off.

This show marks the return of the Empire Eight to the Palmer House and the hoofing guys and dolls do an effective warmup job. The line does a production number, "Yellow Ribbons in Spring," previously done in this room.

The Charlie Fisk Orch handles both backing and dancipation deftly. Gabe.

Beverly Hills, Newport

Newport, Ky., June 25.

Billy Daniels, Los Romero's & Lolita, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Saturdays.

Paying his first visit to Greater Cincinnati, Billy Daniels gets top reception from the regulars at this plush Kentucky bistro. Another newcomer act, Los Romero's & Lolita, also win a warm welcome in the current two-framer. Three zippy line numbers by the Dorben Dancers, with Dick Hyde as singing emcee, supply stuffing for a highly pleasing show.

Daniels, with Benny Payne as capable handyman on plans and in dialog and occasional vocal accompaniment, makes 45 minutes seem short. The personable song stylist is equally masterful with patter. Gives a full portion of his old faves, has the customers singing and handclapping with him, and begs off after his "Old Black Magic" nightclub.

Los Romero's, two slick males, and Lolita, senorita, uncork a sizzling 17 minutes of Spanish spice with flamenco dancing the main dish.

Gardner Benedict's crew is the dependable back support. Jimmy Wilber's trio adds intermission music and Larry Vincent plays piano and sings for the cocktail room patrons. Koll.

Dunes, Las Vegas

Las Vegas, June 24.

"Magic Carpet Revue," with Dick Haymes, Jack De Leon, Helene Stanton, Jose Duval, Hightowers (2), Dunes Dancers (35), Singers (7), Jaye Rubanoff Orch (14); no cover or minimum.

The second edition of Robert Nesbitt's "Magic Carpet Revue" soars into the next three frames with a positive draw in the person of Dick Haymes. This 10th luxury Strip palace opened with Vera-Allen, but played up the five ultra-production spectacles and had the momentum of preem hoopla to keep up the interest. Settling down to the grim biz of intense competition has caused some alteration in the original Nesbitt policy. Instead of several lavish production choros in revue setting, co-owner Alfred Gottesman and right-hand-man, Gene Mann, bow to the pull of the old marquee, which means a name, and a strong one, to pull in the customers.

That Dick Haymes is a potent magnet can go on the record, for with the recent headlines of his win over deportation, the singer emerges from this and all other troubles as something of a hero. (Rita Hayworth) is on duty during and possibly in attendance during most shows, adds still another plus to the Dunes' booking. Yet, the Haymes to be seen and heard transcends all such curiosity value. He perhaps has never sung and looked better in his career, and

that spans more than a decade in a very diversified show biz career.

From his zingy "Something's Gotta Give," He makes a deep impression with "I Need Your Love," slams home a terrific Gershwin medley and gets the nod from all femmes present in the dedication of "Come Rain Or Come Shine" to Mrs. H. The opportunity to flex his resonant baritone to the full comes in "Old Man River" and a swinger "Let There Be Love" shows another Haymes facet. His nostalgic "Might As Well Be Spring" gets big mits and "Carrioca" sends him off to cheers. Credit Ian Bernard for the sock arrangements, conducting from the keyboard, with drummer Sid Bulkin and bongoiist Jay Salerno rocking along in fine support.

Jack De Leon is rather pale at first with his comedy liners, but gradually gets off the ground by using trick vocalistics during army routine and brace of impressions to win himself a neat salvo at walkoff. The Hightowers, spotted early, are a little reminiscent of Darvas & Julia in some flash tricks. Gal takes it away from the carbon by exercising some acrobatic contortion for good response.

Surrounding the acts and blending the formula, production extravaganzas spot soprano Helene Stanley and bary Jose Duval in holdovers from preceding stanzas. Whirl to Arabia, New York, Paris, and "Starlight Paradise" is on big scale, tastefully patterned. Jaye Rubanoff commands the podium expertly. Will.

Ciro's, Hollywood

Hollywood, June 24.

Dick Contino, Clark Bros. (2), The Arwoods, Kay Brown, The Ciroettes (6), Dick Stable Orch (8), Bobby Ramos Orch (5); cover \$2.

Any bill opening at Ciro's when the redoubtable Joe E. Lewis is holding forth across the Sunset Strip at the arch-rival Mocambo is hazardous. Nonetheless Dick Contino rings the room with standee at his first show opening night (27) and rang up an impressive score on the applause meter as well as on the cash register. After Lewis closes this weekend, Contino is going to get even heavier traffic passing through Herman Hovet's portals.

Contino has come a long way since he skyrocketed out of an amateur contest staged by Horace Heidt back in '48. He's always had a fine flair for showmanship, but now he has added savvy, poise and—even subtlety. Further, he has added warbling and a session at a Steinway keyboard to his basic merchandise, that squeezebox.

It is doubtful if there is extant an accordion virtuoso as accomplished as this 25-year-old working in the pop-tune field. He not only has very effective arrangements, he enhances them by using Dick Stable's house orch to counterpoint his rhythms, and after a display of versatility on mambos, sambas and even lullabies, he mixes in the subtle fingering. His "Limehouse Blues," "Cumanana," "Sleepy Time Gal" and Ebbittine" versions have quite a distinctive feeling. He further appoints his score by accenting a fine youthful appearance via occasional tremulous lip and glistening eye. He keeps the bravura renditions at a minimum, in keeping with floor-show stylings of today.

His voice is a bit weak, but by warbling he gives the act more variety; wisely—his vocaling is chiefly of novelties.

The 70-minute bill is a bit more rounded than usually encountered at Ciro's, and the supporting acts are good. The Arwoods have a fast turn with a pair of terriers and two French poodles dyed shocking pink. The tricks the pooches are par through, chiefly balancing, are par for the course in acts of this sort.

The Clark Bros., two colored tapsters, unlimber some fast and furious hoofing, best aspect of which is their fine unison rhythm stepping. Their vocal by-play of comedy could be reduced a bit; it is very funny and it hobbles the turn's pace. It was their hookeyology which won the act two bows, not the gab.

The Ciroettes, six line lassies who play stock in this groshop, prance through two routines, one of which is built around Kay Brown belting out "Dance With Me, Henry," "Comic Valentine" and "That's Rhythm & Blues."

Stabile, per usual, does a deft job of showbuckling, and his orch have no breeze handling those tricky Contino arrangements. Vic Valente, 88er in the Stable squad, especially stands out during Contino's canto. Bert.

The Composer, N. Y.

Don Elliot Quartet, Cy Coleman Trio, Murray Grand; no cover or minimum.

The westside music room is not yet a year old but it's got its jazz policy down pat. Current pairing of the Don Elliot Quartet and the Cy Coleman Trio is a good case in point. Both groups give out plenty throughout the evening as they share the podium.

Elliot, who is backed up by piano, drums and bass, alternates on vibes, French horn and trumpet for offbeat diversification. Combo lays down a solid beat and gives the boss plenty of opportunity to take off on his instrument of choice. The French horn comes into play on treatments of "It Might As Well Be Spring" and "Getting Sentimental Over You." His horn work is smooth and careful. Switches to a muted trumpet for a slick rendition of "Summer-time" that rates beaucoup encores. His vibe work also has plenty of zest and originality.

Coleman, is no newcomer to Gotham's jazz scene. His work remains sharp and imaginative. And his taste is top. With the aid of bass and drums, Coleman takes off on a flock of tidy items such as "Better Luck Next Time," "Love Is Just Around The Corner" and "Taking A Chance On Love." He knows what he's doing at all times and when he takes off on a riff it's never too far from the original melodic line.

Before the headliners come on, the early evening keyboarding is in the hands of Murray Grand. He's a slick stylist who plays it straight and lightly. It's supposed to be background music for tipplers, diners and gabbers, but you've got to stop to listen. Gros.

New Frontier, Las Vegas (FOLLOWUP)

Added to the Sammy Davis Jr. dynamite-laden package is thrush Karen Chandler who has stepped into Connie Moore's slot for the final three frames of this Venus Room opus.

Not possessing the marquee merit of other singers more familiar to Vegas club devotees, as this is her debut here, Miss Chandler nonetheless packs a hefty vocal punch which is sure to return her to the Strip regularly. Miss Chandler wraps a neat tune around a vital personality, which makes her an instant pleaser to fans.

Unlike most songbirds, who save their waffle goodies for the wind-up, Miss Chandler springs her disclick, "Hold Me, Thrill Me, Kiss Me" at the outset of her 20-minute turn. Following rousing mits for this kicker, she swings into the campy song of "With the aid of Carey For Me," another Chandler dandy. Displaying a flare for a fine brand of adult comedy, she satires television queens with a fetching parody of "Whatever Lola Wants," replete with blue lights and body grinds. Dora Maughan, who staged Miss Chandler's act, has whipped up a blunt, but grin-evoking arrangement of "Two Sleepy People," interpreting the initial boudoir scenes of two pairs of newlyweds.

Closer is "Unchained Melody," through which she recreates romantic mood set in opener. Return tune is "Won't You Come Home, Bill Bailey?" with the lyrics changed slightly to insert Vegas spirit.

Stars of the show, the Will Mastin Trio, headed by young Davis, continue to run gamut of song, dance and comedy, effecting a perpetual flash flood of business with each show time. Tops are Davis' "Old Black Magic," "Seven Bridges To Cross," "Hey There" and "Birth of the Blues." Tunes are capped by Davis dance interplay which is blended with holdover finale. Opening production number, which initially bowed with Venus Room door unlocking, remains untouched. Garwood Van's baton carves a good show musically. Alan.

Shamrock, Houston

Houston, June 24.

Wilma & Ed Leary production of "Adventures on Ice," starring Ellie Sommers, Ed Leary, Jane Broadhurst, Boy Foy, featuring Jan Van Ormer, The Bladdettes (4); Billy Regis Orch; cover, \$1.50.

Wilma & Ed Leary's summer-time ice spectacle has moved into the Shamrock Room of the Hilton inn for eight weeks, with two separate revues set for four-week frames. Wilma is currently directing from the sidelines as she is in a family way.

Skaters present a palatable hot weather sherbert that found favor with opening night patrons. Nice pacing, handsome costumes, and a holiday-tour flavor make dish easy to tan. Opener, "Adventures in Paris,"

has bladesman Jan Van Ormer clad in green bellhop garb, with Leary taking him on a barbitate on Parisian jaunt. Group fashions Eiffel Tower with human pyramid.

Leary discards stylistic taxi which smacks of can-can to fast clip solo, then Bladdettes returns on can-can to "Gaité Parisienne" music. Sixteen-year-old Ellie Sommers, a stand-out with cute figure, expressive hands and winning ways; comes in for a pink-and-black clad "C'est Si Bon," one of her crowd-pleasers.

Austria is backdrop for another Leary-Van Ormer number done in soldier-drill style with avocado green suits. Femme ensemble gets into spirit with flirtatious waltz, and segment is climaxed as pert Jane Broadhurst, wearing short white ballet skirt, skates with males to "Villa." Gal sheds cape for neat segue into Manhattan scene, doing a provocative "Two Loves Have I" with Leary and Van.

New York chapter features a big fav of the show, unicyclist-juggler Boy Foy, who runs an impressive gamut of tricks that draws wows and big mits. Brunet Ellie Sommers hits Gotham moods with "Give My Regards to Broadway" and "Penthouse Serenade" carvings.

Show ends with a strong South Seas number that envelopes room in island atmosphere. Balancing big fruit baskets on their heads and wearing rich-hued sarongs, Bladdettes skate to sensuous rhythms, with Van Ormer accenting proceedings in waltz doctor bit, Jane Broadhurst adding filip in white hula get-up, and Ed Leary whipping things to a torrid close as a beachcomber.

Show has conventioneer-family appeal, and special Sunday matinees for the young are being offered with this in mind. Billy Regis band, which opened in room two weeks ago, is set for four more; he cuts the show and plays for dancing. Bob.

Quatres Saisons, Paris

Paris, June 28.

Garcons De La Rue (3), Boris Vian, Monty Landis, Frollo, Elsa Henriquez, Arnel Issartel, Louis Bessieres, Georges Arimides, Grenier-Hussenot Co., in one-act comedy; \$4 minimum.

Far enough out of the St.-Germain-Des-Pres district not to be affected by the fads, this offbeat niter, with its more intellectualized aspects, looks to be the last of this type.

Show opens with a series of slides illustrating a Jacques Prevert poem about the career of a little horse at war and how he survives. Bright and amusingly stylized paintings by Elsa Henriquez and clever mouthing by Arnel Issartel blend this into a diverting charade. Frollo is an estoteric clown under a Watteau-like costume, gives vent to a series of subtly comic puns and semi-poetic gambits that make this okay for this Soite, but of little interest for more general spotting.

Monty Landis is a Scotch lad who does a record mime act. Possessed of a malleable face, good timing and some inventive asides, he still needs a more interpretive approach to this type of act.

Garcons De La Rue (3) are a polished trio whose songs are all accompanied by imaginative production setups. Fine choraling and excellent comedy and drama make this a heavily applauded turn. They look ready for Stateside plugging as one of the top inventive groups associated with this type of singing here.

Boris Vian is a writer-turned-songwriter - and now - singer who dirges his cleverly satiric songs on bourgeois weaknesses, war and other pertinent questions. His funereal air and singsong voice mask his vocal ineptness, with the clever content of the songs making this a palatable, but limited entry in a boite of this calibre.

Show winds with a one-act comedy of manners twitting the Comtesse De Segur who tried to create a brand of training for young girls in the 19th Century. The insure their becoming model young women. Here three little monsters who pluck live birds, put poisonous snakes in the pockets of their tutor, etc., make this a clever jape. Its spirited interpretation by youngsters Annie Fargue, Annie Robert and Sabine Lods make this a clever and amusing interlude. Direction by J. P. Grenier is sound and workmanlike in utilizing the tiny stage, and decors of J. D. Malcles is inventive and bright. Comtesse Segur is played with rich comic verve by Roger Darel with Hubert Hussenot, Guy Derel and Hubert Deschamps also giving fine support. Mosk.

Colony, London

London, June 21.

Galeena Netchi, Felix King and Don Carlos Orch; \$5 minimum.

Operatic background in Galeena Netchi's cabaret routine is evident. The blonde chirp, who escaped from Russia in 1943 and arrived in New York seven years later after a long spell in various European countries, was trained as a classical singer and had performed with several companies while still in Russia. She also was a child concert pianist, although this talent is not used in her current show.

Even a pop entry like "Young at Heart" is sung with classical overtones. This perhaps is the main failing of the presentation as the tunes are all given the same high grade treatment.

Even originals like "Hernando's Hideaway" and a specialty on "How To Become a Singer," (in France, Italy or the U.S.) are done with little relief. By far her best number comes towards the end of the show; this begins with a straight rendition from "Carmen," leading into a "Carmen Jones" excerpt which laments that Bizet was not okay for Darryl F. Zanuck. For this number Miss Netchi removes the false skirt of her evening gown to reveal a slinky costume to match the style of the number.

Full credit goes to Felix King and his well drilled aggregation, whose backgrounding for the intricate routine was flawless. Rhythm music as usual is furnished by the Don Carlos resident group. Myro.

Stateline, Lake Tahoe

Lake Tahoe, June 24.

Mills Bros, Yvonne Moray, Stateline Girls (6), Sterling Young's Orch. (10); no minimum or cover.

This show officially launches the summer session at the south end of Lake Tahoe, since it's the biggest spot in this area. A completely remodeled theatre-restaurant seats about 300 in a fan-shaped room.

Despite preem hurdles, show comes off neatly. Bugs in the speaker system were killed by rest-way. Accoustically, there will be some changes like draping the barren, high ceiling. But otherwise, the Country Club Room checks out fine, with just about every table a vantage point.

Minus the father, the Mills Bros. look a little odd, but the sound has hardly changed with the heavy thumping of the guitar beside them to provide the bass. As usual, the Mills Bros. effortlessly pulls heavy mitting on every number. "Basin Street," with all the old instrumental impressions, gets them off in grand style.

Diminutive Yvonne Moray gets a big share of the plaudits as she covers the big room with her small voice and antics in hilarious fashion. Her copies of Mae West, Tucker and Durante keep the full house alive with laughter.

Six girls in the line are lookers, show appetizer and are obviously chosen for the way they fit in costumes.

Sterling Young's orch moved in for the summer from the El Rancho in Sacramento. Mark.

Lake Club, Springfield, Ill.

Springfield, Ill., June 18.

The Hilltoppers (4), Miriam Sage Dancers (7), Don Reid Orch; admission \$1.25.

The newly reorganized Hilltoppers, with veteran lead Jimmy Saccia and three newcomers, Eddie Crowe, Clive Dill and Bob Gaye, break in a melody packed act for Lake Club patrons. The quartet's first live date in more than a year would indicate that the group is due to click in any spot they care to work.

The four New Yorkers making up the reactivated Hilltoppers come across with the same vocal impact of the original group, two of whom are still in service. In their debut the new unit pyramids some Hilltopper classics ("Tryin' to Be a Fool," "I Love You," "Door Is Still Open") to a smash windup of their newest. Dot label offering, "The Kentuckian Song." After a total of nine tunes the songsmen still have to beg off.

The collegiate-dressed group (in trademark blazers and beanies) leaves nothing to be desired in the vocal department. A few awkward wrinkles remain to be ironed out in their flashy choreography. The terp gimmicks are an asset to the session and a bit more practice will give the boys poise.

Opening and closing the show are the Miriam Sage dancer-lookers. The line is equally at home in a straight choline entrance and Ozark jamboree finale. Don Reid's orch supplies the music. Wayne.

VARIETY BILLS

WEEK OF JUNE 29

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Schiff (T) Tivoli (W) Warner

NEW YORK CITY
 Grace Thomas
 Peter Hamilton
 Bryan Williams
 Ghezzi Bros
 Rockettes
 Corps de Ballet
 Sym. Orc
 Palace (R) 1
 Ceylan Kicks
 Derby Wilson
 Julia Cummings

AUSTRALIA

MELBOURNE
 Tivoli (T) 4
 Windford Atwell
 Eddie Vitch
 Chris Cross
 Neil & Newton
 Joe Church
 3 Helios
 Romaine & Claire
 Jose Caballeros
 Robert O'Donnell
 Fay Agnew
 Maureen Hudson
 Wendy Lydon

PERTH
 His Majesty's (T) 4
 N. Miller Dancers

BRITAIN

BIRMINGHAM
 Hippodrome (M) 27
 De Vere Girls
 Sam Costa
 J. & K. Stithard
 Dernos
 Allen Bros & J.
 Roger Carne
 De la Col
BLACKPOOL
 Grand (I) 27
 Arthur Askey
 Anthea Askey
 Glen Melvin
 Gene Gardner
 Lally Bowers
 Barbara Miller
 Leonard Williams
 Margaret Anderson
 Opera House (I) 27
 Jewel & Warriss
 Aileen Cogan
 4 Hurricanes
 Odette Crystal
 8 Singing Debs
 Melvair Melody
 Makers
 Fred Kitchner
 Dorothy Dampier
 Barbara Evans
 Natalie Raine
 Palace (I) 27
 Dennis Lotis
 Albert Burdon
 Fayne & Evans
 Dennis 5
 M. & E. Rose
 B. & Z. Marvi
 Aileen Cogan
 Tower Circus (I) 27
 C. Carroll & Paul
 Harry Bell Jones
 Douglas Kosemayer
 Guerres Sea Lions
 Scippling Chimps
 6 Baby & 2
 Tramp Tambo
 5 Amandis
 4 Season
 Cuban Boys
 2 Darty Dorreel
 6 Flying Debs
 3 Orca
 3 Orca
 Frances Duncan
 Tower Circusettes
 Jimmy Scott
 Little Jimmy
BOSCOMBE
 Hippodrome (I) 27
 Jack Hail
 Sonia Cordeau
 Eddie Hart
 Tommy Ashworth
 Victor Seaford
 Bert Brooks
 Charnoy 3
 8 Flamingo
STADFORD
 Alhambra (M) 27
 Dave Morris
 6 Flamingo
 Yvonne Prestige
 Allan Kemble & A.
 6 Flamingo
 Buckmaster's Ppts
BRIXTON
 Empress (I) 27
 Alec Pleon
 Stevano Co
 Malachi
 Landoles
 Johnna Wallace & Beverley
 Scott Williams
 Valerie Matthews
 8 Montmartre Models
CARDIF
 New (S) 27
 Max Wall
 Lion King
 Ken-Tones
 Joan Mann
 J. & S. Lannone
 Benson Dulay Co
 Bobby Collins
 Seaton & O'Neil
CHELSEA
 Palace (I) 27
 Jack Anton
 Arosa & Romay
 Ramon Bros
 Al Shaw
 Ken Rowland
 Desmond Lane
 Jane Shore Co
CHISWICK
 Empress (I) 27
 Danny Purches
 Gladys Morgan
 Scottie Sealions
 27
 Overbury & Suzzette
 Lou Campara
 Henry & Coy
 Granger Bros
EAST HAM
 Metropolitan (I) 27
 Bob Gray
 Travis & Lee
 Sheila Aida
 6 Flamingo
 Rene Wright
 Cyril Wycherley
 Deb Dancers
 Susan Dane Co
 Palace (I) 27
 Hills Heath
 Billy Roche
 Betty Alway
 Shirley Harper
 8 Debut Dancers
EDINBURGH
 Empress (I) 27
 Josef Locke
 Bunty St. Clair
 P. & S. Sherry

Senor Cortez
 Bill Douglas
 De Santos 3
 Frank Marlowe
 Sylvia Kennelade
CHICAGO
 Chicago (P) 1
 Dorothy Collins
 4 Laddes
 George Kaye
 Shyrettes

Cabaret Bills

NEW YORK CITY

Basin St.
 Woody Herman
 Errol Garner
 Birdland
 Stan Kenton
 Ben Bol
 Jimmy Komack
 Cedrone & Mitchell
 Moe Barnes
 3 Lanes
 Jimmy Daniels
 Blue Angel
 Robert Clark
 Larry Grayson
 Charles Manna
 Trio Shmedd
 Bart Howard
 Jimmy Lyons
 Glee Society
 Dizzy Gillespie
 Chateau Madrid
 Chiquita Sis
 Jose Piliado Orc
 Oscar Calvert Orc
 Composer
 Don Elliott 4
 Cy Coleman
 Embers
 Ralph Sutton
 Tyree Glenn
 No. 1 Fifth Ave
 Alan Clive
 Gillian Gray
 Bob Downey
 Harold Fonville
 Harold Webster
 Hotel Roosevelt
 Joseph Sudy Orc
 Hotel Statler
 Tex Bencke Orc
 Hotel Tapp
 Vinnie Guareri
 Joey Adams
 Al Kelly
 Lucy & Eddie
 Lucienne & Ashour
 Bill Bailey
 Rex Weber
 Patti Ross
 Betty George
 Roger Keiferan
 Alan Connor
 John Bartis
 John Delaney
 4 Lane Orc
 B. Harlowe Orc
 Le Vie
 Peggy West
 Romo Vincent

CHICAGO

Black Orchid
 Ann Henry
 Yonely
 The Mascots
 Joe Angel
 "Calypso Cruise"
 Tany Roman
 Ray Martin
 Los Velezors Trio
Blue Note
 Lionel Hampton
 Chezy Harris
 Mary Lou Williams
 Joe Bishop
 Chex P. Adorables
 Brian & C
Cloister Inn
 Lurline Hunter

LOS ANGELES

Ambassador Hotel
 The Modernaires
 Harry Mimmo
 Freddy Martin Orc
 Dick & Box
 Billy Gray
 Leo Diamond
 Laila Molova
 Voluptus
Club of Musis
 Rubie James
 Oscar Carter
 Mack Twins
Biltmore Hotel
 Dick & Box
 Gloria & Jaro York
 The Manhattan (3)
 Hal Derwin Orc
Clips
 The Arwoods
 Kay Brown
 Larry Harris
 Barbara Huffman
 B. Ramos Humba B

HAVANA

Montmarre
 Richard Robertson
 L. Duvaldes Q
 Vette de la Fuente
 Delia Buro
 Nancy & Rolando
 Rivera Singers
 Carlos Alvarez
 Carlos Sandoz
 Casino Playa Orc
 Fajardo Orc

LAS VEGAS

Dunes
 Magic Carpet R've
 Dick Haymes
 De Leon
 Nightowder
 Helene Stanley
 Jose Duval
 J. & S. Lannone
 Flamingo
 Tony Martin
 Helen Kannon
 Diana Lynch
 Coles & Atkins
 Hal Derwin Orc
 Peter Linde Hayes &
 Mary Healy
 Maly & Hali
 A. Morrell Orc
 Desert Inn
 Noel Coward
 Sonzys
 De Castro Stars
 Donnan Arden Dncrs
 Art Johnson
 Carlton Hayes Orc
 New Frontier
 Will & J. L. Orc
 Sammy Davis Jr
 Karen Chandler

Moulin Rouge
 Shump & Stumpy
 Timmy Rogers
 Ann Weldon
 Platters
 B. Carter Orc
 Silver Slipper
 Hank Henry
 Le Sharon
 Appletons
 Sparky Kaye
 George Redman Orc
 B. Carter
 Eddie Peabody

MIAMI-MIAMI BEACH

Claver Club
 Nat. Shumway
 Rosina Aston
 Red Thornton
 Marion Vira
 Black Orchid
 Caldwell Trio
 Richard Cannon
 George Stubby
 Sans Snucr Orls
 Lou Nelson
 Freddy Calo Orc
 Ann Herman Orc
 Bombay Hotel
 Phil Brito
 Ava Williams
 Peter Mack
 John Fainstebau
 Johnny Desmond
 Rivezo Quimond
 Tyn-Tun
 Sarcans Orc
 Balmoral Hotel
 Mary Peck Trio
 Sonny Kendis Orc

RENO

Mapes Skyroom
 Gypsy Rose Lea
 Minsky Folies
 Skylets
 Eddie Fitzpatrick
 New Golden
 Ralph Marterie Orc
 Lenny Gale

LAKE TAHOE

Bal Tabarin
 Helen Traubel
 Shecky Greig
 Helene Hughes Orls
 Dick & Box
Biltmore
 Mae West
 Yvonne Moray
 Dominique
 Del Courtney Orc
 Cal-Neva
 Ann Solter
 W. Wanger Orls
 Matty Malneck Orls

Locarno Fete

Continued from page 2

"The Men in White" and "Marianne of My Youth," the latter directed by Julien Duvivier; Austria by G. W. Pabst's "The Last Act," treating the last days of Hitler; Japan by "Konjiki Yasa" (The Demon of Gold); and India by "Parineeta."

Not less than seven entries are expected from Iron Curtain countries. Soviet Russia will send "Hearts Without Love" while Czechoslovakia has entered "The Emperor's Nightingale" and "Home Country." Hungary entered "Springtime in Budapest" and from Eastern Germany has "Stronger Than The Night" and "Das Fraulein von Scuderi." Sole film from Red China will be "Peasants."

In addition, Western Germany, Italy, Spain and a few other nations will be represented by several selections which are not definitely set yet.

'King' Profit

Continued from page 1

as director. However, Miss Landon's 1% royalties as original author were paid as usual.

The late Gertrude Lawrence, original star of the musical, got 10% of the gross and 5% of the profits until her death. Yul Brynner, original male lead who was later upped to star billing, received no percentage. He withdrew from the show during the Chicago stand, leaving Patricia Morison, who took over as femme lead shortly before the tour started, as sole star. Leonard Grave is now male lead, with featured billing.

"King" ends a five-week Detroit engagement next Saturday night (2) and is set for a late-summer run at the National, Washington.

Scopes Trial

Continued from page 1

reminniscences filling the other half, Daly would narrate. Entire production hinges on the Fund for the Republic, which has given tentative approval to the project but hasn't signed on the dotted line yet, with a final decision due by the end of the week. Fund has initiated a variety of television projects aimed at getting across the message of civil rights and racial tolerance, but this would be the first to get on the air. Other projects in the works included a Tony Miner telepic series, "Briefcase," and a script-writing contest which just closed last week.

Palace: Sentiment & Fact

Continued from page 2

Martin Beck could never put it over in Des Moines. McIntyre & Harty were on second, but retired after the Monday matinee and were replaced by Taylor Holmes. The former act is not for big time, although it has played that brand and done well, and Holmes found out the same evening if he's a \$2 monologist. The verdict was "Not Guilty."

The Four Vanis were placed in the center of the bill, a bad spot for them. Nervousness spoiled their matinee showing, several falls taking away from the general value of the offering. They have a first-class wire act, some of the feature stunts touching the hospital walls. The female impersonator is especially clever. Hy Mayer and Ed Wynn & Co. (New Acts).

So Broadway is going to have \$2 vaudeville, eh? Get the pads, Zeke, some of the boys are reclining on their hips! Wynn.

The Sarah Bernhardt Era. The Palace, in actuality, didn't become a symbol and a citadel of show business until "The Divine" Sarah Bernhardt played there for three and one-half weeks (in 1914) and averaged a \$22,000 weekly gross.

She played in French, alternating two plays, "From The Theatre to the Field of Honor" for three days and her "Camille" excerpts for the rest of the week. She curtailed the fourth week because of a pre-booked sailing. (Bernhardt died in her native France in 1923. She was best remembered by vaude businessmen for her innate showmanship and native Gallic caution. She insisted on being paid \$500 per performance, after each show—i.e. \$1,000 a day—and in gold.)

Despite Sarah Bernhardt's basic \$7,000 weekly salary, and the 22G weekly grosses in 1913, the Palace went on year after year netting \$6,000 to \$8,000 a week profit, on average takings of \$20,000 and \$21,000.

"The Divine One's" leading man in one of her vehicles was Lou Tellegen, a Dutch actor, who was to become an American matinee idol and later a suicide. In one of Miss Bernhardt's sketches she had three ladies in waiting and at one matinee performance Laurette Taylor, Jane Cowl and Elsie Janis did the three bits as a gesture to the great French tragedienne—and to themselves.

It wasn't all smooth sailing for the Palace, even after Bernhardt got the house over the first hurdle. The parlous times attendant to the beginning of World War I, in the 1914-15 period (before America got into it), created "country store," diamond ring and kindred giveaways. There were ice matinee tickets—a pioneer twofer—and Joe Leblang was in his heyday. He would underwrite entire legit productions and thus was spawned the crack, "the show went over with a Leblang." For instance, by paying Al Woods \$5,000 a week for all the tickets in "Songs of Songs," for eight weeks, he was able to push it in his Gray's Drugstore, in the basement of the old Longacre Theatre on Broadway and 43d Street, and was soon netting \$5,000 a week for himself.

Vaude Fever

The vaudeuries around New York caught the fever and the "country store" had saw hams, cheese and meats given away at Loew's American Theatre in the Times Square sector. Proctor's 5th Ave. Theatre introduced foyer dancing with cuffed refreshments—this was the height of the "tea dansant" craze—until the Fire Dept. fortunately stopped it. Cheewing-gum giveaways were common and the Palace went in for free lemonade. In a later period the giveaway was tea, served by "genuine geisha girls," it said here.

Before (1911) Klaw & Erlanger, and after (1923) the Shuberts, with their "Advanced Vaudeville," were bucking the B. F. Keith-Edward F. Albee-Martin Beck-Morris Meyerfield Jr. (latter two the Orpheum dynasty) monopoly, with little result. The Shuberts wound up with a \$1,500,000 loss despite disgruntled-against-Albee vaudevillians flocking to the Shuberts' fancier money call.

Fame and fortune was brief. By 1930 the Palace was losing \$4,000 a week. The bills which cost \$10,000-\$13,000 and grossed 20-25G, with a clockwork net profit of

\$8,000 a week (some years the Palace netted as much as \$500,000) were past tense. Facing the inevitable, the vaude temple was wired for sound in April 1930. In November 1932 the Palace's first vaudeville policy was inception—Eddie Cantor's "The Kid From Spain," the inaugural feature.

3 Who Never Played the Palace. In between it had been trying everything from flash acts to emcees. It was during this "conference" era that Al Jolson "played" his first and last Palace "engagement." Actually he, George M. Cohan and Will Rogers were three who never played the Palace. But Jolie obliged from the audience to a call from mandolinist Dave Apollon and thus was a Jolson "first" created. Jolson was oftentimes the "unofficial" star in Ziegfeld's "Show Girl," when his bride, Ruby Keeler, was costarred therein with Clayton, Jackson & Durante, Eddie Foy Jr., Frank McHugh and Harriet Hector. Jolie would "ad lib" from the audience singing "Liza," a Gershwin tune to a J. P. McEvoy book. It was the first Ziegfeld show to go begging at the cutrates—remember this—was 1929 and Wall St. had just laid that big omelet.

Final Straight Vaude Bill in 1932. Joe Bigelow (Bige) reviewed the final straight vaudeville bill of the Palace, July 12, 1932, and a newspaperman, Louis Sobol, was the blowoff headliner. This was the era of columnists-turned-actors. Personalities (grateful for past or hopeful of future printer's ink favors) would "drop in," on schedule of course, and do their stuff. Thus a \$1,500 newspaperman "headline" would attract a show that read like a benefit, and have the additional virtues of being a pseudo-surprise extra added attraction at one or another show.

Bige's review observed that last year ('31) the Palace was hot with the Lou Holtz show having a run, and that six months ago it was Cantor-Jessell headlining a setup at \$2-top. The Palace billed 10 acts but nine actually played because Mildred Tully, in "Dancing the Blues Away," never showed. She was the uninvited stogee in Richy Craig Jr.'s act. Seiler & Wills opened; Fred Keating was in the deuce; Leon Janney former kid star, was No. 4, and the other acts included The Ingenues (16), girl band, plus a spialty violinist and dancer, the Diamond Boys, Ross Wyse Jr., Craig No. 7, and Sobol, next-to-closing. Pepito (Spanish clown), closing the bill, thus inherited the dubious honor of closing the 20-year run of straight vaudeville at the famous Palace.

Five-Acter in 1935

Mike Wear (Wear) reviewed the final five-act vaudeville at the Palace in the Sept. 25, 1935 issue, with "Miss Glory" (WB) the feature. Clara Barry & Orval Whitledge in a comedy skit; Carl Freed and his Harlequin Harmonicans (8) closed the show with Helen Reynolds and her Skating Girls (New Acts), Clyde Hager and Dick & Edith Barstow rounding out the show. (Today the brother-sister Barstows stage the Ringlings' circus, produce giant industrial shows for big business corporations, do film choreography.)

Fred Astaire and Ginger Rogers in Irving Berlin's "Top Hat" (RKO) inaugurated the straight film policy a week later. When the Palace folded, Sime Silverman editorialized soberly, "Vaude never knew what the Palace meant to it until the Palace passed and newspapers all over the country wrote farewell tributes."

The same lachrymose sentimentality swept the nation's press 17 years later, in the spring of 1949, when a form of vaudeville came back to the Palace. The "return of vaudeville" to the famed flagship of vaudeville was a tepid compromise, with its eight-act bills budgeted at \$3,000-\$4,000, plus first-run film, four shows daily, five on weekends. The subsequent Judy Garland-Danny Kaye-Betty Hutton "two-a-day" vaude policies were likewise compromises, albeit costlier variations of what constituted the real two-a-day vaude.

When B. F. Keith died April 1, 1914 and left an estate of \$8,000,000-\$10,000,000, it was also April Fool's Day for show business—not a single penny was bequeathed to any theatrical charity.

Palace, N. Y.

Two Virginians, Phil Ramone, Tommy Hanlon Jr., Layne Sisters (2), Flounroy Miller & Mantan Moreland, Marion Harris Jr., Roger Ray, Three Tuckers, Jo Lombardo Orch; "Moonfleet" (M-G), reviewed in VARIETY May 11, '55.

Palace lineup this week is a spoty affair, though most of the names on the bill are familiar ones. It's a slow starter, building rapidly for an okay close. Two New Acts are on the bill, the Layne Sisters and the Two Virginians.

Virginians are the openers, and in the deuce is violinist Phil Ramone, who's a pleaser via some nimble bowing and fingering and a generally pleasing approach. In the trey is Tommy Hanlon Jr., one of the most frequent of the Palace returns. Hanlon still works the guilotine bit for closer and the telephone censor gag throughout his stint, but he's added some amusing stuff via a coin machine that changes the act cards. For the Palace, at least, some more changes are in order.

Miller & Moreland, in the five spot, comprise the latest in a succession of teams with Mantan Moreland in the anchor spot, with Flounroy Miller this time playing the straight role. It's an oke turn though rather elementary in its humor, with Moreland playing the dumb routine for all it's worth. Marion Harris Jr. belts 'em out in the old style, but her reliance on the "songs my mother taught me" is too great in such a short stint. She does better with an impenes version of "Ballin' the Jack."

Roger Ray, in next-to-closing, socks 'em with a mixture of sophistication and physical slapstick which in spite—or because of—their seeming contradiction, makes for an excellent turn. Ray works with a marimba, employing the orch as a foil and succeeds in breaking things up most of the time.

Closers, the Three Tuckers, are a fine trampoline turn, employing the customary comedy business but also getting off some neat stunts as a finale. Jo Lombardo band showstoppers sharply. *Chen.*

North Pier Pavilion, Blackpool

Blackpool, Eng., June 25.

Lawrence Wright presentation of "On With The Show," vaude-revue with Five Smith Bros. Sally Barnes, Jimmy Paige, Les Brazilians (3), Nick Nissen, Philip Morgan, Rolf Hansen, Joan Edwards, Mackell Twins, 12 Betty Hobbs Globe Girls, Larry Macklin Orch; producer, Stanley Willis-Croft.

The Five Smith Bros., sturdy English harmony quintet, head this fairly entertaining layout, presented by London showman and song publisher Lawrence Wright for the 31st year in succession. Like majority of shows at this English "Coney Island" vacation center, it is attractively costumed and provides okay seaside fodder.

Smith Bros., garbed in rich maroon jackets and lively Scott kilts, garner warm mitting for current pops and ballads, and are eye-catching top-of-bill act. They also have a good comedy routine.

Group also scores in comedy songs and creates oldtime vaude spirit by getting audience to join in a medley of tunes.

Sally Barnes, blonde comedienne, repeats her sketch of a charlady cleaning up a tv studio, but should guard against doing this act too often, it having been seen already on the vaude circuits and via tv. Gal has enough glamor to emerge as a peppy soubrette personality. Act includes "The Old Soft Shoe" and winds with a monolog, "The Best Things In Life Are Free."

Jimmy Paige, diminutive comic, shapes up with a degree of promise (New Acts: Rolf Hansen). Continental conjurer, has an amusing line in magic and winds by creating stage-to-roof-height ladder out of paper.

Les Brazilians, two males and one gal, score in a luminous "Carnival in Mexico" scene, one of the show's spectacle highlights, in which lighting effects are a stand-out. Joan Edwards is a cheerful songstress with a pleasant soprano. The Mackell Twins are two lookers, identical in appearance, who appear to have the talent to do much more than they are doing. Philip Morgan works in sketches and as strong foil to comedy of Jimmy Paige.

Nick Nissen offers a conventional act of fooling and fiddling, and adds miming number for good measure. The Betty Hobbs Gloce Girls fill the hoofing section cap-

bly, scoring with their balancing-on-globe-balls specialty. Show-backing is by the Larry Macklin orch.

Queen's Theatre, Blackpool

Blackpool, Eng., June 25.

Joan Regan (with Johnnie Roberts, at piano), Three Monarchs, Hylda Baker (with Tex Martin), Ken Plat, Schaller Bros. (2), Two Earls, Jean Bayless, Jimmy Currie's Waltzing Waters, Lionel Baker, George Mitchell Singers (8), 12 Maids of Hearts, Harold Haddock Orch.

Well-balanced layout, geared for annual invasion of Britain's vacationers from now until mid-October, is notable for lavish costuming in finale and ensemble scenes. Costumes have been designed and executed by R. St. John Roper and no coin has been spared in this department.

Standout act is that of the Three Monarchs, three males, who combine music and comedy as they play a variety of harmonicas. Monarchs are recently returned from a season in Spain.

Show is notable for having in its company the only two American vaude acts currently in Blackpool this season. Both do solid jobs and earn heavy palming.

The Schaller Bros. (2) from Texas, international trampoline pair, score a hit in early part of show with their speed and agility on the bounce-mat. One smokes cigar while jumping and also wears a hat.

The Two Earls (Elmer Jones and Ted Evans), from Baltimore, also cled with their feats of balancing and strength. Colored twin wind with their mock slow-motion fight, a novelty not seen hereabouts and registering high.

Gal who attracts attention is red-headed Jean Bayless, a looker with talent in song and dance. She's best as the chirper in a "White Sambo" scene. Young English thrush heads for N. Y. in August to take over from Julie Andrews in "The Boy Friend."

Hylda Baker, diminutive comedienne, provides some typically North-England comedy in act that has most appeal in this region, but would be limited elsewhere. She works with a tall deadpan stooge, Ted Martin, who is garbed as a femme.

First-half finale is the aqua novelty of Waltzing Waters, staged by Scotsman Jimmy Currie, and fits in effectively to a "Romance in Venice" scene. The spouting sprays are timed to move and intermingle in time with the orch.

Ken Platt, another North-England comedy man, works too slowly in overlong act that doesn't merit the final slotting. It has regionalized appeal.

Joan Regan, blonde thrush, recently in the U. S., does her familiar vocal act in impressive setting of darkened sky, stars shining and sylvan framing. Opens with "Count Your Blessings," then into medley of her disk hits, and winds with "In the Beginning."

Lionel Baker aids in the songalog and comedy scenes, the George Mitchell Singers add strong vocal backing, and the lineup of chorines is always impressive. Harold Haddock wields the baton for the orch. Production chores are by Dick Hurrin, with Charles Reading decor.

Show is promoted by local impresario Jimmy Brennan, cinema exhib and theatre owner. *Gord.*

Moulin Rouge Show Eyes Legit Showcase

Frank Sennes, operator of the Moulin Rouge, Hollywood, will attempt to transfer his cafe show to a Broadway legit house. Sennes was in New York the early part of last week in an attempt to line up a house for his revue. A fall presentation is planned.

Sennes plans to have Jimmy McHugh write additional songs, and will have a number of sketches written for the layout.

Cancel Airbase Show

Boston, June 28.

Lack of transportation has cancelled plans for bringing a vaude show by Boston show people to the airbase personnel at Presque Isle, Me.

The group had planned to fly out Sunday (25) and put on a show that night for the 1,500+ at the base.

Chicago, Chi

Chicago, June 24.

Dorothy Collins, The Four Lads, George Kaye, The Shyrettos (3), Carl Sands Orch; "The Seven Little Foys" (Par.).

Current two-week package at this B&K flagship is loaded with entertainment value and augurs good h.o.

Dorothy Collins is the headliner here with a thumbnail "Hit Parade." Gowned in flowing white, Miss Collins displays the all-American girl kind of charm that wins an audience. Thrush opens with "Dance With Me, Henry" and belts it for a loud, bouncy start. She segues with "Unchained Melody" for a change of pace, displaying equal competence with the balad. Miss Collins has even, sure pipes, a hep sense of rhythm and is adept at selling a song. Gal's turn was rather short at show caught, necessitated by a Bob Hope p.a. following the bill. Chirper does "Love Come Back To Me" and "Teach Me Tonight." For the wrapup she does "Mountain High, Valley Low" from "Lute Song," and her latest recording, "That's All I Need." Miss Collins has to beg off.

The Four Lads handle the quadruple vocalstun on this bill, and do an enthusiastic type of turn. Starting with "Jubilee," the Lads get off to a peppy start, immediately eliciting squeals from their juve fan in the audience. The Lads throw a lot of slapstick into their act, and it helps keep the crowd interested when they're not singing. Group does numbers, doing "Pledging My Love," "Down By The Riverside" and "Skoklan." The crowd, especially the kids, go for the Four Lads.

Comic George Kaye disappoints in his slot, with a limited, dull turn. Kaye plays the psychiatrist, and all his gags revolve around that situation, which is restrictive; the material he uses is either of ancient vintage, just not funny or doesn't get across. Occasionally, his gags are a little raw for a theatre show. The mugging and chasing after non-existent flies doesn't help any either. Kaye gets only mild response from the audience.

The Shyrettos warm up the house in one of the most expert opening acts seen on this stage in a long time. The two guys and a gal, natty outfitted, do stand-out stunts on bicycles and unicycles of all sizes. They clown, they dance and they balance in and around each other.

The show is expertly backed by the Chicago Theatre orch, batoned by Carl Sands while Lou Basil vacations.

Bob Hope and the "Seven Little Foys" put in a personal appearance, plugging their Paramount pic opener with this show. Although it shortened the regular bill somewhat, Hope's breezy gags bounced off seven little endmen more than made up for the cuts. *Gabe.*

Apollo, N. Y.

Gene Ammons Band (12), with Earl Coleman; Wild Bill Davis Trio, Big Maybelle, Johnny McPhee & Johnny Smith, Clark Kids (2), The Harptones (6), Rastus Murray & George; "Golden Conductor" (20th).

The show takes a long time to get started but when it does, it moves at a hot pace that sends the pewholders away happy.

Before the big stuff starts moving in bill features terpters Johnny McPhee & Johnny Smith and moppet ballroomologists The Clark Kids. Both turns are reviewed in New Acts. Rastus Murray & George supply some low comedies—and that's about it except for the Gene Ammons crew. Band, three rhythm, four brass and five reed including the maestro on sax, has a couple of snappy instrumentals in its book, but it comes off best with Ammons leading the way on an interesting interpretation of "Our Love Is Here To Stay." Band vocalist Earl Coleman is just fair in two ballad efforts.

The Harptones, five crowners and a piano accomp, pour on the rhythm & blues style pretty thick. In several instances the mumbing overshadows the lyric, but the boys keep the beat and belt for all their worth.

Big Maybelle growls her way through four songs for a good response. Opening two numbers, "Great Day" and "Without A Song," are a little offbeat for her raucous style, but she's back in form with "Baby, Baby, Stay Till I Get Back" and a patter item loaded with innuendo.

Davis is a solid organ stylist and builds an all-around exciting sound with the aid of a drummer and guitarist. Opens solidly with "Don't Get Around Much Anymore" and follows with a catching instrumental and an Hawaiian-styled number. *Grps.*

Amphibious Season Starts in N.Y. With Jones Beach, Aquashow Preems

By JOE COHEN

Elliott Murphy, along about the third year of his operation at the Flushing Meadows Amphitheatre, on the site originally occupied by Billy Rose's Aquacade, discovered a surefire modus operandi for this show. Since then, there have been few departures in a format that has as its main premise, a show for the family. For the kiddies and the parents that are taken there, there are elements that appeal to both. Murphy, at one time, tried a book show but dropped that in the middle of the season. Since then, he has stuck to the variety format in amphibious entertainment. However, it's the kind of show that easily takes viewing once a season, especially since the price is right for the family man. Dues range from 70c to a top of \$2.

The elements in the show are similar to those that prevailed for the past few seasons. Features such as the aquatic dolls that per-

Elliott Murphy presentation of Aquashow, staged and choreographed by Dolores Pallet; musical director, Duke Ellington; costumes, Joe Crosby; sets, Albert Johnson, with Phil Foster, Anna McLaughlin, June Earing, Bobby Knapp, Nat Cannon, Harrison & Kossi, Joe Cavaretta, Jimmy Caesar, Whitey Hart, Harold Coates, Johnny Edwards, Ruth Lund, Walter Cleaver, Aquazanyas, Aquadorables (28), Duke Ellington Orch. At Flushing Meadows Amphitheatre, Flushing, N. Y. Opened June 22, '55.

form gracefully in the water, the Aquazanyas, the fancy divers, ice show, and the Superman bit by Nat Cannon are standard and still entertaining.

However, there is still a sufficient amount of new material here to give the show a fresh facade. Dancing Waters in a return engagement makes for an applause-winning interlude. The fountain display is being differently routined this year, with a different set of formations. Again this blend of water, lights and music is a terrific crowdpleaser.

New also this year is the presence of Duke Ellington batoning the music. Ellington goes through a medley of his hits. There's a lot of musical history in this Negro-composer, as the cavalcade of his pop hits proved.

There's an new talent lineup in the ice this season and it's extremely strong with Andrea McLaughlin starting a small bonfire on the tank. Miss McLaughlin, in two sessions, puts a lot of spice on ice. Her terps are hot and she gives the proceedings an adult touch. Team of Harrison & Kossi ply their ballroomology on skates and provide a class touch to the frozen opera. Jimmy Caesar in a bit of barrel jumping and the line in some fast formations also put this sequence into the profit column.

The other elements in the water-show include Aquazanyas who haven't changed their collection of nonsense to any degree. The batch of divers who put on an excellent exhibition are Whitey Hart, Harold Coates, Johnny Edwards, Walter Cleaver and Ruth Lund. The solo and tandem work of June Earing and Bobby Knapp is smooth and graceful and the line girls' precision work is up to its generally high standards. One of the newcomers here is Joe Cabaretta, who attempts to bring in a swimmer with a fishing line in a stipulated time. It makes an exciting bit.

The landlocked entertainer here is Phil Foster whose orations in Brooklynese bring an enormous amount of applause. Size of the spot and the interruption by planes from nearby LaGuardia hardly presented some bar to getting his message across.

Arabian Nights

This is the year of the payoff for the Guy Lombardo spectacle, "Arabian Nights," at the Jones Beach Marine Theatre at Jones Beach. This show, which started its summer runs last season, amortized its huge costs last year, and now the Long Island Park Commission and the handleader should attain a high degree of solvency. The current edition of "Arabian Nights" is a much improved edi-

tion of the show which premeed last season. Leon Leonidoff, the senior producer at Radio City Music Hall, N.Y., has taken over the helming and has put in a more spirited gait, given freely of his ample knowledge of spectacle, brought in Eugene Braun, also from the Music Hall staff, to light the show, and has endowed the event with a considerably greater coloration.

The stage and lagoon provides a lot of impressive pageantry. The visual aspects of this show are truly tremendous. The aural assets were marred somewhat by a blasting mike system, which made much of the John Jacob Loeb lyrics unintelligible.

Slight story of the sultan who yens a bride a night, until Scheherazade is brought in and talks him out of such marital ventures by spinning some wondrous tales is a fine peg for the parades and pageantry.

Back in the role of the lecherous sultan is Lauritz Melchior, the Max Metopster, who gives the role the physical and vocal grandeur. He has a lot of natural power, but with the hyped-up amplification, the Dane was somewhat overwhelming.

The role of Scheherazade, played by Helena Scott, is similarly well-acted. One of the more energetic entertainers is Hope Holiday who puts a lot of spice into the part of a teenie-weenie genie. Ralph Herbert as the grand vizier, and Jack Dabboub as the genie help contribute to the general excellence of the show in the vocal end.

The variety act lineup is similarly good. Probably the hit of the proceedings is Walter Dare Wahl & Emmett Oldfield. Their long-time vaude specialty brought out a tremendous amount of applause. Janik & Armand, gold-diggers from last season, but their setting gives the act greater force and they too walk off a hit. The femme attired in snake costume slithers all over

Guy Lombardo presentation staged by Leon Leonidoff; music and lyrics, Carmen Lombardo, John Jacob Loeb; book, George Martin Jr.; sets, costumes, Richard Ryckhardt; lighting, Eugene Braun; choreography, Rod Alexander; water sequences, Lottie Mayer. At Jones Beach Marine Theatre, Jones Beach, N. Y. Opened June 23, \$4.40 top.

Genie	Jack Dabboub
Grand vizier	Ralph Herbert
Nae-elah	Hope Holiday
Belle of Babylon	Ben Wrigley
Jimmy Fox	Jimmy Fox
Scheherazade	Helena Scott
Prince Ahmed	William Chapman
Sultan	Frank Serait
The Acrobats	Lauritz Melchior
	Dorothy and Marilyn D'Honau
	Wintress Parsons
	Dorothy Dragonau
Court Entertainers	Walter Dare Wahl
	Emmett Oldfield
Whale	S. S. Polky
Whale, Jr.	S. S. Polky
Sinbad	William Chapman
James McCracken	James McCracken
Sailors	The Singing Bays
Mermaids	The Swimmers
Dealing Snakes	Buzz Miller
The Snakes	Girl Dancers
Snake and Charmer	Janik and Anusk
Niriska	Glenda Van Dorne
Swimming Princess	Shirley Carroll
Lord High Executioner	Herbert Estrow
Chinese Emperor	James McCracken
Chinese Princess	Helena Scott
Twenty-Wenny-Genie	Hope Holiday
James McCracken	James McCracken
Dancing Aladdin	Buzz Miller
Prima Ballerina	Kathryn Lee
Premier Dancer	Buzz Miller

the trees and rocks. The illusion is tremendous. On for a brief bit at the beginning is Ben Wrigley who makes a good impression with his comedy gait.

An unusual addition to the show this year is Niriska who operates a butterfly act with vast amounts of silk to provide some picturesque formations. On opening night, she had to wrestle with a heavy wind in addition to the textile, but still managed to make the turn look ethereal.

On the marine stage, the Lottie Mayer diving girls have been cut down to one brief. The disappearing water ballet is well done and its novelty gets over as always. Probably the biggest novelty is the S.S. Polky the Whale, which glides across the lagoon in one sequence. This year, they've built a miniature which chases its mama. Another big aquatic item is the love boat which takes Scheherazade and Prince Ahmed (William Chapman) on a honeymoon.

The show's top dance bit is by Kathryn Lee assisted by Buzz Miller. Miss Lee, a vet of several musical comedies, does a highly commercial bit of ballet that gets over excellently. Miller is similarly an accomplished dancer. The choreography by Rod Alexander is colorful and stagefilling. *Jose.*

Cleveland Area Strawhats Jumping; Buffalo Gets Going; Other Stocks

Cleveland, June 28.

Healthy advance sales and increased opening attendance despite one of the wettest Junes in history indicate a healthy season for this area's four major summer stocks.

Musicarnival, which just closed a successful two-week run of "Kiss Me Kate" and opened last night (Mon.) with "South Pacific" featuring Juanita Hall, Mimi Kelly and John Schaffer, is running ahead of last year's attendance, according to producer John L. Price Jr. "Kate" grossed \$38,000 in the Musicarnival tent, now in its second year with prices ranging from \$1.50-\$3.50.

"South Pacific" is reportedly sold out for the entire first week, with the succeeding two weeks already heavily sold. The tent has booked five more two-week shows including "Guys and Dolls," "Wish You Were Here" and "Brigadoon." Chagrin Falls has two Equity spots, Chagrin and Canal Fultin. The latter reports increased attendance in its 293-seater. Chagrin, because of a cancellation of Diana Barrymore's opening performance in "Glad Tidings," is showing only slightly better figures for its 280-seater.

Chagrin's current bill is "Rose Tattoo." Shaw's "Pygmalion," with Grace Chapman and Charles Macaulay, is at Canal Fultin. Peninsula Players, having completed a run of "Tony Beaver," is currently offering "Miranda." Both shows have drawn higher-than-year-ago attendance.

Rabbit Run Theatre, at nearby North Madison, opens tonight (Tues.) after a \$25,000 expansion and remodeling program doubling the seating capacity to 400 and providing a new stage. Margaret Klump, manager, reports advance sales up 20% for "Moon Is Blue."

Last of this area's spots to get underway is the municipally-owned open-air Caln Park, with advance sales reported ahead of last year. The stock operation in the Cleveland Heights Theatre, now in its 18th year, kicks off with "Guys and Dolls" and follows with "Vagabond King," "Where's Charley?" and "Wonderful Town."

Buffalo Area Lights Up

Buffalo, June 28.

Summer stock broke out this week with three openings ticketed. Grand Island Playhouse launched the season with "Where's Charley?" Also, the Lake Shore Playhouse is offering "Caine Court Martial" and Town and Country Playhouse is underlining "Wedding Breakfast." Two other barns, the Holloway Bay Playhouse and Niagara Falls (Ont.) Summer Theatre will open next Monday (4).

Valley Forge Opens

Philadelphia, June 28.

Valley Forge Music Fair, the area's newest summer show tent, opened last Thursday (23) with "Guys and Dolls." Seven members of the cast had roles in the original and road companies of the musical. Making his initial stage bow was Tony Galento, former heavyweight prizefighter. Wilbur Evans is the resident director.

Marcia Henderson Back Home

Williamstown, Mass., June 28.

"Time of the Cuckoo" opens the first 10-week season of the Williamstown Summer Theatre tonight (Tues.) in the Adams Memorial Theatre of Williams College.

Marcia Henderson, locally-born film-legit-tv actress, is starred.

Port Players Resume

Milwaukee, June 28.

The Port Players, sole Equity stock company in this area, open their 17th season tomorrow (Wed.) with "Fourposter" at the Oconomowoc (Wis.) High School.

Kingsley Hull is producer, with Richard Via as stage manager and Maynard Samson as designer.

'Mistress' \$3,700, Stockbridge

Stockbridge, Mass., June 28.

"O Mistress Mine" gave the Berkshire Playhouse a nice initial gross of \$3,700 last week. This topped last season's opener, "Late Love," by approximately \$500.

Peggy Conklin was starred, Philip Faversham and Ivan Mac-

Donald featured in the Terence Rattigan comedy, Faversham has been held over for Frederick Knott's "Dial M for Murder," opening last night (Mon). Featured in the meller are Gaye Jordan, William Swan and John W. Austin.

Mayville Goes to Bushkill

Pittsburgh, June 28.

Francis Mayville, operator of a local semi-pro theatre and ballet school, will manage a strawhat this summer at Bushkill, Pa., in the Poconos.

Paul Randig, on publicity, and Patricia Moreell, on promotion, both of whom have been working for Mayville in Pittsburgh, have departed for Bushkill to perform the same duties.

Quinn Reopens Southbury

Southbury, Conn., June 28.

Jack Quinn will reopen his Southbury Playhouse here tonight (Tues.) with "My 3 Angels."

Spot is one of the few strawhats hereabouts retaining a resident company instead of guest stars or package shows.

Tom Palmer returns as actor-director capacity and Mary Jane Kersey will be femme lead.

BRATTLE TV-PREVIEW ITS 'HENRY IV' OPENER

Boston, June 28.

Bryant Haliday, co-producer of the Shakespeare Festival at the Brattle Theatre in Cambridge, opening July 5, has worked out a unique television tieup for the initial show, "Henry IV, Part 1." Video lookers will see an hour-long preview of the revival over WGBH-TV, next Thursday night (30) at 8. Cutting of the play is designed to present as many of the great Shakespeare speeches and famous scenes as possible, including the Boar's Head tavern episode and the dramatic interludes between Henry IV and Prince Hal.

It's believed the event will be the first use of tv in this form by a strawhatter. The script was prepared by Haliday, who also appears in the Brattle production, and Thomas Sisson, WGBH-TV producer, who will also direct the performances. Jordan Whitelaw, music manager of the educational tv station, has arranged the music.

Costumes have been supplied for the show by Brooks Costume Co., New York. The tv cast will feature Jerome Kilty as Falstaff; Haliday as Hotspur; Michael Wager as Prince Hal; and Thayer David as Henry IV.

Parks' Brit. Provincial Tour Prior to 'Mutiny'

Larry Parks, who will play the leading role of Sakini, the Okinawan interpreter, in the third company of "Teahouse of the August Moon" going on tour in the fall, has two prior commitments. First he'll play Lt. Barney Greenwald, the defense attorney, in "Caine Court Martial," next week at the Fayetteville (N.Y.) Summer Theatre. Then he'll plane to England for a five-week provincial tour of personal appearances with his wife, Betty Garrett.

Actor is due back Aug. 12 for the start of "Teahouse" rehearsals.

What Price Realism?

Boston, June 28.

Shirley Booth, in the Hub in connection with the Shirley Booth Festival opening July 9 at the Cape Playhouse, Dennis, Mass., recalled last week how she got curvature of the spine from "Come Back, Little Sheba."

"I refused to put on 20 pounds because I felt that an actress should be able to make herself look any weight she wished," Miss Booth revealed. "In playing Lola, I stuck out my stomach and wore oversize dresses. When I had to go to the doctor about something else, he informed me that I had acquired curvature of the spine in the eight months the play had run." The star said that she's recovered by taking remedial exercises each day to make up for her bad posture as the slatternly housewife in the William Inge play at night.

After opening in "The Vinegar Tree" at Dennis, the actress will appear on alternate weeks in "Time of the Cuckoo," "My Sister Eileen" and "Sheba." Then, with perhaps time out for more remedial exercises, she'll return to New York, where she's due to start rehearsals Aug. 31 in "The Desk Set," William Marchant play to be produced on Broadway by Robert Fryer and Lawrence Carr.

Legit Bits

Robert Rapoport, general and company manager of the Broadway edition of "Teahouse of the August Moon," leaves this weekend for a fortnight's California and Mexico vacation. Jim Miller will stand in as manager of "Teahouse." A release last week from Arthur Cantor, pressagent of "Inherit the Wind," referred to Al Hildreth, treasurer of the National Theatre, N.Y., as the "genial guardian of the ticket wicket." No comment.

Theatre party agent Ivy Larric planned yesterday (Tues.) for a month's vacation in England, France and Italy. Reginald Denenholz has been loaned by the Playwrights Co. to work with Barry Hyams on advance press for the Washington and Chicago engagements of "Skin of Our Teeth," after the Helen Hayes-Mary Martin-George Abbott-Florence Reed star returns from Paris and prior to its Broadway stand.

Pat Marshall has replaced Janis Paige in "Pajama Game." Arthur Waxman has optioned Jay Presson's "Stars in a Person's Backyard," formerly held by Robert Whitehead and more recently by Robert Fryer. The Biltmore Theatre, Los Angeles, sustained estimated \$2,000 damage when a fire plug was snapped off by a runaway auto nearby and water from main flooded the basement and dressing rooms of the "Tea and Sympathy" cast.

Betty Lee Hunt will pressagent the Mike Wallace-Andrew McCullough scheduled Broadway production of "Debut." "Take This Woman," new comedy by Max Wyman and Milton Geiger, is skedded for Broadway production next fall by Monte Proser, in association with Cork O'Keefe. "The Ray Golden revue, 'First Edition,' has been retitled 'Catch a Star' and is now slated to open Sept. 6 at the Plymouth, N.Y. The installation of an air-conditioning system at the off-Broadway Phoenix Theatre has been completed at a cost of \$30,000. The off-Street Provincetown Playhouse, N.Y., has also put in air-conditioning.

Marcella Cisney, tv-legit director and wife of Robert C. Senitzer, general manager of the American National Theatre & Academy-State Dept. International Exchange program, was hospitalized last week in Paris with a slipped disc. Robert Thom's "The Sun Dial" is skedded for production by Gene Weisk and Michael Shurtleff, not Michael Shurtleff as erratumed last week. Both, incidentally, are still on the staff of the N.Y. City Center Light Opera Co.

An adaptation of Jean Durtout's novel, "Best Butter," by Sam and Bella Spewack, is planned for production next year by the Oscar S. Lerman, Martin B. Cohen and Alexander Carson, who are scheduled to be represented on Broadway this season by the music comedy, "Dellah." Eli Basse will do the book for the musical adaptation of the Howard Lindsay-Russell Crouse comedy, "Strip for Action," which Howard Hoyt has slated for production next fall in association with William G. Costin.

'Fantastic' Revue Seen Unlikely for London

London, June 28.

"Light Fantastic," the new intimate revue presented by the Boltons Theatre at the Fortune last Tuesday (21), features a cast of new names. With one or two exceptions, the material does not measure up to accepted West End standards.

Despite the limited capacity of the house, it has little chance.

New French 'Revolution'

Click reception of "Oklahoma" in Paris last week may revolutionize the French musical stage, just as the original production did to Broadway and the London edition did to the British musical theatre. The Rodgers-Hammerstein musical, put on by the author-producers and sent to Paris as part of the Salute to France celebration this summer, opened June 20 at the Theatre Des Champs-Elysees and will continue through next Sunday (3). It is a smash hit not only critically but with the public.

Since French theatregoer taste has traditionally run to vintage operettas, with elaborate tableaux, familiar schmaltzy trappings and hackneyed-sweet music, the trade was keenly interested in the reaction to "Oklahoma." One Parisian critic wrote that he felt that he'd been witnessing a revolution, and the general response was more or less equally enthusiastic. As the critic for France Soir wrote, the Parisian public has at last seen why U. S. musicals are famous.

The expectation is being expressed in the French capital that, now that "Oklahoma" has broken the ice, there is likely to be wholesale importation of Broadway musicals to Paris, just as there has been to London and the British provinces since the original click of the R & H tuner there in 1947.

Off-Broadway Shows

Mornings at Seven

(Cherry Lane Theatre, N. Y.)

Proscenium Productions (Sybil Trubin, Warren Enters, Robert Merriman) revival of comedy in three acts by Paul Osborn. Directed by Warren Enters. Scenery, John Cornell; costumes, Dot Crawford. At Cherry Lane Theatre, N. Y., June 22, '55; \$3.15 top.

Cast: Walter, Klavum, Martha Morton, Kathleen Murrell, Jeanne Walker, Harrison Dowd, Tom Bosely, Gubi Mann, Dorrit Kelton, Richard Bowler.

This revival of Paul Osborn's "Mornings at Seven" looks like another winner for Proscenium Productions. Originally produced on Broadway during the 1939-40 season, "Mornings" folded after an unprofitable 44-performance run. As presented at the Cherry Lane Theatre, however, the play has a penetrating quality of insight and humor. It's a charming production.

Sybil Trubin, Warren Enters and Robert Merriman, who head Proscenium, have already established themselves as a leading off-Broadway management with productions of "Way of the World" and "Thieves' Carnival." They've assembled another first-rate cast for this offering, as most of the players have Broadway shows to their credit.

"Mornings" isn't an explosive play, but it's thoroughly believable in its account of the smalltown life of four sisters, all past 60. The three eldest are married, while the fourth is a spinster who has been living with one of the trio and her husband for most of their married life.

The Osborn characters are mild and gentle folk, sometimes a little eccentric, but never to the point of incredibility. Their problems, anxieties and wants are easily identifiable. Most of them move along at a calm pace, following a line of acceptance rather than questioning. Throughout the three-acter the playwright has managed to capture the inherent laugh value of various aspects of everyday living.

The players give excellent performances, demonstrating an understanding of the characters they portray. Especially standout are Harrison Dowd, as one of the husbands, Dorrit Kelton, as the oldest sister, and Gubi Mann, as a middle-aged femme who finally lands a marriage proposal after a 12-year affair. Other fine characterizations are etched by Walter Klavum, Martha Morton, Kate Harrington, June Walker, Tom Bosely and Richard Bowler.

John Cornell has designed an impressive set depicting two adjoining backyards and coproducer Enters has sustained a casual atmosphere in his dual role as director.

La Ronde

Circle in the Square production of comedy in two parts (10 scenes) by Arthur Schnitzler; English version by Eric Bentley. Direction, Jose Quintero; lighting, Kathleen Murrell; costumes, Dot Crawford. At Circle in the Square, N. Y., June 27, '55; \$3.60 top. Cast: Katherine Ross, Eric Orlando, Kathleen Murrell, Ralph Williams, Betty Miller, Gordon Phillips, Susan Oliver, Philip Minor, Shirley Grayson, G. Wood.

Having created a stir last year before being permitted to slip quietly into town as a rather harmless film, Arthur Schnitzler's "La Ronde" can now be seen in the flesh at Circle in the Square. Divided into two parts of five scenes each, with an Eric Bentley translation, it is saved from the essential monotony of its recurrent pattern by some gaily tongue-in-cheek acting, especially in its latter phases.

In tracing the round of love until it comes full circle, the medically trained Schnitzler created a laboratory of human passion in which both lighthearted and serious halves could be passively dissected. If the laughs don't come as often or as spontaneously as the

"comedy" might suggest, it is because the author is so frequently wielding a scalpel.

This production has delicacy, wit and intelligence, although the play's repetition still tends to become enervating. Jose Quintero's direction is precise, but in adopting a slow beat he has accentuated many negative values. By small touches, however, such as a gaslight here, a lilting melody there, he has succeeded in evoking old-world Vienna on the small arena stage.

The actors are generally what they seem, people searching for a fulfillment they find in now-satisfying, now-frustrating degrees. Although the company is sound throughout, it would not seem unfair to spotlight Betty Miller's gossamer-like performance of a famously unfaithful wife, G. Wood's formal portrait of a sensitive, philosophical Count, Susan Oliver's vibrancy as a pert young miss, or Philip Minor's stylized attack as a rather fatuous playright.

Since there is so much of a high order, it's a pity "La Ronde's" net effect should be disappointing. As to the much-touted "immoral" aspects of this round dance, it is inevitable that some palates would be offended. The ancient three-letter word, however, probably remains commercial.

Geor.

Stock Review

Mother Was a Bachelor

Westport, Conn., June 21.

Westport Country Playhouse production of comedy in three acts (four scenes) by Irving W. Phillips, based on a story by Myrna Lockwood. Stars Billie Burke, Siega Frenier, Harrison Dowd and Agnes Morgan. Advance director, Ben Stroubsack; scenery and lighting, Marvin Reiss. At Country Playhouse, Westport, June 20, '55.

Tommy Pierce.....Tommy Halloran
Virginia Pierce.....Virginia Gerry
Emma Pierce.....Suzanne Jackson
Jennifer Pierce.....Terry Duhamel
Ellen Smith.....Billie Burke
Myra Frenier.....Harry De La Fiere
Harrison Bushfield.....George Melvyn
Charlotte Joyce.....Susan Seaford
George Pierce.....Donald McClelland
Ronnie Pierce.....Robert Baines
J. R. Bushfield.....Edwin Cooper
Christopher Joyce.....Angus Cairns

Here's a mildly entertaining opus that seems to be reversing the trend of tv plays into legit and films. Whatever else may come of "Mother Was a Bachelor," it certainly isn't sturdy enough for substantial road support, much less Broadway. However, it has a couple of interestingly written characters that might be developed into a video series.

Built against a turn-of-the-century background, the script focuses on a spinster household workhorse and a knows-all-the-answers moppet who could be exploited to good advantage singly or as a team. This Westport production provides what might be called a "comfortable" evening in the theatre. There are some funny, though obvious, lines and situations, but the general level is for strawhat fare.

Billie Burke's performance is ingratiating, at times even warm. The moppet role is exceptionally well done by Susan Seaford, who played the part in support of Miss Burke in a Coast airing of the comedy last year. Other characters add up to a generally well-rounded cast.

Staging provides consistent motion and a fine setting helps appreciably to set the mood. Bone.

'Belvedere' Opens Dorset, Vt.

Dorset, Vt., June 28.

The Dorset Players have scheduled 11 plays for their Caravan Theatre season at the Dorset Playhouse.

"Belvedere" opened the spot last Friday night (24).

TV Trailer-In-Reverse?

Will the telecast of "Skin of Our Teeth," scheduled for NBC a few days after the close of the revival on Broadway but announced in advance, be a trailer-in-reverse for the legit engagement? The feeling in at least a segment of the trade is that it will be reverse not only as to timing, but also in boxoffice effect. As one Shubert Alley sage expresses it, "How can the telecast do anything but hurt the stage edition?"

Suspicion among Broadwayites is that somebody must have been, in the classic phrase, wool-gathering. The two presentations of the revival (legit and video) are obviously intended to recoup at least some of the deficit from the Paris engagement of the Thornton Wilder comedy-drama in Paris, as part of the Salute to France project. It was figured that with Helen Hayes, Mary Martin, George Abbott and Florence Reed (the latter repeating her original role) as stars, the production would be a likely boxoffice cleanup for quick in-and-out stands in Washington, July 18-30; Chicago, Aug. 1-13, and on Broadway, Aug. 16-Sept. 3.

Then someone suggested selling the singletime rights for a telecast. That must have sounded great, too. But presumably no one thought about the possible conflict—at least until too late. NBC, with its own investment at stake, is expected to ballyhoo the telecast for all it's worth. So what, the Broadway gentry wonders, will that do to the b.o. draw of the legit engagements—on Broadway, Washington and Chicago?

Why should the average show biz patron, even legit addict, prefer to go to the expense and trouble of getting tickets and going out for the evening to see the stage version of the revival when he can wait a week or so and catch it gratis on his home tv screen? The second-guessers of Sardi's and Dinty Moore's are bandying that question to and fro these days, with few hearers brash enough to offer argument.

It's recalled that the window sale, broker call and mail orders for the musical "Peter Pan" nosedived last season upon the announcement that the production was to be telecast intact by NBC not long after the end of the legit run. It's also reported that although CBS was persuaded to withhold publicity on its recent telecast of "3 for Tonight" until after the Broadway run, a number of legit patrons wrote indignant letters because they felt they'd been bilked by the "secrecy" surrounding the video-cast. In other words if they'd known that the Gower and Jean and Harry Belafonte revue was to be done on tv they'd have passed up the stage version.

Since "Skin" is not a new show, but a revival of a critical success that left many patrons puzzled when it was done originally, it's presumably a questionable b.o. prospect for mid-summer, even with its four-star lineup. Its chances in face of its for-free video self-competition may be an interesting, and perhaps painful, experiment. That, at least, is a fairly general trade opinion.

Mull 2d 'Yankees' Troupe for Fall

No decision on a possible second company of "Damn Yankees" will be made until the fall by producers Frederick Brisson, Robert Griffith, and Harold S. Prince. If the original Broadway show maintains its standee-limit pace, or at least does capacity business through the summer, a touring edition of the musical will probably be formed to go out in the fall.

Presumably, the show would tour key cities through the winter and then play subscription engagements for the San Francisco and Los Angeles Civic Light Opera Assns. That would be a repeat of the procedure followed by Brisson, Griffith and Prince with "Pajama Game." Incidentally, Gwen Verdon is under contract as femme lead of the New York company of "Yankees" until September of next year.

Griffith will take his wife and children to England in a couple of weeks for a vacation before he starts casting the British edition of "Pajama," which goes into rehearsal Aug. 8 and is due to open at an undisclosed London theatre (possibly the Coliseum, where "Can-Can" is nearing the end of its run) about Oct. 15 after a week of previews. Griffith will stage.

The film version of "Pajama" will be produced by George Abbott, who staged the legit original, with Griffith as assistant. It's due to start shooting June 1, 1956, and will be released by Warners. Stanley Donen will direct.

Tryout at Pawling

Pawling, N. Y., June 28. A new revue, with music by Robert Skilling and lyrics and sketches by Chancey Skilling, will be produced Aug. 9-14 as a feature of the 22d season of the Starlight Theatre, opening tonight (Tues.). Floyd Allen will be scene designer and Gilbert Rathbun stage manager of the stock operation.

Move Renewed to Get Ex-Critic Sheaffer Into Fold of ATPAM

The attempt is being renewed to get Louis Sheaffer, drama critic of the Brooklyn Eagle until its fold several months ago, into the Assn. of Theatrical Press Agents & Managers. In a move to get the matter moving, a letter and ballot were sent to members of the union's pressagent chapter this week by William Fields, Karl Bernstein, Sol Jacobson and Richard Maney.

The letter outlined the situation, recalling the initial effort to have the usual rules waived to admit Sheaffer to membership immediately, the technicality on which the bid was defeated and the fact that the situation has been stalled since then. It urged the ex-critic's acceptance on public relations grounds.

"The time has come," the message concluded, "for this matter to be decided, either for or against, via secret ballot. No longer are we privileged to sit this one out on the fence. Are you for Louis Sheaffer's immediate admission to the N. Y. Press Agents Chapter or against it?"

Although the vote is not an official one and will not be technically binding, it is likely to have considerable weight psychologically. If enough pressagent members cast ballots, it may go a long way in deciding the matter. Since there were only three votes against admitting Sheaffer when the question was originally raised at a meeting, it's expected that the mail balloting will have a more or less similar result.

If it does, the Sheaffer proponents will make a formal recommendation to that effect to the ATPAM board of governors. If necessary, it's understood, an issue may be made of the right of the pressagent chapter to decide its own affairs. In that case, the manager-members of the union would be under pressure either to accept the pressagent proposal or to keep hands off.

'Slaughter of Innocents' Will Have \$9,000 Budget

"The Slaughter of the Innocents," the Joseph Piscacane & Howard Ehrenman production of William Saroyan's play, is being financed at \$9,000 as a limited partnership. It is announced to open Aug. 4 at the off-Broadway Amato Theatre, N. Y. The producers recently presented the same author's "The Hungerers" off-Broadway.

According to a prospectus recently sent to potential backers, "Innocents" will be able to operate for \$2,000 a week at a \$3.15 top Friday, Saturday and Sunday nights and \$2.60 the three nights and two matinees. The 268-seat house will have a potential gross capacity of \$5,175 at the scale.

'Can-Can' Nears \$1,000,000 Profit

"Can-Can," a show that drew only moderately favorable reviews, is heading for a \$1,000,000 payoff. The Cy Feuer-Ernest H. Martin production, which began a road tour yesterday (Tues.) at the National Theatre, Washington, wound up its Broadway run last Saturday (25) at an approximate \$940,000 profit.

On the basis of business done in New York, the show looks like a cinch to go over the \$1,000,000 profit mark on the road. Of the profit already racked up, approximately \$650,000 was earned during the musical's 892-performance run at the Shubert Theatre, N.Y., where it premiered May 7, 1953.

The remaining \$290,000 represents the production's share of the \$850,000 film sale to 20th-Fox. Of that amount, \$125,450 has already been received, with an equal balance due in December, 1956.

The backers of the Cole Porter-Abe Burrows musical have thus far received a \$337,047 return above their \$300,000 investment. That represents a 112% profit. As of a May 28 accounting, the stage operation had made a total profit of \$660,268. It's estimated that the tuner dropped around \$10,000 during its final four weeks on Broadway, including operational loss and the cost of moving to Washington. The show operated at a loss for the four weeks preceding the May 28 accounting, dropping a total of \$8,484 for the period.

'QUADRILLE' LOST 10G; UPS '54-'55 FLOP LIST

"Quadrille" wound up its 148-performance Broadway run last season at a \$10,824 loss. That's revealed in an accounting as of May 31.

The Noel Coward comedy, classed as a borderline hit by VARIETY in the summary of the 1954-'55 season, is thus transferred into the flop category. As a result, the total number of '54-'55 failures rises to 29, while the list of money-makers drops to 14.

The May 31 accounting on "Quadrille" listed the total divv to backers at \$64,000, with \$179 available for future distribution. That gave the backers an 85 1/2% return on their \$75,000 investment. According to the statement, the John C. Wilson-H. M. Tennent production had an unexpected loss of \$1,504 during its final six weeks at the Coronet Theatre, N. Y.

Besides the operating loss, other unanticipated expenses listed in the accounting included an additional \$5,336 payment to sponsor of the original London presentation of the comedy, for scenery, costumes, etc. The sale of properties, however, brought in \$1,500. Stars of the Broadway production were Alfred Lunt, Lynn Fontanne, Edna Best and Brian Aherne.

GOLDEN JUBILEE YEAR

VARIETY

1905-1955

'Ankles' Angels in Middle as Farrell, Presenters Trio Tiff Over Accounting

Out-of-Court Settling For Three Shubert Suits

Three lawsuits involving the Shuberts have just been settled in N. Y. Federal Court. Terms of the settlements were not revealed.

One against the Shuberts, filed several years ago by Sylvia Siegler, then president of Show of the Month Club, had asked \$45,000 damages; claiming that the defendants violated an agreement under which the organization had been promised tickets to Broadway shows. The other two actions, both brought by the Shuberts, were against the Assn. of Theatrical Press Agents & Managers, and the teamsters union. Both suits alleged conspiracies to violate the anti-trust laws.

Brooks Battling Legit Sales Tax

Drive by New York City authorities to collect unpaid sales taxes on purchases for Broadway legit productions is being opposed by the Brooks Costume Co. and, reportedly, several other theatrical supply firms. It's argued that, in the case of most shows, New York is not the ultimate destination, for in case of a hit a road tour is generally contemplated. In any case, it's claimed, the scenery, costumes and some of the properties are in most instances sold for stock presentations out of town.

James E. Stroock, president of Brooks, has written to the League of N. Y. Theatres to urge that the theatre owner-producer organization fight the new City bid to levy a sales tax bite, in some cases a couple of years in arrears, on legit productions. He's also calling on individual producers to protest against the move. Stroock notes that the Ringling Bros., Barnum & Bailey Circus doesn't pay a sales tax on its costumes and other production items, although it opens in New York and plays its longest engagement here before going on tour. The same principle should apply to legit, the costumer believes.

A tax official of the City has recently been calling on various producers and inspecting their books, subsequently assessing them for the tax on all purchases for Broadway productions. The levy is being applied whether or not the goods were delivered out of town, but presumably second companies specifically formed for touring are not affected. In the case of one musical, the assessment reportedly amounted to \$4,000.

Old Vic Draws Nearly 300,000 With 306 Shows

London, June 28. The Old Vic season, which ended in London on June 11, attracted almost 300,000 paying patrons, with an average attendance of 85% of capacity. There were 306 performances given and seven Shakespearean plays staged.

The company is currently on a provincial tour, playing at Belfast this week and moving south of the border to Dublin a week later. The new season opens in London Sept. 7.

Dunham Revue Nixed After Contract Snag

Charles Bowden, Richard Barr & Peggy Fears have abandoned plans for a Broadway production this season of a dance revue to star Katherine Dunham. In a letter to prospective backers of the project, the producers explain that after 10 weeks of negotiations Miss Dunham refuses to sign for two full seasons, as she had previously agreed verbally to do.

Less than a two-season commitment for a star would be too risky an investment angle, it's reasoned, so the whole proposition has been dropped.

With "Ankles Aweigh" apparently set to continue on Broadway through the summer, backers and creditors of the show are in the middle of the tiff, between Anthony Brandy Farrell, present producer, and Fred F. Finklehoffe, Howard Hoyt & Reginald Hammerstein, the original presenters, from whom he took over the musical. The production is currently in its 11th week at the Mark Hellinger Theatre, N. Y., which Farrell owns and operates.

Although "Ankles" has had a spotty boxoffice pace lately, going under \$29,000 during a recent downtown week, Farrell notified the backers that he intends "to keep up the advertising and publicity campaign" and feels that he not only can continue the show through the summer but turn it "into a smash hit with the coming of the fall season." As indicated in a detailed financial breakdown elsewhere in this issue, "Ankles" needs about \$38,000 gross to break even.

In a letter to the backers, accompanying the accounting for four weeks' operation through May 21, the period since he acquired the production from Finklehoffe, Hoyt & Hammerstein, Farrell noted, "Although my agreement with your limited partnership did not provide for my furnishing statements to you, I am more than willing to do so because I know that you must be interested in the progress of the show and the status of your investment. Therefore, it is my intention, voluntarily, to furnish additional statements to you from time to time."

Farrell explained that he could not send out an accounting covering the production cost, tryout tour and first week's operation on Broadway without the written permission of the original producers. The latter turned over all accounts and books to him when he acquired

(Continued on page 58)

Erskine-Hayes Sked Heavy as Playwright Sets Book-Play Repeat

Producers Howard Erskine & Joseph Hayes have enough future shows lined up to keep them busy for the next two years. Besides their current Broadway operation, "Desperate Hours," they plan to present a new play, "My Philadelphia Father," which mag writer Kyle Crichton is dramatizing from his as-told-to biography by Cordelia Drexel Biddle of her late father, A. J. Drexel Biddle.

Next on the list is a new play by Hayes, which he will adapt from a novel he is currently completing. In dramatizing his own book, he will be repeating the process he used with "Desperate Hours." The new novel will probably be ready for the publishers shortly, and the author figures on having the stage version completed in time for production next spring. Erskine & Hayes hope to arrange pre-production film deals for both the new Hayes work and "My Philadelphia Father," as they did for "Desperate Hours."

After the new Hayes play, the pair intend to produce a musical.

(Continued on page 58)

BID FOR 'PHOENIX '55' FOR COAST, D.C. DATES

"Phoenix '55," the revue at the "off-Broadway" Phoenix Theatre, N. Y., is being sought for a summer run at the Huntington Hartford Theatre, Los Angeles, and the Carter Barron Amphitheatre, Washington. A move to the Coast reportedly hinges on a guarantee for producers T. Edward Hableton and Norris Houghton from Huntington Hartford, who operates the L. A. house.

If the N. Y.-L. A. switch doesn't materialize, there's a possibility Hableton and Houghton will accept the Carter Barron bid, providing satisfactory terms from the Feld brothers, who operate the amphitheatre. The Nancy Walker starrer, currently in its 11th week, has been playing to declining business and a New York run through the summer doesn't appear probable.

Shows Out of Town

Julius Caesar

Stratford, Ont., June 27.
Tyrone Guthrie production of tragedy in three acts (10 scenes) by Shakespeare; director, Michael Langham; sets and costumes, Tanya Moiseiwitsch; lighting, Tom Brown; music, Louis Applebaum. At Stratford Shakespearean Festival, Stratford, Ontario, June 27, '55: 35 top.
Julius Caesar.....Robert Christie
Cassius.....Douglas Campbell
Calpurnia.....Eleanor Stuart
Mark Antony.....Lorne Greene
Cassius.....Lloyd Bochner
Pompey.....William Shatner
Portia.....Barbara Chilton
Octavius Caesar.....Donald Harron
Lepidus.....John Hayes
Titinius.....Douglas Rahn
Cicero.....Eric House
Citizens, Senators, Attendants, Soldiers, etc.

Playing to a packed house, the Shakespearean Festival began its third season here tonight (Mon.) with an energetic and provocative performance of "Julius Caesar." The Tyrone Guthrie production has plenty of emotional impact and robust dramaturgy, with the pivotal players handling their jobs expertly. The first act seems shaky and has difficulty holding audience interest, but builds steadily.

Direction is by Michael Langham and settings and costumes by Tanya Moiseiwitsch. The production is colorful and impressive. The title role is played by Robert Christie, while Lorne Greene and Donald Davis portray Brutus and Mark Antony, respectively. Although Christie is sympathetic, Greene and Davis are too acting honors. Lloyd Bochner as Cassius is too high-pitched and inaudible, however.

The cast also includes: Douglas Campbell, Casca; Eleanor Stuart, Calpurnia; William Shatner, Lucius; Barbara Chilton, Portia; Donald Harron, Octavius Caesar; John Hayes, Lepidus; Douglas Rahn, Titinius; and Eric House, Claudius.

The company completes its season's repertory with the opening of "Oedipus Rex" tomorrow night (Tues.) and "Merchant of Venice" next Thursday night (30).

McStay.

King Nicolo

Lincoln, Mass., June 22.

Opus presentation of Olga Petroff production of drama in prolog and two acts (nine scenes) by Franz Wedekind, translated by Frances Fawcett, adapted by Hermann Hervey. Staged by Hervey; music composed and directed by Francis Judd Cooke; lighting, Neil Smith. At Lincoln, Mass., June 22, '55: 42.50 top.
King Nicolo.....Clarence Derwent
Princess Alma.....Virginia Royce
Pietro Folchi.....Harmon Hoyt
Andrea Valenti.....Garland Filipo Folchi.....George Kidder
Pandofo.....Richard Rice
Numerous others.

Opus is a society for the presentation of artistic works that do not ordinarily reach the public. There is little likelihood that "King Nicolo," subtitled "Such Is Life," as presented before a quiet undemonstrative audience of some 300 on the lawn of a private residence here, will ever reach the ticket-buying public.

The projected scenery and the stage surrounding the audience on

three sides was interesting, but the play was not. The tragedy-comedy was heavy and tedious and even the emoting of guest lead Clarence Derwent could not lift it off the ground.

The mishmash story of a deposed king who, with his daughter, roams the country respectively as a beggar, a tailor, actor and finally court jester to the monarch who has deposed him, is supposed to represent man's battle to maintain his dignity in a world of temptation, trial and ridicule. This Opus production attempts to present the play in Wedekind's own style and perhaps succeeds, but the result is definitely not for the commercial theatre.

In the title part, Derwent played the king for all worth. Virginia Royce as the daughter, Princess Alma, displayed verve and enthusiasm as she hopped and skipped around the stage. The stilted dialogue and long oratorical speeches were admirably handled by the two guest leads, but were hard going for the rest of the cast, mostly local non-pro recruits.

Credit, presumably, must go to the Opus group for attempting a Carlsbad in the U. S. and for the refusal to make concessions to commercialization in either selection or presentation. Opus receives its funds from private sources and underwrites performances, concerts, publications and exhibitions which might otherwise be denied an audience.

The Francis J. Cooke original score for small orchestra, using music as additional characterization; the colorful projected scenery covering a huge cyclorama, and the specially designed three-sided, semicircular stage, were by far the more interesting points of this venture.

Elfrida Derwent made a brief appearance as the procuress. She, her brother and Miss Royce were the only professionals in the cast of 50. Hermann Hervey, who adapted the work, staged it with the broad scope permitted by the outdoor stage.

Guyll.

GRIPS PICKET 'OKLA' AT 'NON-PROFIT' FT. WAYNE

Fort Wayne, Ind., June 28.

Opening of the Music Festival Theatre production of "Oklahoma" last Thursday night (23) at the Franke Parke Outdoor Theatre here was picketed by members of the stagehands' union, Local 146, IATSE. They protested the refusal of the board to hire union members to do the backstage work at the shows. "Oklahoma" was shown nightly through Sunday (26).

For the last three seasons the Fort Wayne Light Opera Festival, Inc., has used members of the union to operate the electrical and stage equipment at Franke Park. This year the group, having reorganized as the Festival Music Theatre, refused to employ members of the union on the basis that the Festival is an amateur and non-profit organization.

Dalton McAllister, president of the board of directors of the MFT, said that this year it is using only volunteer, unpaid workers and performers, hoping to give young people of the community the chance to work backstage as well as take part in the productions. Union representatives argue that the Festival still hires out-of-town professionals for the key directing and designing positions, and wants the key stagecraft posts filled by union members.

The new Festival staff is headed by producer-director Douglas Conway, Charles and Mrs. Morrison Jr., assistant director and production manager, respectively; Robert Drummond, musical director; John Neff, choreographer; Walter Kerfoot, choral director, and Milan Spore, technical director.

'Triad' Off-B'way Musical Is Financed at \$18,000

"Triad," a musical triple-bill announced for production this fall at the Barbizon-Plaza, N. Y., is being financed for \$18,000 as a limited partnership. It's estimated that the show will be able to break even at \$5,355 a week, and that the potential gross capacity of the theatre will be \$12,000.

Mark Buedel has written the music and lyrics for all three parts of "Triad," including "The Dress," "Sweet Betsy from Pike" and "The Adamases." He has supplied the libretti for the first two, while John Bates has adapted the book of "The Adamases" from a play by Paula Jacobi.

CBS Mulls Bankrolling 'Pygmalion' Musicomedy; See AM-TV-IP Angles

The Columbia Broadcasting System may take another flier into legit bankrolling by backing the upcoming musical version of "Pygmalion." The adaptation of George Bernard Shaw's play by Alan Jay Lerner and Frederick Lowe is slated for Broadway production next winter by Herman Levin. A deal for CBS to finance the venture is in the works.

CBS took a beating on a prior angling splurge. That involved a \$100,000 investment in "A Tree Grows in Brooklyn," the musical presented by George Abbott and Robert Fryer during the 1951-52 season. The show wound up its Broadway run at a \$123,205 loss. However, CBS naturally had the recording rights to the property and its Columbia Records subsidiary turned out an original cast album. This diskling angle is apparently a factor in CBS' interest in "Pygmalion."

Perhaps more important, however, with the intense tv rivalry between CBS and the RCA-NBC, a television angle will be the crux of any "Pygmalion" financing deal. Rex Harrison and Julie Andrews are set to co-star in the musical, which will be directed by Moss Hart. However, Harrison is currently appearing in London in "Bell, Book and Candle" and plans to put the musical into production will hinge on his release from the West End production.

Recording and tv rights to legit properties have also prompted RCA-NBC to put up legit backing in the past. The corporation had a \$200,000 stake in the Richard Rodgers-Oscar Hammerstein 2d musical, "Me and Juliet," which was financed at \$300,000, with R&H personally putting up the other \$100,000. RCA-NBC also provided the full \$225,000 capitalization for the Leland Hayward-produced musical, "Call Me Madam," and the company and certain of its executives had about \$30,000 invested in the Hayward-Joshua Logan production of "Wish You Were Here."

Although RCA-NBC made a direct profit and got various subsidiary returns from its stakes in all three of these shows, the company is understood to be no longer interested in bankrolling Broadway production. With the way thus cleared of competitive bidding, CBS may be taking over as tv-radio-recording backer of legit.

Set 3 Rotating Bills For Chi Stock Combo

Chicago, June 28.

Bob Oakley, Coast tv-film producer, has set the first three silo productions for Chevy Chase and Drury Lane strawhatters and is looking for three more properties.

Lynn Bari opens tonight (Tues.) at Chevy Chase in "Goodbye, My Fancy," and Brian Donlevy opens simultaneously at Drury Lane in "King of Hearts." Pat O'Brien goes into Chevy Chase, July 26, in "My 3 Angels." Each show plays a total of four consecutive weeks—two in each barn.

Malden Bridge Opens

Malden Bridge, N. Y., June 28. The Malden Bridge Playhouse opened last week for its tenth anniversary season and the third under the direction of Paul Bresoud.

Initial production is "Lo and Behold."

Inside Stuff—Legit

The South Shore Music Circus, Cohasset, Mass., tried film-company exploitation methods last week in staging a 21-hour covered wagon trek from Boston Common to the premiere of its season opener, "Paint Your Wagon." The trip, in 92-degree heat, prostrated two hoopedirked, petticoated, furbelowed models, who had to be removed from the wagon at Quincy, after making only nine miles in five hours.

George Campbell, pressagent for the tuneless, hired an authentic covered wagon, two horses, a driver and two models to drive from Boston to Cohasset and return, 23 miles each way. A banner across the wagon read, "How long from Boston to Cohasset. Paint Your Wagon and come along to the South Shore Music Circus." A Quincy restaurant operator revived the heat stricken models, Heather Hewitt and Nancy White, with hot tea. The wagon, sans models, got underway after a picture-taking session there, but after going 17 miles, the driver gave up to the heat. The wagon never did make Cohasset, but Campbell obtained news space and photos on the stunt.

Joan Golden, who died June 17, has willed a residuary estate valued at "over \$1,000,000" to the John Golden Fund, established in 1943 for the benefit and cultural advancement of the theatre. The late producer's will, being filed this week, also directs that his 20-acre estate at Bayside, Queens, be turned over to the City of New York for use as a public park.

The estate, with a reported assessed valuation of \$200,000, must be accepted by the city within 15 months after Golden's death. The property's market value is understood to be approximately \$400,000. These bequestments were reported by Newbold Morris last Thursday (23) at a memorial service arranged by the Actors Fund of America and held at the Golden Theatre, N. Y. Other speakers at the service, besides Morris, included Walter Vincent, president of the Actors Fund; Bernard M. Baruch, Milton Berle, Helen Menken, Stanley Adams, Walter Greaza and Harry Hershfield.

'Ankles' Accounting

Continued from page 57

the show. He noted that Hammerstein had given permission for him to release the full accounting, but asserted that Finkelhoffe and Hoyt had failed to do so.

Unverified

Finkelhoffe and Hoyt have given such permission, it has been learned elsewhere, but insisted that any accounting must contain a statement that the figures have not been verified by them (since they turned over all accounts and books as of April 23 and have no knowledge of what a statement by Farrell's accountant might contain).

The statement from Farrell's accountant reveals that the producer-theatre owner advanced not only the original loan of \$18,792 to the show prior to taking control, but has put up \$21,467 since then. It also indicates that checks are being drawn to cover Finkelhoffe's 1 1/2% royalty as director of the show, but are being held rather than paid to him. (Assistant stager Edward Clarke Lilley gets an additional 1% royalty.)

No Previous Debts

After payment of outstanding bills incurred prior to Farrell's takeover of the production, loans advanced by Farrell are to be paid out of operating profits. When those outstanding obligations are settled, any operating profits will be used to repay the \$240,000 investment. The net profits, if any, will be shared 50-50 by Farrell and the backers. Meanwhile, Farrell is getting the producer's 1% of the weekly gross and \$350 weekly office charge, plus the theatre share of 30% of the first \$20,000 gross and 25% of the balance.

In a recent letter to the show's creditors, Farrell denied having assumed responsibilities for the "Ankles" debts incurred before he took over the show, and emphasized that he will not do so. He reiterated his responsibility for debts incurred since he acquired the show, but asserted that the creditors would never have received any payment on the previous obligations if he had not stepped into take over. He asked the creditors to cooperate with him in waiting for payment from the musical's first operating profits.

On the basis of the statement sent to the backers, "Ankles" had approximately \$287,000 to recoup as of May 21. If it manages to avoid any operating loss over the summer, it would have to run about 145 weeks at a weekly gross of \$40,000 to get into the black.

Erskine-Hayes

Continued from page 57

with book and lyrics by the novelist and his wife, Marijane Hayes. They already have the story idea, but haven't done anything about outlining the piece, or getting a composer. The project is aimed for the fall-winter of 1956.

Also on the E & H future list is a dramatization of the "Penny" comic strip series. Hayes and his wife, who has written a number of children's books, have already done a juve edition of the cartoon series which has been favorably received in school presentations. Their projected full-scale dramatization is figured a Broadway project for the spring of 1957.

London-Paris Tien

Meanwhile, Erskine is concentrating on the business end of "Desperate Hours," in the belief that a producer's close attention to the operation of a show will pay off in bigger grosses and higher profits. The firm also is partnered in the current London edition of the melodrama and is anticipating returns from the forthcoming Paris production, opening in October.

There is apparently only slight prospect of a Broadway production of "The Girl from Boston," a Hayes play to be tried out this summer by Margo Jones, at her Theatre '55, Dallas. The author is reportedly not satisfied with the script and is too busy with his various other projects to take time off to make the necessary revisions.

WANTED

Auditorium-Arena Manager. Must be available by Sept. 1. Give full information as to experience, age and salary expected. Do not apply unless experienced. All replies will be treated in full confidence. Address reply to: Box V-62755, Variety, 154 West 46th St., New York 36, N. Y.

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Show Finances

ANKLES AWEIGH (As of May 21, '55) (5th Week)

Original capital, including 20% overcall (supplied by backers)	\$240,000
Additional investment (supplied by Anthony Brady Farrell, as loans to be repaid out of first operating profits)	40,250
Production cost (estimated)	275,000
Total gross, first 5 weeks	212,000
Operating profit, last 4 weeks	8,780
Cost still to be recouped (approx.)	287,700

Weekly Operating Budget
Theatre share (30% of first \$20,000 gross, plus 25% of balance)
Cast (principals) \$5,700
(No one on percentage)

Cast (chorus)	3,300
Musicians (show's share)	480
Company manager and pressagent	650
Stage crew (show's share)	1,754
Stage managers	535
Wardrobe attendants (approx.)	720
Advertising (average, show's share)	3,900
Book royalty	4%
Lyric and music royalty	4%
Director royalty	2½%
Choreographer royalty	1%
Producer royalty	1%
Arranger royalty	\$100
Costume and scenic royalty	\$120
Departmental expense (average, approx.)	500
Rentals (approx.)	750
Share of theatre payroll (approx.)	3,150
Office charge	350
Miscellaneous (approx.)	1,300
Gross necessary to break even (approx.)	38,000
Potential operating profit at \$55,900 capacity (approx.)	11,000

(Note: The Fred F. Finklehoffe, Howard Hoyt & Reginald Hammerstein production opened April 18, '55, and was taken over April 23, '55, by Farrell, who also owns and operates the Mark Hellinger Theatre, N. Y., where the musical is playing. Estimated production figures are used in this report because an accountant's statement has not been issued for the production—see separate news story in this issue.)

'Pajama' \$65,100, Deborah 32G, L.A.

Los Angeles, June 28. Business generally is on the up-grade on the local legit scene, with two top grossers, "Pajama Game" and "Tea and Sympathy," showing particularly well. Further evidence is seen this week with last night's (Mon.) opening of "3 for Tonight," Paul Gregory production, which went into the Greek Theatre for a single week to tee off its summer season.

Estimates for Last Week
Pajama Game, Philharmonic Aud (3d wk) (2,670; \$4.90) (Fran Warren, Larry Douglas, Buster Ween). Another smash stanza at \$65,100.
Tea and Sympathy, Biltmore (1st wk) (1,636; \$4.40) (Deborah Kerr). Potent \$32,000 for the opener.
The Shrike, Carthy Circle (3d wk) (1,518; \$3.30) (Dane Clark, Isabel Bonner). Weak \$12,600.

Current British Shows

LONDON

(Figures denote premiere dates)
Bury Bed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Between the Lines, Scala (6-28).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (6-6-55).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hippo (4-19-55).
King of the Hairs, Col. (6-3-54).
Emily Williams, Gales (5-31-55).
Follies Bergeres, Wob (4-9-55).
Happy Returns, New Water (5-19-55).
Intimacy At 13, Criterion (4-29-55).
Jazz Trump, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kiss Me, Stoll (4-26-55).
Light Fantastic, Fortune (6-21-55).
Matchmaker, Haymarket (11-4-54).
Moby Dick, De La York's (6-16-55).
Mr. Pennyfather, New (5-18-55).
Mourning Electra, Arts (6-9-55).
Mousetrap, Ambig. (11-25-52).
My 2 Angels, Apollo (6-2-55).
Old Vic Rep, Old Vic (6-9-54).
Reluctant Deb, Cambridge (3-24-55).
Ruth Draper, St. Mart. (6-6-55).
Salad Days, Vaudeville (6-5-54).
Separate Tables, St. James's (6-22-54).
Spiders Web, Stoll (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, Players (5-10-55).
Uncertain Joy, Duchess (3-31-55).
Wonderful Town, Princes (7-23-55).

SCHEDULED OPENINGS
From Here & There, Royal Ct. (6-29).
Shadow of Doubt, Saville (7-7-55).
CLOSED LAST WEEK
Last Generation, Garrick (6-5-55).
Merry Widow, Palace (6-3-55).

TOURING

Affairs of State
Airs on a Shattering
For Harry
Beth Ends Meet
Evening with Beatrice Little
French Mistress
Guns and Dolls
I Am a Camera
Kinloch Players
Little Hut
Manor of Northstead
Moon Is Blue
Shadow at the Vicarage
Nine
Old Vic
Private Lives
Private Lives
Rough for Two
Seagulls Over Sorrento
Shadow of Doubt
South Pacific
Three Times a Day
Time Remembered
Twenty Minutes South
Wedding in Paris
Women of Twilight

'S.P.' Is Still the Champ, Grosses \$62,400, Dallas; \$25,208, Highland Park

Dallas, June 28. State Fair Musicals' first musical production of the current (14th) season, "South Pacific," reached the midway mark with Sunday's (26) matinee, showing an all-season record \$62,400 b.o. for seven performances. Rodgers & Hammerstein revival, which runs through next Sunday (3), stars Gisele MacKenzie and John Brownlee.

"Pacific" is first of four book shows produced this season by Charles R. Meeker Jr., veepee-managing director. Rehearsals started yesterday (Mon.) for "Bittersweet," due next Monday (4) through July 7 in the air-conditioned, 4,285-seat State Fair Auditorium.

The season's opening show, the "Kismet" touring company, grossed \$50,700 for its first week and \$50,900 for the foldover stanza.

Also Highland Park

Highland Park, Ill., June 28. "South Pacific," starring Betty Jane Watson, closed Sunday (26) after breaking two six-year box-office records at the Music Theatre. Total take for the 17 days was \$52,500, including the final week's \$25,208.

Magda Gabor opened last night (Mon.) in "Best Foot Forward" for an 11 day stay, to be followed by a 17-day run of "Guys and Dolls."

Stock Notes

The Playhouse, Livermore Falls, Me. will open July 5 with a tryout of Bob Guest's comedy, "Western Valentine." "Good News," opening last Monday (27), is the initial bill at the new Musical Stock Theatre, Beach Lake, Pa. . . Lawrence Langner, Armina Marshall (Mrs. Langner), John C. Wilson, Philip Langner and Windsor Lewis tossed a swimming and cocktail party last Sunday (26) at Langner's home at Cannondale, Conn., to celebrate the 25th anniversary of the Westport (Conn.) Country Playhouse.

Herbert Evers will play a leading role in support of Joan Blondell in "A Palm Tree in a Rose Garden." Meade Roberts play which Albert Selden & Morton Gottleib will tryout on the stock circuit . . . Betty Jane Watson, who just completed a two-week engagement in "South Pacific" at the Highland Park (Ill.) Music Theatre, will star in the same tuner for two weeks starting July 25 at the Neptune Music Circus, Asbury Park, N. J. She'll also do the same show as well as "High Button Shoes" later in the summer at the Oakdale musical tent, Wallingford, Conn.

Production staff for the Montclair (N. J.) Theatre, which begins a 10-week season July 16 under Harold J. Kennedy's management, includes Chaudios Sweet, resident manager; Mordit Gassner, designer, and David Powers, pressagent.

'Marietta' Nice \$42,000, Opening K.C. Starlight

Kansas City, June 28. "Naughty Marietta," opening bill of the Starlight Theatre's 10-week al fresco season, grossed a moderate \$42,000 last week. Cool evenings were offset to some extent by threats of rain.

"Me and Juliet" opened last night (Mon.) as the second bill, with a cast headed by Russell Arms, Dorothy Coulter, Michael Kermoyan, John Henson, Joseph Macaulay, Maury Tuckerman, Murray Hamilton, Beryl Tobin and Charles Reilly. Top is \$3.50.

'Kate' \$46,000, S.F.; 'Cadillac' \$19,800

San Francisco, June 28. With the summer season in full swing, Frisco legit was only so-so last week. "Kiss Me, Kate" ended its run at the Curran and was replaced last night (Mon.) by "Kismet" as the season's second Civic Light opera subscription offering. It's a return engagement for the opera which was produced here two seasons ago by the CLO, before going to Broadway.

Estimates for Last Week
Fifth Season, Calcazar (2d wk) (\$4.40; 1,477) (Joseph Buloff, Gene Raymond). Slid to \$10,080 (previous week, \$11,000).

Kiss Me, Kate, Curran (4th wk) (\$4.40; 1,758) (Jean Fenn, Robert Wright). CLO subscription item soared to \$46,000 for the closing stanza (previous week, \$43,000); folded Saturday night (25), with "Kismet" replacing last night (Mon.), also for four weeks on subscription.
Solid Gold Cadillac, Geary (1st wk) (\$4.40; 1,550). Got away to a moderate start with \$19,800 for the opener.

'TEAHOUSE' BIG \$32,500, THIRD WEEK, SEATTLE

Seattle, June 28. The third week for "Teahouse of August Moon" wound up with another good but not great \$32,500, for a total of \$95,100 for the three-week engagement at the Moore Theatre.

The 1,670-seater was scaled from \$4.50 evenings and \$3.76 matinees.

Current Stock Tryouts

(June 27-July 10)

Angel on the Loose, by Victor Clement and Francis Swann (Arthur Treacher)—Kenneth (4-9). Playhouse (4-9).
Cyrilene, adapted by Betty Monet from Sardon's Divorces (Uta Hagen, Herbert Berghoff)—Hyde Park (N. Y.).
Great Gatsby, by F. Scott Fitzgerald—St. Louis (6-10).
Starlight, Star Bright, by S. K. Laurent and Gladys Lehman (Terry Moore, Frank Albertson)—Westport (Conn.) Country Playhouse (6-9).
Honeymoon For Three, by E. V. Tidmarsh—Lakewood Players, Skowhegan, Me. (7-2).
Kid For Two Farthings, by Wolf Mankowitz—White Barn, Westport, Conn. (3).
Mother, What a Mother, by Irving W. Phillips (Billie Burke)—St. N. Y. Summer Theatre (7-2).
North Shore Play, by Marjorie Main, (4-9) (Reviewed in VARIETY, Feb. 28, '55).
Sacred to the Wind, adapted by John Wright from original play by Andre Obey, based on legend in Aulis, by Euripedes—White Barn, Westport, Conn. (9-10).
Tonight We Sing, musical comedy built around an assortment of old standard pop songs—Lambertville (N. J.) Music Circus (5-9).
Two in One Lover, Italian comedy—Mononoy Theatre, Chatham, Mass. (29-2).
Western Valentine, by Bob Guest—Playhouse (6-9).
Woman with Red Hair, by Sam Locke and Paul Roberts—New England Mutual Theatre (6-9).
Original production at Trenton reviewed in VARIETY, May 29, '55; Coast tryout reviewed in VARIETY, Feb. 28, '55).

Current Road Shows

(June 27-July 9)

Can-Can National, Windsor (6-27-55).
King and I, Patricia, Windsor (6-27-55).
Det. (27-28): Royal Alexandra, Toronto (4-9).
Kismet (William Johnson, Elaine Malbin)—Curran, S. W. (27-29).
Pajama Game (Fran Warren, Larry Douglas, Buster Ween)—Philharmonic Aud., L. A. (27-9).
Solid Gold Cadillac—Geary, S. F. (27-9).
Tea and Sympathy (Deborah Kerr)—Biltmore, L. A. (27-9).
Teahouse of the August Moon (Burgess Meredith, Scott McKag)—Community, Berkeley (28-29); Aud. Sacramento (30-31); Aud. Fresno (6-9).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nye)—Harris, Chi. (27-29).

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth (8-15).
Catch a Star, Plymouth (9-6).
Daddy's Girl (8-27).
View From Bridge, Coronet (9-29).
Diary of Young Girl, Cort. (10-5).
Hogden (10-10).
Red Heat For Me (10-12).
No Time For Sgts. Alvin (10-20).
Lark Longacre (10-24).
OFF-BROADWAY
Typewriter, Tempo (7-26).

Summer Is Here—B'way Biz Dives; 'Fancy' \$48,500, 'Boy Friend' \$29,000, 'Seed' \$13,400, 'Crazy' 5G; Hits Hold

The season slump hit Broadway last week. Shows that have been playing to marginal business in recent weeks took the biggest beating. As usual, however, the smash entries held fairly steady, with nine productions continuing at capacity.

Biz is expected to sag further this week and continue to shrink until the usual mid-August pickup. There was only one closing last week, "Can-Can," which began a road tour yesterday (Tues.) in Washington. However, with biz on the decline, a number of management are contemplating throwing in the towel.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Almost Crazy, Longacre (R) (1st wk; 8; \$5.75; \$1,101; \$34,000). Around \$5,000 for first eight performances.

Anastasia, Lyceum (D) (26th wk; 206; \$5.75-\$4.60; 995; \$23,339) (Vivica Lindfors, Eugenie Leontovich). Nearly \$12,500 (previous week, \$15,800).

Angels Weigh, Hellinger (MC) (10th wk; 80; \$6.90; 1,513; \$55,900). Over \$31,200 (previous week, \$36,300).

Anniversary Waltz, Booth (C) (64th wk; 507; \$4.60; 766; \$20,000). Over \$10,500 (previous week, \$12,600).

Bad Seed, Coronet (D) (29th wk; 229; \$5.75-\$4.60; 998; \$27,700) (Nancy Kelly). Over \$13,400 (previous week, \$15,400).

Boy Friend, Royale (MC) (39th wk; 307; \$6.90; 1,050; \$38,200). Almost \$29,000 (previous week, \$31,800).

Bus Stop, Music Box (CD) (17th wk; 134; \$5.75-\$4.60; 1,010; \$27,811). Capacity again, \$28,100 (previous week, \$28,100).

Cat on a Hot Tin Roof, Morosco (D) (14th wk; 108; \$6.90-\$5.75; 946; \$31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, topped \$31,500 (previous week, \$31,600).

Damn Yankees, 46th St. (MC) (8th wk; 60; \$8.05-\$7.50; 1,297; \$50,573) (Gwen Verdon). Over capacity again, almost \$50,800 (previous week, \$50,800).

Desperate Hours, Barrymore (D) (20th wk; 156; \$5.75-\$4.60; 994; \$27,200). Nearly \$18,900 (previous week, \$21,200).

Fanny, Majestic (MD) (34th wk; 268; \$7.50; 1,655; \$62,968) (Ezio Pinza, Walter Szlezak). Over capacity again, nearly \$63,800 (previous week, \$63,800).

Inherit the Wind, National (D) (10th wk; 76; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Over capacity again, topped \$31,600 (previous week, \$32,000).

Lunatics & Lovers, Broadhurst (C) (28th wk; 224; \$5.75-\$4.60; 1,182; \$29,500). Nearly \$17,900 on twofers (previous week, \$18,500).

Pajama Game, St. James (MC) (59th wk; 468; \$6.90; 1,615; \$52,118) (John Raitt, Janis Paige, Eddie Foy, Jr.). Capacity again, over \$52,100 (previous week, \$52,100). Miss Paige exited the cast last Thursday (23), with Pat Marshall replacing; Helen Gallagher, who recently took over from Carol Haney, now shares star billing with Raitt and Foy.

Seed and Fancy; Winter Garden (MC) (22d wk; 172; \$6.90; 1,494; \$55,672). Over \$48,500 (previous week, \$49,300).

Seven Year Itch, Fulton (C) (136th wk; 1,085; \$5.75-\$4.60; 997; \$24,000) (Eddie Bracken). Almost \$14,200 on twofers (previous week, \$12,900).

Seventh Heaven, ANTA Theatre (MC) (5th wk; 36; \$8.30-\$7.50; 1,177; \$50,200) (Gloria DeHaven, Ricardo Montalban, Kurt Kasznar). Under \$20,000 (previous week, \$24,400).

Silk Stockings, Imperial (MC) (18th wk; 140; \$7.50; 1,427; \$57,800) (Hildegard Neff, Don Ameche). Over capacity again, almost \$58,400 (previous week, \$58,300).

Teahouse of the August Moon, Beck (C) (89th wk; 717; \$6.22-\$4.60; 1,214; \$33,608) (Eli Wallach, John Beal). Picked up to over capacity,

nearly \$33,800 (previous week, \$33,600).

Witness for the Prosecution, Miller (D) (28th wk; 220; \$5.75-\$4.60; 946; \$23,248). Over capacity again, topped \$23,600 (previous week, \$23,700).

MISCELLANEOUS

Phoenix '55, Phoenix (R) (10th wk; 73; \$4.60-\$3.45; 1,181; \$22,000) (Nancy Walker). Nearly \$12,000 (previous week, \$14,000).

CLOSED LAST WEEK

Can-Can, Shubert (MC) (112th wk; 892; \$6.90; 1,453; \$50,160). Nearly \$28,900 (previous week, \$31,200); closed last Saturday (25) to tour; has earned approximately \$940,000 profit thus far on a \$300,000 investment.

OFF-BROADWAY

(Figures denote opening dates)
La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

'Trap' Off, \$13,100; Chi Going Dark

Chicago, June 28. "Tender Trap" slipped a bit in its 11th week at the 1,000-seat Harris, grossing \$13,100 at \$4 top. Loop loner, starring Russell Nye, K. T. Stevens and Kent Smith, folds here next Saturday (2).

Chicago, with no shows scheduled until August, will be legitless for the third time this century. First time was during the two-week Equity strike in October, 1919, when nine shows were struck, with five reopening for runs after the settlement. Second occasion was during the depression days of 1932, when all legit houses were shuttered between July 16 and Aug. 25.

On the future schedule are "Skin of Our Teeth," with Helen Hayes, Mary Martin, George Abbott and Florence Reed, for two weeks starting Aug. 1, and "Can-Can" opening the following evening. "Teahouse of the August Moon" opens Sept. 7 as the first Theatre Guild-American Theatre Society offering of the season.

'KING' HEALTHY \$31,000; 'CAN-CAN' NEXT IN DET.

Detroit, June 28. Fifth week of "The King and I," starring Patricia Morison, grossed a good \$31,000 at the 2,050-seat Shubert. Play winds its engagement next Saturday night (2). Top is \$4.40.

Shubert will close for the summer, but the 1,482-seat Cass will reopen July 13 with two-and-a-half weeks of "Can-Can."

'Wonderful Town' \$40,000; Weather Hurts St. Loo

St. Louis, June 28. "Wonderful Town," cut by rain and threats of rain, grossed a so-so \$40,000 last week in the Municipal Theatre's 1,193-seat al fresco playhouse in Forest Park, at \$3 top. Cast included Audrey Christie, Cris Alexander, George Gaynes, Betty Gillett, Joan Kibrig and Jordan Bentley.

"Vagabond King" opened last night (Mon.) with a cast headed by Clifford Harout, Gloria Lane, Eddie Bruce and Guy Tabarie.

'Me and Juliet' Sad 21G, Pitt Stadium's New Low

Pittsburgh, June 28. Not even the Rodgers & Hammerstein label could get them into the Pitt Stadium last week for "Me and Juliet." Musical only got \$21,000, the poorest any show has ever done in the 10-year history of the Civic Light Opera al fresco productions. Weather was just right most of the time for an outdoor show, and two out of three notices were excellent. Leads were done by Jo Sullivan, Neile Adams, Bob Shaver, Fred Smith, Warren Emmerling, Lola Fisher and John Reardon.

Current production is "Wizard of Oz," with Miss Sullivan, Zero Mostel, Lou Seiler, Elizabeth Watts, Patricia Donahue, Walter Burke, Patricia Drylie and A. Rob. bins.

NCAC Concert Bureau Sold to Met Opera Basso; Hurok Angle Intrigues

By ARTHUR BRONSON

Sale on Monday (28) of National Concert & Artists Corp.—second largest concert bureau in America—though sprung with surprising suddenness, wasn't so much of a surprise to insiders. It's been known for some time that NCAC co-owners Mark Levine and O. O. Bottorff have wanted to step out—long before the heart attack which bedded Levine last December. Other managers had been approached, at different times, with view of NCAC's purchase.

The bureau, together with its organized audience movement subsid, Civic Concert Service, was sold to Luben Vichey, Metropolitan Opera basso, who acquires title Oct. 1. Levine and Bottorff, respectively board chairman and prez of both NCAC and Civic, will run the setup until October, and continue thereafter as consultants.

Vichey, who plans to continue singing at the Met (through next season anyway), will run the bureau in association with Mr. and Mrs. Gerard Semon. The Semons have been with NCAC for 14 years, running the foreign department and operatic engagements. They'll also have a stock arrangement with Vichey.

No price was disclosed for sale of the biz, but it's believed to be \$300,000 or more. At various times, it's reported, NCAC has been offered at from \$200,000 to \$400,000, with theory advanced that if a concert manager had bought it, price would have been around \$240,000. Levine, who is 64, and has been in the concert biz 33 years, has been in ill health off and on for the last three or four years, and frankly admitted, "I am tired. It's been not only business, but a dedication," he added. Bottorff, 59, has been together with Levine for 25 years and has wanted to ease off too.

NCAC and its rival Bureau, Columbia Artists Mgt., have each racked up about \$6,000,000 billings annually in recent seasons, NCAC doing theirs with the help of the Sol Hurok artists' list. (All Hurok bookings are handled through NCAC). But despite the same takings, NCAC hasn't been the money-maker that Columbia has. Current longrunning antitrust probe into Columbia and NCAC activities isn't regarded as a strong factor in the NCAC sale.

Hurok Unknown Factor
Big asset to NCAC is the Hurok list, and the future is problematical. Hurok booking contract with NCAC has another two years to run, and the bureau is sure he'll remain with it. But the close personal relationship that has existed between Hurok and Levine might not apply with the new operators, so that Hurok is an unknown factor now.

Most artists bookings for '55-'56 have been completed, so that effects of the Vichey regime won't be noticed until the season after. Vichey and the Semons plan to concentrate on the management of musicians, with reports that a new manager might be brought in to handle Civic, which has been Bottorff's baby.

New owner will retain all NCAC-Civic execs and personnel. Levine said Monday: "They're getting a good going business, a wonderful organization."

Vichey, 42, a Bulgarian who arrived here seven years ago as Lubomir Vichigonov, made his debut at the Met in "Walkure" on Dec. 29, 1948. He shortened his name last year, and became a U.S. citizen this March. Last October he married Mrs. LoRaine Good Kent, widow of a Denver financier, who has been active in music philanthropies. Her first husband was the late John Edward Good, of a Denver brewing and mining family. Her second husband was the late Raymond Royce Kent, an actor.

Semon is the son of the late Eric Semon, onetime top European concert manager headquartered in Paris. Semon joined his father in biz in 1933. Mrs. Semon was onetime assistant to Eric Semon in his U.S. branch office, and continued in the concert biz after marrying Gerard.

NCAC dates back more than a quarter century. It began with Bottorff organizing concert audiences through the country. Then, in Jan-

Green Readies Graham Dance Tour of Orient

Charles E. Green, Consolidated Concert Corp. proxy, flew to Japan last week to arrange a goodwill tour of the Martha Graham dance company, under ANTA's International Exchange Program auspices. Tour of about 25 weeks would start in mid-September in Tokyo, and cover Seoul, Manila, Jakarta, Singapore, Bangkok, Rangoon, Calcutta, Madras, Baghdad, Cairo, Istanbul and Athens, among other places, winding in Europe.

About 30 dancers would participate, going by plane, with budget estimated at \$200,000. Green, who will be away from his N. Y. base until Sept. 8, is making the contacts as an IEP rep, but will also be looking for some attractions for import to the U. S. on his own. Green presented the Slavenska-Franklin ballet troupe in Japan in 1953, in co-sponsorship with Mainichi Newspapers.

Deakin Named as Mgr. Of Buffalo Orch; Fund Drive Over Top With \$137,500

Buffalo, June 28.
Irving Deakin has been appointed manager of the Buffalo Philharmonic Orchestra, with Ramsi P. Tick as assistant manager. Deakin, presently with the Cincinnati Zoo Opera, has handled tours of Sadler's Wells Ballet in the U.S. and was company manager for several American ballets. Author of several books on the ballet, he was formerly music commentator for WQXR, New York Times radio station.

Tick was former field representative for Civic Concerts, a subsidiary of National Concert & Artists Corp. of New York. Deakin replaces Ralph Black, who resigned to become manager of the National Symphony of Washington, and Tick takes over the duties of Ralph Burgard, who will be director of the Winston-Salem (N.C.) Arts Council.

The orch's 1955 fund drive has ended with public contributions in excess of \$137,500, over its \$135,000 goal. Philharmonic operates on an approximately \$400,000-a-year budget, of which about one-third is raised by public subscription. The 1955 total is the largest ever raised by the orchestra.

Buffalo group starts its summer pops series this week under baton of Willis Page, former assistant conductor with the Boston Symphony. Page, who last year was made assistant conductor here, has just been given an extension of his contract through 1957. The size of the orchestra has been increased from 45 to 50 for the summer pops series.

Concert Bits

Inge Borkh will sing in the world premiere of Werner Egk's "The Irish Legend" at the Salzburg Festival in August. George Szell will conduct. German dramatic soprano, who for the past two seasons has appeared with the San Francisco Opera Co., will also sing the leading role in the first Fiesco production of Verdi's "Macbeth" this fall.

Walter Alford, after a Canada vacation, started in at Lenox, Mass., on his Tanglewood Festival publicity chores.

Sir William Walton is due in the U.S. this fall, as guest of the N.Y. City Center, at presentation of his new "Troilus and Cressida" by the N.Y. City Opera Co. Oct. 20.

Jean Morel, now in France on a combination vacation and conducting trip, will be in Rome to baton the Santa Cecilia Symphony Orchestra July 30. In the fall, he's to conduct with the San Francisco Opera Assn.

January, 1930, NBC Artists Service was formed. The next year Bottorff's Civic Concerts affiliated with Artists Service, and in 1935 joint ownership of the two companies was established. In 1941 the name was changed to the National Concert and Artists Corp. Since then only Columbia Artists Mgt. has been larger in the field.

Wallenstein to Quit L.A. Orch After '55-'56 Season

Alfred Wallenstein, conductor of the Los Angeles Philharmonic since 1943, has resigned, effective after the 1955-56 season. Wallenstein was longtime conductor at WOR, N. Y., and before that solo cellist under Arturo Toscanini with the N. Y. Philharmonic, before going west.

He recently completed a stint as guest conductor with the BBC Symphony in London.

Concert Society Eyeing Shift to Smaller Hall; Drops 6/7G in '54-'55

Concert Society of New York, which took over the N. Y. Town Hall Sunday afternoon time formerly occupied by the New Friends of Music, suffered a sharp deficit during this past season, which was its second. First season ('53-'54), Society gave 16 event, and broke even. This season ('54-'55), with another 16 events, group went into the red for \$6,000 to \$7,000. Concert manager Henry Colbert, who handled the Society's series, made up the loss personally.

As result, at a recent membership meeting, Colbert suggested suspending the concerts for '55-'56; returning a season later, with concerts cut to eight, and in a Wednesday night instead of Sunday afternoon slot. Other members, however, thought this move would hurt the Society.

Suggestion was made to move the series next season to a smaller hall (from 1,500-seater Town Hall to 260-seat Carl Fischer Hall), and cut the concerts to eight events, with membership cards at \$15 for the series. Approximately \$3,000 would be needed to break even.

Options were taken on Carl Fischer Hall for the eight dates, with options expiring July 5. If by that date, a minimum of 100 memberships are received, the Society will go ahead with plans for a '55-'56 season. Otherwise, season will be suspended.

Longhair Disk Reviews

Bizet: Roma & Chabrier: Bourree Fantastique (Vox). The Chabrier, a N.Y. City Ballet hit, is also charming, spirited music. The Bizet is more serious, pleasant and baroque stuff. Both scores stand up as concert pieces away from the stage. The N.Y. City Ballet Orch under Leon Barzin handles both very invitingly.

Bizet: L'Arlesienne Suite & Faure: Pelleas Et Melisande Suite (Capitol). Two fine, atmospheric scores, suffused with color and poetry, especially in this recording by the Paris Opera Orch under Pierre M. LeConte.

Bruch: Concerto No. 1 & Prokofiev: Concerto No. 1 (Angel). Violinist David Oistrakh gives the lush Bruch a vigorous, yet refined and romantic reading. The more modern but tasteful Prokofiev has a polished, slick performance, while the London Symph adds ample support to both.

Rachmaninoff: Concerto No. 2 & Mendelssohn: Capriccio Brillant (RCA Victor). Pianist Moura Lympany brings color, vigor and smoothness to the romantic Rachmaninoff, while her tone is ample. Philharmonia lends good support, as also in the Mendelssohn.

Schubert: Quartet No. 14 & Mozart: Quartet No. 15 (Vanguard). Two romantic works, the Mozart strongly prescient of the Schubert ("Death and the Maiden") to come. Musical Arts Quartet in sensitive, musically readings.

Bartok: Concerto No. 3 (Decca). Pianist Monique Haas in a gay, graceful reading of a surprisingly melodic, strident, rhythmic work. RIAS Symph under Fiesay in excellent rapport.

Operatic Recital (London). Mezzosoprano Giulietta Simonato shows a sumptuous yet facile, soaring voice in some lovely, familiar Italian arias. The "Cenerentola" excerpt is particularly standout for its final florid coloratura passages. Unusual disk. Bron.

Alexander Uninsky, concert pianist, will join the faculty of the Royal Conservatory of Music of Toronto next September. Dean Boyd Neel announced last week.

Pianist Vera Franceschi has joined Westminster's artist roster. Julius Schulman has been appointed concertmaster of the New Orleans Symphony.

Inside Stuff—Concerts

Vittorio Gul, who was skedded to conduct the Glyndebourne Opera Co. in performances of "Falstaff" and "Barber of Seville" at the Edinburgh Festival, will obey his medico's advice and withdraw from the engagement. He will return to Italy after the last of his performances at Glyndebourne, Eng., July 18. "Falstaff" will be taken over by Carlo Maria Giulini, of La Scala, Milano. (Giulini is making his U. S. debut with Chicago Symph in the fall.) Alberto Erede of the Metropolitan Opera will take over "Barber" and John Pritchard will conduct "La Forza del Destino."

Most officers' terms of the American Guild of Musical Artists (AGMA) expired in May. Same officers have just been reelected. John Brownlee, of the Metropolitan Opera, was renamed as president; Jascha Heifetz, first vice-president; Dr. Leopold Sachse, second vicepres; Betty Stone, third vicepres, and Astrid Varnay, fourth v.p. Tilda Morse was elected as fifth v.p. in place of James Pease, and Elisabeth Hoepfel was reelected recording secretary. Jerome Hines' office as treasurer was not involved.

Jacob's Pillow, Top U.S. Dance Event, Slates Int'l List; Sees 70G Season

Lee, Mass., June 28.

\$6,500 Raised in Benefit For Stricken S.F. Fiddler

San Francisco, June 28.
The California Orchestral Assn. netted \$6,500 from a recent benefit concert played for Emanuel Lappin, 37-year-old Frisco Symphony violinist who was stricken with bulbar polio last year.

Murray Graitzart, who conducted the concert, said the money has been put into a trust fund for Lappin. The violinist is in an iron lung.

Problems Plague Levant In D.C.; Pounds at Piano Sustained by Sawhorse

Washington, June 28.

Oscar Levant won back the heart of Washington's music lovers last Friday (24) when he did a bangup job of playing George Gershwin's Concerto in F on a grand piano, one end of which was held up by a carpenter's sawhorse. Levant had failed to show for his two previous scheduled appearances with the National Symphony Orchestra in the past year and a half, and had won rough comment in the local press. But he was very much present Friday for the ozone concert, at the Carter Barron Amphitheatre.

As the stagehands pushed the big concert grand Steinway out on the stage of the amphitheatre, in front of the symphony, its rear leg collapsed and the far end of the instrument hit the floor with a heavy thump. After a pause, a sawhorse was brought out to hold up the piano, which was tested and proved to have suffered little damage to its innards.

Levant looked it over, shrugged, and went to work on the Concerto. Playing was difficult because the sawhorse was higher than the front legs. Thus, the keys alone sloped downward toward the artist. Nevertheless, Levant did a good job and was warmly applauded.

During intermission, the rear piano leg was put back in place and Levant rolled out a sock "Rhapsody in Blue."

Symph of Air's Big Sked On Return From Orient

Symphony of the Air (ex-NBC Symph) is due back in N. Y. Sunday (3) after 10 weeks overseas, giving concerts in the Orient under ANTA-International Exchange Program auspices. Management is currently negotiating for the orch's appearance in Philly Aug. 22 for the American Bar Assn. convention. Arthur Fiedler would guest-conduct.

Orch will also appear, full-strength (92 musicians), at the Shakespearean Festival in Stratford, Conn., July 31, in the first music to be heard at the drama event. Peter Herman Adler will conduct the orch in music based on the works of Shakespeare. Program will start at 5:30 p.m.

Meantime, part of the orch, about 55 players, have been set for a series of four Saturday night outdoor concerts, July 8, 16, 23, 30, in the Dogwood Hollow Amphitheatre, at Stony Brook, L. I. Alfonso D'Artega will conduct.

The nation's biggest dance event—and probably the most important festival in the world devoted to the dance—tees off here Friday (1), as Ted Shawn bows the 14th season of his Jacob's Pillow Dance Festival. It will also be Shawn's longest and most impressive season, with 53 performances listed over a 10-week period. Biggest draw should be the 10 members of the 200-year-old Royal Danish Ballet—the last of the Royal Ballets. Making their American debut, the dancers will appear several weeks, to show off varied programs from their company's long history.

Fest calls for four weeks of four performances each and six weeks of six; with an extra date, for the 53-show total. Opening bill this weekend lists Maria Karnilova & David Nillo; the John Butter Dance Theatre with Glen Tetley and Mary Hinkson, and Carola Goya & Mateo. The Dances will be here for the second, third and fifth weeks.

Other noteworthy events are the bow of William Dollar's new ballet group, and the U. S. debut of Birgit Akesson, modern dancer from Sweden. Fest will also offer Alicia Alonso & Erik Bruhn, Myra Kinch, Mary Ellen Moylan, Jean Leon, Destine Co., Merce Cunningham Co., Mariquita, Mia Slavenska, Josefine Garcia, Dance Drama Co., Iva Kitchell, Alexandra Danilova, Iris Mabrey, Ruth St. Denis, American Mime Theatre, and others.

Ballet, modern dance, ethnic and native dance will be shown on mixed, varied bills. If the nearby Berkshire Festival at Tanglewood, in Lenox, doesn't cramp evening performances (matinees are usually sellouts), Shawn should make out satisfactorily on the season.

School Pays Off

Capacity for the fest—with the 500-seat house selling at \$3.60 evenings, \$2.40 matinees—runs to about \$70,500. Artists are in on a percentage basis. Shawn assumed cost of bringing the Dances over, their transportation costing him \$15,000. (He has booked the Dances into the Lewisohn Stadium, N. Y., for one night, for a reported \$5,000, which comes off his budget. There are a couple of other dates, as at Fairfield, Conn.)

Shawn's expenses run high as he keeps all-year maintenance on his setup here, has a staff about 20, a N. Y. national press rep, etc. He also has a school here—with separate bookkeeping from the fest—which has always been a paying proposition. School attracts from 60 to 70 students, at about \$500 tuition a season.

Interest in the Pillow fete is stronger this year than before. Advance on season subscriptions through last week was twice that of last year. Shawn has pushed some weeks' openings up to Tuesday to accommodate his increased sked.

Event is unique in the U.S., running over a 10-week period. (Summer fest at Connecticut College in New London, runs only one week, and is dedicated entirely to modern dance). Fest has as wide a rep now throughout Europe as in the U. S., to be regarded here and abroad as one of the most important of American artistic institutions.

Ferde Grofe's "Hudson River Suite" will be given its first New York performance by Andre Kostelanetz in the Lewisohn Stadium next Monday evening (4).

Literati

Cornberg On Techniques

Sol Cornberg, NBC's director of studio and plant planning, has revised the late Hyland Bettinger's "Television Techniques," which was published by Harper & Bros. last week. The book deals with the basic principles of audio and video technique, writing, directing, producing of audio and video technique, writing, directing, producing, lighting and pictorial composition for television.

Cornberg, who designed the studios and sets for NBC's "Home," "Today" and "Tonight" television shows, is also co-author of "A Stage Crew Handbook," published by Harper in 1941.

Garfinkle Heads Am News

The almost (but not quite) sharp emergence of Henry Garfinkle as the new president of the American News Co. is commonly taken as a clear omen of many changes to come in that 90-year distribution empire. In becoming the new key figure, and a director, along with his two nominees Thomas Shanahan of the Federation Bank, and Joseph Patrick, an attorney, Garfinkle ends the rule of the tight inner group of which Michael Morrissey, now in the 70s, has been the dominant figure. Garfinkle's assumption of the presidency and the active leadership sent Percy O'Connell upstairs to the chairmanship.

Until quite recently Garfinkle has been little known except in the field of independent wholesalers of periodicals. His closeness to Victor D. Ziminsky, president of Union News Co., the profitable core-unit, has been known and the Garfinkle group's move to take control has been whispered.

Because of Garfinkle's own upsurge from a single Staten Island stand, and his go-get-it credo, it's likely that some of the rigid franchise conditions will be loosened up. It's considered pretty certain that the new management will move to settle the Dept. of Justice antitrust action which has long pending. After that it's believed some 375 American News branches will be freed of restraints and allowed to compete, bare knuckles, against the indie wholesalers.

John Redmond Kelly's newsletter, Quest, which has had a lot of the early lowdown on the ANC situation, predicts American News may even start handling local dailies around the country.

Tip-top Merman Brog

Ethel Merman has told much of her life story to Pete Martin, and the result is a book called "Who Could Ask For Anything More?" (Doubleday; \$3.50).

In setting down the life and good times of Ethel Agnes Zimmerman, Martin reflects the personality, speech and philosophy of his subject. What he didn't pick up from the lady herself is supplied for him by experts. Irving Berlin is quoted on Merman's handling of lyrics: "If you write lyrics for Ethel they'd better be good, for if they're bad everybody's going to hear them anyhow." Cole Porter thinks Merman sounds "like a band going by." Toscanini, persuaded by Sam Chotzinoff to listen to Miss Merman singing "I Get a Kick Out of You," looked puzzled for a moment, then turned to Sam and said, "Castrato!" Lew Kesler, Merman's favorite pianist, whose name gets misspelled throughout his favorite star's book of memories, defines Merman as a girl "who'd rather have a rhinestone orchid than two tickets to 'Faust'."

Miss Merman revels in these, and many more assessments of her art. She likes her work and she enjoys telling about her adventures. Scoffing at stage fright, Miss Merman says she figures the customers are the ones to be jumpy, "risking their dough." Behind the footlights, she comforts herself with the thought: "If they could do what I'm doing any better than I can they'd be up here on the stage and I'd be out there in a seat."

The authors relate a host of anecdotes about show biz good yarns on Durante, Hope, Lindsay & Crouse, Bert Lahr and dozens of others. Two of Merman's three husbands, Bob Levitt and Bob Six, are fully introduced, together with the star's two children. Much is revealed of the manner in which Merman musicals have been put together, and the singer's experiences in Hollywood are told.

False modesty is not one of Ethel Merman's characteristics; however it is refreshing to meet an artist who claims no more than

her just due—who admits that her principal reading each week consists of trade papers and the columns. Nor has Miss Merman neglected to report her sometimes acid nature. Unable to endure phoney sweetness and light, Ethel once returned a goody compliment from Lady Sylvia Ashley with a curt, "Thank you, Mary Pickford."

Pete Martin's Merman bio moves fast, it's fun, and it achieves a truly dimensional portrait of its fascinating subject—Who Could Ask For Anything More? Down.

NY Times' Proposed Move

The N.Y. Times has taken a large plot of real estate in Manhattan's West 60s. Ultimate aim is to move the newspaper from its present site in the middle of the theatrical district on 43 St. to obviate the problem of shipping bulky newsprint and newspapers through the heavy midtown traffic and because of the physical restrictions placed on possible expansion plans.

New property, which publisher Arthur Hays Sulzberger indicated won't be used probably for several years, is located between 62d and 65th Sts. on West End Ave. Pursuit was made from N.Y. Central System, which has freight tracks running next to the property. Shipments by rail will be used to eliminate current transportation difficulties.

Jessel's Next Book

George Jessel's "This Way, Miss" has sold some 12,000 copies for Holt & Co. and is picking up again, as result of his bally. Comedian-author heads for Germany and the Holy Land July 6. His daughter, Jerilyn, is already in Heidelberg with her mother, the former Lois Andrews, and her officer-husband. Jessel's next is for Grayson Pub Co., "You, Too, Can Make A Speech."

CHATTER

Cockeyed, a takeoff on scandal mags, hits the stands this week. Mag, a quarterly, is put out by (John) Whitestone Publications.

"Hollywood's Yankee Doodle Dandy," by Richard English, a profile of George Murphy, appears in the July 2 issue of the Saturday Evening Post.

Exec huffing at Life ups George Hunt from assistant to the managing editor to assistant managing editor with Kenneth MacLeish, an associate editor since '50, taking his old post.

William M. Lowe Jr. has been appointed editor-in-chief of House & Garden magazine. Formerly with Ogilvy, Benson & Mather, Lowe was previously managing and executive editor of Look magazine.

Anatole Chujov, editor-publisher of Dance News, due in Chicago Aug. 11-14 for lectures and clinics at the annual convention of dance teachers, the Chicago National Assn. of Dance Masters. It's his third such invite.

Wife, 38, of Good Housekeeping editor Bart Sheridan, a suicide last week, when body was found dead of carbon monoxide poisoning in the garage of their Greenwich (Conn.) home. She had been depressed recently.

Ernest Cuneo, w.k. attorney in show biz circles in New York and elsewhere, sometime law clerk to New York's Mayor F. H. LaGuardia and a longtime friend, has written a bio of "the little flower" for Macmillan publication in October under the title, "Life With Fiorello."

World Pub is bringing out a revised edition of Margaret Webster's "Shakespeare Without Tears," introduction by John Mason Brown, in September. Gloria Vanderbilt, ex-Mrs. Leopold Stokowski, bows as a published author with 27 "Love Poems," also via the same pub, with illustrations by Ann Bridges, and also for September publication.

Mobsters Intimidate

Continued from page 1

death of attorney general nominee Albert Patterson last June through the cleanup and recent trials of the gamblers is a publication from Vulcan Press of Birmingham, newcomer in the publishing field.

Rumors and an underground campaign against the book started long before its publication date last week, said publisher John Boddette. High political figures mentioned in the book first offered Boddette and the authors bribes to leave out their names. When this didn't work, there were threats of

lawsuits for contents of the book. Just before publication local book-sellers here withdrew advertising support on the basis of reports they would be liable for contents of the book if they advertised it. Vulcan Press finally had to offer the book for sale on a mail order basis. Two of the downtown bookstores later backed down and cautiously started selling the book in the corner without any front window promotion. The largest department store in Birmingham, Loveman's, still isn't selling it and would offer no explanation on the telephone.

Allied Artists had difficulties making the film about Phenix City while shooting on location with Richard Kiley and Kathy Grant. Co-producer Dave Diamond and his men found their work sabotaged in many small ways during the filming. At one time there was an injunction to keep the company from using the streets. When they couldn't rent property for a honky-tonk, they built one of their own and named it the Poppy Club. There weren't enough slot machines and horseshoe machines left after the cleanup for the filming, so the Chattahoochee River, the gamblers' traditional dumping ground for bodies with cement-encased feet and gambling equipment, was dragged for film props.

The company stayed in a hotel on the Columbus, Ga., side of the river. After a hard day of battling obstacles to finish the picture, Diamond said: "I'm in here and I'll shoot this movie if I have to hire guards." He had telephone threats and went so far as to restrict the movements of the cast to prevent any incidents.

TV in Act

Even tv got mixed up with it when Jackie Gleason starred in the Studio One play, "Peacock City," changed in title at the last minute to "Short Cut." Hugh Bentley, president of the Russell County Betterment Assn. and leading figure in the cleanup forces in Phenix City, sued CBS, Westinghouse and the Columbus and Birmingham CBS outlets for the play which, he said, portrayed him as the murderer of Albert Patterson.

The authors of "Phenix City," Worstman, state political writer for the Scripps Howard Post-Herald, and Strickland, political and general assignments writer for the News, have suffered recriminations and rewards for their roles in the coverage. Strickland said his wife has received threatening calls and so has his newspaper. Some mobsters tried to run Strickland off the road during the early days he was covering Phenix City's cleanup. Another time they jumped his photographer.

Worstman was arrested for trespassing when he went with a National Guard team on an investigation of a tourist court owned by Jimmy Putnam, Phenix City clerk and partner of gambler Hoyt Shepherd. Worstman was later acquitted on this charge sworn out by Putnam. A Birmingham attorney mentioned in a Worstman article as being seen in a Montgomery hotel room with some Phenix City gamblers took a swing at Worstman in Birmingham. The latter swore out a warrant for his arrest and the attorney retaliated saying Worstman struck him first. Both were acquitted.

Worstman won an AP "best reporting" state prize for his interview with gambler Hoyt Shepherd. Both Strickland and Worstman received state VFW awards for their coverage of Phenix City from the days before the Patterson slaying up to the final cleanup and court trials.

Church Pressure

Continued from page 1

challenge the entire local censorship set-up.

At the present moment, two top local art filmieries are showing reruns, on the theory that a good oldie is better b.o. than the mediocre are pix that are getting the censorship nod. The Surf Theatre is showing "Wuthering Heights," while the World Playhouse is re-running "Aida," which played there less than three months ago. At the same time, two Loop first-run houses are playing foreign art pix with an adults-only tag. Exhibits feel that censorship is the fly in the ointment, preventing a free flow of hefty b.o. art pix to the filmieries, and are hoping for an early revision of the set-up in the courts.

SCULLY'S SCRAPBOOK

By Frank Scully

If you saw a one-legged crane walking up Broadway recently, without a tin cup, his hair banged over his beautiful eyes to keep out the glare, that was your old Scullywag. A firm believer in the oldie that the longest way 'round was the sweetest way home, I trained from Palm Springs to New Orleans enroute to Broadway.

In New Orleans I fell into the loving arms of Father Edward Murphy and the mosquito fleet. Reporters were wearing mosquito nets while interviewing convention delegates. It was a tab version of the "Seven Year Itch."

Right off I committed a faux pas. They have a new Union Station down there, though the Confederates still control the metropolis. As you detain, you look right and left and see nice plastic yellow seats. I flopped into one at the right. Soon I was most politely told I should sit on the other side, as the spot I picked was exclusively for Negroes. So I moved. I'm not subversive when the odds are overwhelmingly against me.

In trams, trains and buses Negroes still sit in the back and I wondered if a white hitchhiker should be picked up by a Negro, what the protocol would demand. That the driver sit in the back and turn his wheel over to his free-loader? I say I wondered. But I kept my beautifully-formed mouth shut.

It was my first visit to New Orleans and while this might be considered a disgrace by more seasoned trippers and ought to be kept a secret, I suppose, everybody-kisses and tells these days and I'm developing too into a conformer. But for hospitality, one must still hand it to the South. Or at least to Northerners who have dug themselves in, like Father Murphy, the author of "The Scarlet Lily" and most recently of "The Bride of New Orleans." He treated me as if I were an heir of Napoleon whose largesse made our acquisition of Louisiana possible.

Binyon Lays An Egg

He got me into the Roosevelt Hotel, for one thing, and it didn't cost me a doubloon. The first night at Brennan's I was accosted by two Hollywood characters and when they learned I was stopping at the Roosevelt they gave me the dirtiest look since burlesque was banned. It seems they couldn't get by the doorman.

They were Dick Powell and Claude Binyon, author of a timeless piece called "Wall Street Lays An Egg." They were hunting locations for a remake of "It Happened One Night." But obviously not at the Roosevelt.

The next night I dined again in the French Quarter. (Fooled you that time. Thought I was going to pull some French on you, eh). The proprietor was (and I pray still is) Dorothea Renaud Reiger. A great friend of Josh Logan and Nedda Harrigan, when she learned I was heading toward Broadway she tore up the check. She gave me a chicken dinner, seasoned with wine, that hasn't been matched by my taste buds since de Boutheau's in Nice, where I fed Jimmy Walker octopus under the guise that it was "a sort of lobster." I should have told him the truth before he died, but I'm a great one for keeping secrets.

As a finale Father Murphy took Lee Freeman and me to Antoine's where the cracks in the floor are piously preserved. His clerical collar got him a discount. He wouldn't think of my picking up the tab. I was his guest, wasn't I? His royalties on "Bride of New Orleans" must be pretty good. Incidentally, in a bookstore adjoining the Roosevelt, sex books caught your eye wherever you turned. Except for copies of "The Bride of New Orleans," which is as clean as a cloudless sky.

Try the Automat Next

Freeman, when I asked if I could do anything for him in New York, said I might inquire around the Lambs about his producer and ask how he is getting on in the matter of casting Freeman's new play, "Black Candle." He and Father Murphy took care of me till train time, which was near midnight.

The train arrives at Penn Station around nine in the morning. I foolishly called my publisher, and except for a weekend in New England, I hardly got out of his clutches. He assigned me to cleaning up and knowing "Cross My Heart," the confessions of a free-wheeling soul I've cutt'n all my life. It's all about me and I'm ghosting it for publication next October.

Released for a weekend, I planned to New England and was met by two college kids who drove me from Bradley Field to Northampton, a sleeper jump in the old days. One of these was my daughter Sylvia, who owns a quarter-interest in the car without having put up any cash. The other was Ann Pearson from North Carolina, whom I suspect was chumped into putting up Syl's part of the demanded cash. The crate set the four of them back \$200 and previously had got them to Florida for an Easter vacation. It got me from Smith to Harvard and back on 10 gallons of gas, which indicated to me at least that it must have been an Olds with a Renault motor.

Bring on the Girls

Back at Smith I met Adlai Stevenson, a Princeton boy who was picked to make the commencement pitch. He was about as qualified to advise college girls as Eddie Cantor would be to advise Maryknoll Seminars. This Stevenson has fathered three sons, and nothing else. Even his sons, realizing he had no qualifications whatever for the task, urged him to reject the invitation. But this is no time for politicians to take vows of silence, so he proceeded to tell these dolls to be non-conformists. He told them that most of them would become housewives, but even in that job it was their duty to goose the old man into bucking the tide, even when he might be listening to tv.

Having spent 20 years trying to mould this spawn of mine into an acquiescence to certain conventions, I looked on this magnificent layoff as about as subversive a character as I had listened to in many years. He's no great hand for words of one syllable. For that matter, who around a college campus is?

Bill Benton, addressing another commencement class, made the same sort of non-conformist pitch. As two people thinking somewhat alike constitute a conspiracy these days, I can see a new Congressional investigation right over those lovely New England hills. Well, they can blame it all on Jonathan Edwards, who has a church named after him in Northampton.

He talked like that about 200 years ago and hasn't been heard of since. At least he never became President. The well-adjusted citizen who fits painlessly into the social pattern is the boy (or girl) who gets the key post these days.

Still, maybe the Smith girls were not too much affected by it. Chafee of Harvard says kids don't listen to their professors any more, so it doesn't really matter if they're redder than the robes of a cardinal or as white as the current crop of Hollywood scripts.

As for my quartet of cooperative car-owners, they were away ahead of Adlai the Magnificent. With their diplomas tossed into the bottom of their trunks, they were heading back to Asbury Park where they had got themselves booked into a hotel as hash-slingers at \$100 a week. How well they hide their New England accents and college English depends I suppose on how long they will be able to hold their jobs as card-carrying waitresses.

I kissed them all goodbye (they loved me in Northampton) and returned to Broadway to catch some shows, where \$100 a week is still good money. But I'm still baffled by the economics of the thing. Sending girls to a top college so they can get bunions as soup-splitters indicates that somebody must be crazy. I suspect it must be me (or I, vote for one) because I put up the dough for at least one of these dolls of the damask set.

Broadway

Japanese film star Shirley Yamaguchi in Gotham for the opening of "House of Bamboo."

Paul Denis' nine-year old son fell off bike and had to have surgery at French Hospital.

Jerry Lewis, currently vacationing in Florida, contemplating a tour of Army bases in Korea in August.

The Herb Goldens of Bankers Trust will eschew Europe first time in six summers, go instead to Brazil come fall.

Jarma Lewis kicked off Loew's Theatres summer festival with ceremonies in front of Loew's State Theatre last week.

Martha Lipton of the Met Opera will sing at Robin Dell over 4th weekend, then take Liberty July 5 for date in Wales.

Leslie Caron, Opera Comique singer Rosita Arguello, and pianist Zadel Skolovsky among show biz arrivals Mon. (27) on the Liberte.

Woman's Home Companion running a condensation of William Gibson's "The Cobweb" simultaneous with the release of Metro's film version.

It was a double celebration Sunday (26) for Paul Crane, chief of Loew's International traffic dept. and his silver wedding anniversary and his 33d year with Loew's.

Dorothy Beth Lefkowitz, daughter of the William Morris Agency exec Nat Lefkowitz, BA'd at Mt. Holyoke last week and thence to Europe for the summer.

Theodore S. Repplier, president of The Advertising Council, arrived in N.Y. last Thursday (23) after a six-month tour as one of the original Eisenhower Exchange Fellows.

Publicist Dorothy Ross rented a home in Sag Harbor (L.I.) to be close to her summer clients, Herb McCarthy's, Southampton, and the Out-Of-This-World Inn, Easthampton.

Joseph A. McConville, Columbia Pictures' foreign chief, in from Europe yesterday (Tues.) on the Queen Elizabeth. Also arriving was symphony conductor Dr. Bruno Walter.

RCA prexy Frank M. Folsom, on a combined business and Governmental inspection trip for Uncle Sam, cutting it short and due back in the U. S. today (Wed.) after seven weeks overseas.

Jo (WMGM) Ranson's daughter, Ellen Tobin, was married to Dr. Philip Adams last Saturday. Couple will make their home in Berkeley Heights, N.J., after New England wedding trip.

Producer George Abbott's daughter, Mrs. Judy Abbott Clark, sold her dwelling at 154 E. 74 and purchased the three-story Georgian brick residence at 161 E. 78 St. from Mrs. Nemone Balfour Gurevitch.

Edward E. Sullivan, 20th-Fox publicity manager, presented a scholarship awarded by the film company for study at the National Academy of Design to the winner of Washington Square Outdoor Art Exhibition.

Conrad N. Hilton made the SAS polar flight back from a Swedish holiday and business trip to his Beverly Hills base. Hilton Hotels International's exec veepee, John W. Houser, due back from his European o.o. July 4.

Ora Billingsley, Westchester realtor and brother of Stork Club boniface Sherman Billingsley, was severely bitten by one of his boxers last week when he sought to prevent the dog from attacking several Siamese kittens. He may lose two fingers.

Lawrence Langner, Armina Marshall, John Wilson, Philip Langner and Windsor Lewis celebrating the Silver Jubilee anniversary of the Westport (Conn.) Country Playhouse by hosting the 4th Estate with a swimming and cocktail party at the Langner estate.

Madrid

By Ramsay Ames

(Castellana Hilton; 37-22-00) Pepita Serrador playing "Glass Menagerie" in Valencia.

Juliette Greco singing at the Villa Rosa's big outdoor summer garden.

Cecile Aubrey back in Paris, after finishing "Dance in the Sun" in Hamburg.

Jose Tamayo Co. presented "Julius Caesar" at Roman Theatre in Merida last week.

Pilar Lopez Co. opened last night with a new repertoire for 10 days at the Teatro Madria.

"Marcelino" set an all-time record here with \$100,000 gross. It is set for the Berlin Film Festival.

"Limelight" (UA), now past its ninth week at the Cine Capitol, gave a request special showing in English last week.

Italy's entry for this year's San Sebastian Film Festival (July 19-26) is "Giorni d'Amore" (Days of

Love), produced in Ferraniscolor by Minerva Films. It stars Marcello Maestriammi and Marina Vlady.

Director J. A. (Muerte de un Ciclista) Bardem preparing two new scripts, "Calle Mayor" and "Le Novia de Don Juan."

This week is the Municipal government's International Film Week, during which films not yet seen in this country will be shown.

Chanteuse Genevieve and mambo ace Perez Prado great draws at the newly reopened Pavillon, dance outdoor spot in Retiro Park.

Spain's "Marcelino, Pan y Vino" (Marcelino, Bread and Wine) very big at two Paris cinemas, the Biarritz and the Madeleine, where it has run four weeks.

Argentine folklore presented at Teatro de la Comedia by that country's Del Atlapiano Al Plata Co., headed by Celia Queiro, Jorge Lanza and Maria de la Fuente.

Dress rehearsal of "Julius Caesar" in the Roman amphitheatre at Merida, directed by Jose Tamayo and adapted by Jose Maria Peman, was attended and applauded by Italy's King Humberto and entourage.

Eleanor Holm in from Paris for a few days here before taking in Granada, Pamplona and a visit with the Robert Ruarks in their Palamos beach home. She also went to see Robert Rossen and his "Alexander the Great" company shoot.

Paris

By Gene Moskowitz

(28 Rue Hachette; Odeon 49-44) Daniel Gelin off to Hollywood for his role in the Alfred Hitchcock pic, "The Man Who Knew Too Much" (Par).

Thomas Brandon budding with Pierre Prevost, owner of nitery Fontaine Des Quatre Saisons, for possible vidix series.

Jose Greco in to set up plans for a dance recital here next spring, and then to Madrid for a role in the pic, "Accent Espagnol" (Spanish Accent).

Eric Von Stroheim to step back into film direction with a scenario he has been preparing for about 15 years. Project probably will roll next season.

Red China's Opera of Peking, which caused such a civic and public furor and acclaim, back at the immense Palais De Chaillot for another week.

Betty Reilly into a revue at Theatre Des Varieties called, "A Pleines Gorges" (In Full Voice). She doubles between this and Rose Rouge nitery, and heads both.

Juan Bardem in to work on script of "Don Juan," a Franco-Spanish coproduction, with Fernandel and Carmen Sevilla, which will be directed by John Berry.

James Bradley base in for setting 100th performance of play, based on his "La Chair De L'Orchidee" (Flesh of the Orchid), adapted by Frederic Dard at the Grand Guignol.

Barney Balaban says he is in Europe for 75% relaxation and 25% work. The latter will be primarily concerned with a looksee at the production setup in Rome for "War and Peace" (Par).

Haya Havarits, Israeli actress, signed by Marcel Pagnol for a role in his new play, "Judas," which bows next season. Pagnol saw her at Cannes where she won a kudo for her Israeli pic, "Hill 24 Does Not Answer."

Mary Martin and Helen Hayes here for "Skin of Our Teeth," which bows at the Sarah Bernhardt June 28 as part of the Drama Fest and under the ANTA Salute to France banner. Among supporting actresses are Heller Halliday (Miss Martin's daughter) and Lily Dodge (Ambassador Lodge's daughter). A supporting actor is Miss Hayes' son.

Houston

Dorothy Sarnoff singing star at opening of swank new Houston Club. Johnny Long orch played at preem.

Bob Hope in town for three stage appearances at Majestic Theatre, where his "Seven Little Foys" preem.

Houston actor Charles Gray goes to Hollywood to finish his scenes in "The Houston Story," being shot here when star Lee J. Cobb's collapse forced a halt.

Jack Webb, joining personal appearance parade, due in July 28 to beat drums for "Pete Kelly's Blues." James Stewart also coming in to hear opening of his pic, "Man From Laramie."

Houston scribe Paul Hochuli wrote an on-the-spot exclusive series about filming of Edna Ferber's "Giant" in and around little West Texas town of Marfa. Stars on location were Elizabeth Taylor, Rock Hudson, James Dean, Mercedes McCambridge and Chir Wills.

London

Tony Owen back in town to set up a new production deal.

Sir Michael Balcon has acquired film rights to Eilston Trevor's Dunkirk story, "Big Pick-up."

Jack Hylton tossed a late night Savoy party to celebrate the 10,000th performance of the Crazy Gang.

Visitors from Hollywood include Mona Freeman and Melvyn Douglas, Miss Freeman stars in "Dial 999" for Anglo-Amalgamated.

David Hilberman signed by Pearl & Dean to advise on animated and cartoon subjects and to recruit a team of British designers and animators.

Alfred S. Kahn, on an extended visit here, taking a look at West End shows and getting a reaction on contrasting show biz policy in London and Broadway.

The Alfred Hitchcock unit filming "The Man Who Knew Too Much" returned last week to Hollywood, having completed their location sequences in London.

Harold Prince, on his first visit to London, insists that his trip is purely vacation and has nothing to do with his upcoming Coliseum production of "Pajama Game."

Leslie Mitchell, one of best known newsreel and tv commentators, has joined associated-Rediffusion, the commercial tv program, which will operate the London web on weekdays.

The Variety Club sponsoring the preem of Stanley Kramer's "Not As A Stranger" at Leicester Square Theatre July 27. Coin raised will go to the National Association and London Union of Mixed Clubs and Girls Clubs.

Cape Cod

By Earl J. Dias

George Moses doing press chores at Falmouth Playhouse, Coonamesett.

William J. Cornell returns as press rep at Cape Playhouse, Dennis.

Shirley Booth kicks off Dennis season last week (21), with "The Vinegar Tree."

Franchot Tone opens Falmouth Playhouse season, July 2, in "Oh Men, Oh Women."

John McAvoy succeeded Fred and Martha Miller as producer at Somerset Playhouse.

Playwright John Cecil Holm guest speaker for New Bedford drama group, the Spouters.

First program of Newport Music Festival slated for July 10 with concert version of "Carmen," with Remus Zinzoca conducting and Gloria Lane in title role. Mentor Richard Tucker will sing Don Jose.

New strawhat enterprise, Mattapoisett Playhouse Inc., opens on grounds of a resort hotel, Shining Tides, this week with "Dial M for Murder." Group organized by Mary A. Smith and Sheldon Levine will have a resident company of six professionals and will fill in other roles with local talent. Show tent seating 500 will house the shows.

Fire Island

By Mike Gross

Sign in a local bistrot: "Marilyn Monroe At Home."

Chi announcer Ken Nordine guesting with Pete Kamaron.

Wolcott Gibbs back on the beach after pneumonia attack.

Bob Merrill mulling a new musical now that "Serenade" has been scrapped.

In for a quickie o.o. were music publisher Herbert Marks and film thespian Alex Nicol.

Among the summer settlers: legit producer Shep Traube and percenter Herb Gottlieb.

Goldie Hawkins imported his family baby grand from Fort Deposit, Ala., to his eatery here.

Bob Rolontz, Groovy Records artists & repertoire staffer, tagged his house "Rock 'n' Roll" natch!

F. I. to Europe: CBS veeep Lester Gottlieb in September; Tony Bennett's personal manager, Lloyd Leipzig in July.

Dick Adler taking off for Europe in a couple of weeks; will tour the Continent and then work with London company of "Pajama Game."

Boston

By Guy Livingston

Bob Hope in town yesterday (Mon.) in advance of his new Paramount pic, "Seven Little Foys."

Sloan Simpson opened the Somerset Playhouse production, "The Tender Trap" in Somerset, Mass., Monday night (27).

E. M. Loew, New England and Greater Boston theatre chain owner and treasurer of Bay State Raceway, Foxboro, honored at a reception at the Boston Press Club Thursday night (23).

Variety Club of New England

honored Rudolph F. King, Massachusetts registrar of motor vehicles, as the person who has done "the greatest amount of good for the greatest number of people" at the annual banquet of the Variety Club of New England in Hotel Statler Monday night (20).

Lee Falk back in Boston for his two strayhatters, Boston Summer Theatre and Marblehead, reported that in his recent operation in Nassau, he was playing Shirley Booth in "The Vinegar Tree," coincident with the visit of Princess Margaret.

American visitors to Nassau, who knew of Miss Booth as a star, and the Britishers who didn't get invited to parties for the princess, brought him the best b.o. of the season.

Rank's Proviso

Continued from page 7

films, to increase the number produced and to secure the widest possible market for them throughout the world. He believed this object was of vital national importance not only from financial and economic points of view, but having regard to British cultural and social relations with people throughout the world.

The achievement of that aim necessitated a considerable development of interest in the picture industry so that now Odeon Theatres is the parent company of a group which comprises the Odeon and Gaumont circuits, important interests in overseas circuits, film distributing and production companies, ownership of studios and considerable manufacturing and ancillary interests employing a total capital of over \$125,000,000.

"Having regard to my primary object," runs Rank's personal statement, "it is essential that the control of the Odeon and Gaumont circuits as well as the associated film distributing and producing units, should remain in British hands and I have given long thought, in conjunction with my advisers as to the best method of achieving this object, particularly, on my death. Accordingly, some two years ago, I reorganized the affairs of the private companies, which controlled Odeon Cinema holdings and which in turn were controlled by my wife and myself.

"As a result the control of the voting power of the group is now vested in a company limited by guarantee and without share capital, whose main object is to support and encourage the British film industry. The right to receive the major part of dividends, etc.; from the Odeon theatres group through the intermediary of Odeon Cinema Holdings in respect of my former holdings has been vested in trustees to apply the proceeds for charitable purposes.

"The directors of the company and the trustees of the charity," the statement adds, "comprise Mrs. Rank, Lord Mackintosh of Halifax, John Davis, my professional advisers, and myself. Neither Mrs. Rank nor I have retained any financial or voting interest in the Odeon group for our personal use."

The Rank statement concludes by opining that control and operation of the Odeon group will, as a result of this reorganization be unaffected by his death. It also ensures that the control of the group is firmly established in British hands for the future.

Poe's Halo Coup

Continued from page 7

ing at it objectively, "the foreign film has not been a success." There have been exceptions (he named "Bitter Rice," "Anna," "Bread, Love, and Dreams," "Aida") but the position is difficult. IFE has so far been a successful experiment, even though the financial returns have not yet been great. He added that the lingual barrier was part cause of this, but that the main resistance came not from the American audiences but from the exhibitors, who resist foreign pix for their offbeat quality and not necessarily because they're foreign), which necessitates more effort in promotion. IFE plans a program of "education" of the exhibitor, to help him towards acceptance of foreign pix. Poe was more skeptical about penetration of the South and Midwest, especially in rural areas, where the foreign film faces an impossible task.

Hollywood

Doris Day airlined in from Europe.

Eugene Zukor recovering after major surgery.

Marjorie Rambeau laid up with a strep throat.

Josef Auerbach in from two months in Europe.

Marjorie Lawrence sang at dedication ceremonies of the new Mt. Sinai Hospital.

Writers Guild of America voted to buy \$5,000 worth of Motion Picture Exhibition debentures.

Walter Pidgeon heading for Caracas to participate in Venezuelan national holiday celebration.

Y. Frank Freeman tossed a party for Spanish Ambassador Jose Maria de Arelliza at Paramount.

Jack Mahoney will be honor guest at his hometown Davenport, Ia., celebration of Mississippi Valley Fair July 2-4.

Loretta Young, hospitalized with peritonitis attack since April 10, will undergo abdominal surgery when she gains sufficient weight.

Close to \$8,000 was raised at the benefit Coast preem of Paramount's "Seven Little Foys" at the Hollywood Paramount Theatre (23), seats scaled to \$6.50. George Jessel emceed event, with proceeds going to the John Tracy Clinic for Deaf Children and the United Cerebral Palsy Fund of L.A. County.

David Butler has been reelected for his fourth term as chairman of board of trustees of Screen Directors Guild's Educational and Benevolent Foundation. Other electees include Stuart Heisler, 1st vice chairman; Francis X. Baur, 2nd vice; George Archainault, secretary; and Lesley Selander, treasurer.

Don Hartman, Paramount Studio production chief who headed the Citizens' committee in spearheading construction of the \$4,500,000 communicable diseases unit of the General Hospital, officially accepted the large bronze plaque which the L.A. County Board of Supervisors presented in commemoration.

Jesse L. Lasky, one of the screen's foremost pioneers, discovered Lillian Roth on the New Amsterdam Roof, N.Y., in 1929, and cast her in her first motion picture, "The Vagabond King," at Paramount. Last week, his son, William Lasky, was set by Metro as second assistant director on "Til Cry Tomorrow," a reorganization of her blog.

All officers of Screen Directors' Inc., fund-raising subsidiary of the Screen Directors Guild, have been reelected for another term. Slate includes George Wagner, prexy; George Sidney, 1st vp; Delmer Daves, 2nd vp; Bruce Humphreys, secretary; and Lesley Selander, treasurer. SDI's principal activity is Guild's new Screen Directors' Playhouse telepic series, sponsored by Eastman Kodak Co. Take from this series which various Guilders are directing will be utilized for Guild's Educational and Benevolent Foundation activities.

Queers Quality

Continued from page 3

Namara, "that if tv was occasionally going to present motion pictures for free prior to theatrical release it might put you in an embarrassing position inasmuch as you have been opposing pay-as-you-see tv. If this practice of showing first-run pictures on a free basis before theatrical presentation were to continue even on an occasional basis, isn't it possible you will be going out in favor of pay-as-you-see tv?"

Starr, in his reply, said it's "obvious that the set owner is not going to pay to see his first-run movies in a small flickering television tube when he can pay the same price and see his motion pictures in all the clarity and width and color definition of VistaVision or CinemaScope or Todd-AO. Then, you may ask, if pay-to-see first-run movies cannot possibly compete with theatre movies, why does my committee object to Telemeter's proposal of first-run movies in the home. The answer to that question is very simple: since the mechanical handicaps of television will not permit it to compete with the theatre, your company will move heaven and earth to try to pre-empt the programs."

Starr noted that with \$40,000,000 a day "tantalizing" the toll-tv companies, they might possibly persuade the existing producers and distributors of pictures to stop making films for theatres and make them exclusively for home-tv.

"Knowing these producers as I do," he said, "I would guess that they would make such a switch at the exact moment it might become profitable for them to do so."

OBITUARIES

BORRAH MINEVITCH

Borrah Minevitch, who started as an harmonica player and developed into a film and teleplay producer, died in Paris, where he was a long-time resident, June 25, exactly three weeks after his marriage to Lucille Watson-Little, ex-wife of Deems Taylor. He was 52. Besides the widow, five sisters, a brother, a daughter Lydia by his recently divorced first wife (ex-actress Betty Henry) survive. Details on P. 2.

WYLLIS COOPER

Wyllis Cooper, 56, writer, director and producer for films, radio and tv, died June 22 in High Bridge, N. J., after a long illness. Cooper, who was with NBC in Chicago in 1930, originated the "Lights Out" radio series. He was a film scripter from 1936-1940 turning out scenarios for Universal and 20th-Fox. He co-authored the screenplay, "Mr. Moto Takes a Chance," with Norman Foster, and scripted "Son of Frankenstein" for Universal.

In 1949, Cooper moved into tv with the "Escape" series and in 1951 directed and produced "Stage 13" for CBS. He had also been manager of the radio department

Charles P. Hammond

June 30, 1950

of the Compton Advertising Co. in N. Y. for a short time. In World War II, he was a special consultant to the Secretary of War and wrote and directed the "Army Hour" for radio. He later wrote scripts for Radio Free Europe. Wife and a brother survive.

THAYER RIDGWAY

Thayer Ridgway, 50, exec veepee of Brooke, Smith French & Dorrance Inc., ad agency, died June 23 in N.Y. Starting his career with the old World in N. Y. in 1924, he later was sales manager of the Don Lee Broadcasting System and from 1930-1933 was ad manager for Fox West Coast Theatres. He also handled freelance assignments for radio and films.

Ridgway had been an account exec for McCann-Erickson and later veepee in charge of new business and account supervisor at Lennen & Mitchell. He then founded Ridgway, Perry & Yocum, of which he was president. In 1948, he joined Brooke, Smith, French & Dorrance as exec veepee

IN LOVING MEMORY OF

LYNN RIGGS

Stephen, Lucy and Nathan Kröll

of the N. Y. division. He was elected exec. V. P. and creative director of the firm this year.

Wife and a son by a former marriage survive.

FRED RICKEY

Fred Rickey, 34, tv producer, died June 24 in New York of a heart attack. For the past 11 weeks, he had been working on the production of NBC-TV's "Wide World," a 90-minute spectacular aired by the net last Monday (27) night. Barry Wood, executive producer of the show, took over the production reins following Rickey's death.

Rickey, who last year received Long Island U's first annual award for "advancing the standards of television," had been executive producer in charge of color tv for CBS for six years. He worked on the first CBS color tv show, "La Valse," with choreographer George Balanchine. He also supervised certain scenes in the first "Cine-rama" production and produced "Ombibus" on tv.

Wife, a son, a daughter and his parents survive.

CHARLES ADLER

Charles Adler, 60, one of the Yacht Club Boys, noted vaude and cafe act of the Prohibition era, died June 22 in New York of a heart attack. Quartet comprised Adler, Chic Endor, George Kelly and Billy Mann, and at one time a top nitty act.

Their fame wasn't confined to New York. They were at one time bought for a one-ner in Europe for \$10,000. In one of the European engagements they attracted

the then Prince of Wales for several nights in a row. The others of the trio are reportedly well off as a result of their top earnings in the low income-tax era. Billy Mann is now a prosperous stockbroker. Burial was from the Riverside Memorial Chapel, Friday (24).

KITTY LEE

Kitty Lee Martin, 89, known professionally as Kitty Lee, died June 22 in Prescott, Ariz. Widow of songwriter Powder River Jackson Lee, composer of "Red-River Valley," "Old Faithful," and "Let'er Buck," Miss Lee and her husband traveled for 10 years with the Buffalo Bill show near the turn of the century as husband-and-wife team (equestrians), and spent another decade doing their turn in vaude circuits.

They also worked state and country fairs and appeared in rodeos throughout the West. Miss Lee moved to Prescott in 1949, three years after her husband was killed in a car-accident.

AURANIA ROUVEROL

Mrs. Aurania Rouverol, 69, playwright and radio writer, died June 23 in Palo Alto, Cal. A 1909 Stanford graduate, she wrote a number of Broadway plays, among which were "The Great American Family," "Growing Pains," "Young April," "It Never Rains" and "Skidding."

In 1930s Mrs. Rouverol went to Hollywood and wrote the Andy Hardy film and radio series. She also screenplayed the Joan Crawford starrer, "Dance, Fool, Dance." She returned to Stanford in 1943 as artist in residence for the speech and drama department.

Surviving are a son, and a daughter, Jean Rouverol Butler, former radio actress.

CARROLL LOVEDAY

William C. Loveday, 58, pop songwriter who composed under the name of Carroll Loveday, died June 19 in New York. Born in Salem, Mass., he studied piano as a youth and later turned to writing music and lyrics for vaude acts.

A prolific songsmith, Loveday authored more than a score of tunes including "That's My Desire" which served to catapult Frankie Laine to fame when he waxed the number some years ago as a revival. Among Loveday's other better known songs are "The Shrine of St. Cecilia" and "I Had Trouble With You Before."

His wife survives.

PHILIP H. SAPIRO

Philip H. Sapiro, 73, San Francisco's municipal bandmaster for more than 35 years, died of a kidney infection June 23 in that city. Born in New York, he grew up and received his musical education in the west.

Shortly after World War I, Sapiro was named leader of the S.F. municipal band. He also was charter president of the AFM's Musical Fund Assn.

Surviving are his wife, two sons, two sisters and two brothers.

EDWARD A. LAMB

Edward A. Lamb, 65, RKO's Seattle branch manager, died June 23 in that city. He joined Pathé in 1924 as a booker and salesman, and later went to RKO when the two organizations merged. He was named manager of RKO's Portland exchange in 1929 and the following year was appointed to the same post in the Seattle area.

Surviving are his wife and a brother.

AMON CARTER SR.

Amon Carter Sr., 75, noted newspaper and radio exec in the south-west, died in Fort Worth on June 23. He had been in ill health since suffering two heart attacks in 1953. He was head of Carter Publications Inc., which operated WBAP, AM-FM-TV and the Fort Worth Star-Telegram.

Survivors include his wife, a son, Amon Carter Jr., a daughter, and a half brother.

LAURENCE HIRSCH

Laurence Hirsch, 62, former stockbroker and a member of the American Society of Composers, Authors and Publishers, died June 23 in New York. He had been active with his brother, the late Louis Hirsch, songwriter, in turning out tunes for musical comedies.

Wife, a son, a stepson and two daughters survive.

WILLY BURKHARD

Willy Burkhard, 55, Swiss composer, died June 18 in Zurich of complications following an appendicitis operation. Burkhard, who made his first visit to the U.S. last

April, had almost 100 published works to his credit. These included an opera, "The Black Spider." He was best known for his choral works. Wife, a son and a daughter survive.

Wife, 59, of Budd Rogers, motion picture producers, representative, died June 22 in New York. Also surviving are a son, daughter and two brothers. Rogers has been prominent in the picture business for years, being a board member of Universal since 1933 and long time distributor of reissue films via his Reelart company.

Hy Turklin, 40, sports writer and author, died June 24 in New York after a long illness. He had written a number of books on sports, including "Radio and TV Baseball Handbook," and was on the staff of the N.Y. Daily News.

F. E. (Teddy) Doran, 67, prominent in Manchester, Eng., theatrical circles for almost 50 years, died recently in that city. At one time he wrote drama notices for the Manchester Guardian and also was a legit director.

Stanley W. Smith, 43, former publicity chief for the Edinburgh International Festival and onetime staff writer with the Edinburgh Scotsman, died June 16 in Dundee, Scot.

Harry Rupp, 64, with UI exchange in Pittsburgh for 40 years, died of cancer June 22. He was chief inspector at the time of his death.

Grace O'Hara, 50, singer who appeared in Chicago, New York and Philly cafes and theatres for the last 25 years, died June 23 in Darby, Pa. Her mother, three sisters and a brother survive.

Mother, of George L. Weitner, Paramount Pictures' v.p. in charge of worldwide distribution, died June 26 in Woodmere, N. Y. Two sisters also survive.

Wife of Michel Mok, legit press-agent, died June 28 in N.Y. Surviving besides her husband, are two sons and a daughter.

Sister of Al Kelly, comedian, died in New Haven, June 22, after a long illness.

Carlo Manzo, 40, onetime actor who trouped with Singers Midgets, died June 21 in Yonkers, N.Y. His parents and two brothers survive.

MARRIAGES

Selma Sherles to Sam Lerner, Philadelphia, June 25. He's owner of Celebrity Room.

Elaine Levine to Ernest Goldstein, Philadelphia, June 25. He's first violinist with the Philadelphia Orchestra.

Carolyn Knight to Charles V. Weedman, Sacramento, June 25. Bride is a daughter of California's Governor Knight and a member of Columbia Pictures story department.

Joanne Gilbert to Danny Arnold, Los Angeles, June 24. Bride's an actress; he's a screen writer.

Charlene Lance to Ralph Clark, Las Vegas, June 26. Bride is a dancer; he's a trumpet player.

Deborah Garfunkel to Robert W. Bloch, New York, June 23. He's with the Dine & Kalmus publicity firm.

Betty Randolph Bean to Bruce Lee Kubert, June 25, New Haven. Bride is press director of the N.Y. Philharmonic.

Barbara Silver to Jacob H. Deutschmann, Pittsburgh, June 26. Bride's the daughter of M. A. Silver, SW Theatres zone manager.

Winona Morrison to Felton Pinner Jr., Cody, Wyo., June 25. He's the son of SW maintenance chief in Pitt.

Janet Ravick to Art Newman, Pittsburgh, June 26. He's the son of Danny Newman, head artist for SW circuit.

Joan Marlow to John Galbraith, Nottingham, Eng., June 16. He's a Canadian singer.

Marie McDonald to Harry Karl, Yuma, Ariz., June 14. Bride's a film actress, formerly wed to Karl.

Annabelle K. Pinkham to Sgt. George L. Miller, Burlington, Vt., June 18. Bride was "Miss Vermont" in 1954 Miss America Pageant.

Genevieve E. Brunelle to Donald M. Daley, Burlington, Vt., June 16. Bride is comptroller for tv station WMTV and radio station WCAX in that city.

Barbara Muriel Greene to Richard A. Greenberg, New York, June 25. Bride is daughter of David J. Greene, RKO Theatres board member.

Carmen de Lavallade to Geoffrey Holder, Westport, Conn., June 26. Both are dancers.

Borrah Minevitch

Continued from page 2

particularly during the bullish spring-to-autumn tourist season.

When he suddenly became ill, Mrs. Minevitch, an artist and also longtime resident in France, decided to drive him to the American Hospital from Merville where they were still, technically, honeymooning and trying to dodge friends and well-wishers. He arrived at the hospital unconscious, and never recovered. The only intimate who knew of their whereabouts was RCA president Frank M. Folsom, on business in Paris, with whom they had a dinner engagement Saturday night.

Minevitch was a Continental personality of stature. Anybody and everybody in the lively arts—press, broadcasting, show biz, etc.—had a friend at court in the ex-harmonica player turned vidpix and feature film producer. He was almost literally a combination Grover Whalen and male Elsa Maxwell as host and greeter to show biz personalities from the Broadways and Hollywoods of the world.

When the longtime romance with Miss Little, who had been married to critic-composer-author Deems Taylor, was consummated, the town of Merville once again became a crossroads of personalities from Hollywood, Broadway and the European capitals, only this time it was in the mairie (City Hall). Usually the same group converged on the Moulin de Minevitch, but this time about 40 of the Minevitch's more intimate friends first came to the Mayor's office for the wedding ceremony, later repairing to the farm for the reception.

Personal Favorite

A personal favorite with the townsfolk, the mayor charmingly made a speech, after officiating at the ceremony, as did the local Croix de Guerre prefect that "we hope Mr. Minevitch, in his newfound happiness, will continue to keep benevolent thoughts in mind for his Merville neighbors." This referred to the two gals, among other pecuniary benefits, that Minevitch had donated upon the occasion, first of his "Jour de Fete" film, starring Jacques Tati, and later with Tati's second film, "Mr. Hulot's Holiday." Proceeds went for the local firehouse and kindred civic improvements.

It was almost kidding-on-the-square that "one day they'll rename Merville into Minevitchville."

The wedding was the consummation of considerable timetabling and not a little technical difficulties. Firstly, the Saturday, June 4, date was sentimentally geared to the fact that the writer, editor of VARIETY, is usually abroad around June 3 (a personal sentimental journey), and he had been designated as best man for the groom. Mrs. John Levee, French bride of the son of Hollywood agent M. C. Levee, stood up for Miss Little. Two of the Levee boys are longtime Paris residents; M. C. (Mike) Levee Jr. is with Dave (MCA) Paris' Stein's 10%ery. John Levee and his wife are artists, as is Miss Little, who had a one-woman show in New York at the Ward Eggleston Gallery last year.

Minevitch's first wife was Betty Henry, one of the original Ton-delos in "White Cargo," and they have a 23-year-old daughter Lydia, residing in Hollywood, herself recently divorced. Miss Little's marriage from Taylor was annulled and thus, after a longtime romance, the path had been cleared for their marriage.

Sentimental Journey

The sentimental journey by the two-score sophisticates from Paris to the Merville city hall, and finally the Minevitch "moulin," had deep significance to his intimates, because of the general background. A memorable scene in a somewhat nondescript combination bistro-poolroom, grandiosely called the Cafe de la Paix, was staged ad lib by people like Lewis Milestone, U. S. Embassy Information Officer Bill Richards, Art Buchwald, Paramount Pictures' continental bossman John B. Nathan, MCA's Dave Stein, Jack Forrester, Sheldon Reynolds, Harry Novak, Bob Taussig and others, who grabbed the billiard sticks and formed a canopy, in West Point sword fashion, under which the bride and groom-to-be marched

from the bistro to the mairie across the street.

Among Minevitch's ventures was the taking over a 16th century cafe called Au France Pinot on the Ile de St. Louis. This is historic territory in Paris and it was quite a diplomatic coup for an *etranger* to open a cafe right on the Quai de Bourbon. In the building above lived Deanna Durbin and her French producer-husband, Charles David. Ostensibly Minevitch wanted a studio in that building for Miss Little, because of the favorable light. He wound up buying the bistro and the apartment. This was in addition to his penthouse at 2 rue Spontini in the Etoile sector, with the Arc de Triomphe as a dramatic natural backdrop, and where the Minevitch parties were as much a part of the Paris scene as the Eiffel Tower.

That Bistro

The Minevitch bistro was a collection of "caves," historic "ou-bliettes" into which the forgotten political prisoners who opposed Robespierre were thrown, to meet a dire fate as the sewers of Paris rose. Minevitch, with his characteristic eager and youthful approach, discovered that several of the caves led—in secret passage-fashion—right to the Porte de Bastille.

On a second and third lower-level cave he had just completed an unique intimate cabaret layout. It bid fair to become a new Paris sensation with its mirrors, its historic primitiveness, and yet replete with table telephones and the most advanced hi-fi equipment.

Even as a bistro, Minevitch was operating it on an unique money standard. It was perhaps a bit dearer than the Ritz Bar or the Hotel George V Bar, literally in order to keep the unhep away; but for the intimates he had a catch-as-catch-can barter standard that was 'almost ridiculous.' This venture was to him another new toy, just as his hi-fidelity systems all over France—here, in the penthouse, and at the farm—gave an ultramodern mid-20th century keynote (literally) to the French backgrounds he loved.

Minevitch's professional interests were diversified. Of course he owned the Harmonica Rascals, bearing his name, and which of late has been giving Johnny Puleo sub-featured billing. He hasn't toured with the Rascals for some 20 years. Perhaps next to Sophie Tucker, it is the oldest consecutively booked act in the William Morris Agency. Minevitch owned harmonica factories, and had latterly been concentrating on film and tv production.

Between shipping man Bob Taussig and his wife and the Charles Tormes (he is with Couder Bros., the international law firm here), Mrs. Minevitch's affairs are being handled during the initial shock period. Five sisters and a brother, Joe, in Boston, besides the widow and daughter Lydia, survive. Latter flew to Paris early this week.

BIRTHS

Mr. and Mrs. Eddie Arnold, daughter, Sunderland, Eng., June 13. Father is a stage and radio impressionist.

Mr. and Mrs. Robert Pierce, daughter, Philadelphia, May 25. Mother is ice skating star Marie McClenahan.

Mr. and Mrs. Nat Tushinsky, daughter, Los Angeles, June 19. Father is associated with the SuperScope filming system.

Mr. and Mrs. Tom Donovan, son, New York, June 22. Mother is actress Marie Phillips; father is a CBS-TV director.

Mr. and Mrs. Edward Devenney, daughter, Philadelphia, June 16. Father's in WFIL-TV film dept.

Mr. and Mrs. Ben Starr, son, Hollywood, June 22. Father is a CBS writer; mother is the former Gloria June Kaplan, publicity secretary.

Mr. and Mrs. Chris Page, daughter, Lincoln, Eng., June 20. Mother is revue ad concert singer Joan Turner.

Mr. and Mrs. Bob Ross, daughter, Manhattan, L.I., June 22. Mother is tv artist Mary Lou Foster; father is a singer.

Mr. and Mrs. Charles Mortimer, son, Newark, N.J., June 25. Father is program production manager at ABC-TV.

Mr. and Mrs. Donald S. Rugoff, son, New York, June 23. Father's an executive with Rugoff & Becker circuit.

SEVEN, GOING ON 8



(L. to R.):

Julius
La RosaJohnnie
RayEddie
FisherTony
BennettEartha
KittPolly
BergenPhil
SillersVictor
BorgeBurl
IvesCharles
CoburnPhoto by
Jerry Saltsberg

